

**NATIONAL PLAN TO SAFEGUARD
INTANGIBLE CULTURAL HERITAGE**

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1. INTRODUCTION

The National Cultural Heritage Plans have been devised as instruments for the administration of Heritage serving to define an operational methodology and programme for initiatives with the aim of coordinating the involvement of the various public authority bodies associated with complex cultural assets.

The first was the *Cathedrals Plan*, passed in 1990, followed by *Industrial Heritage, Defensive Architecture, Cultural Landscape and Abbeys, Monasteries and Convents*. Now that these administrative instruments have been in existence for two decades, it was felt appropriate to review their results, analyse their content, update their aims and promote new Plans aligned with the current perspective on the concepts and criteria applicable to this field.

On the initiative of the Historical Heritage Council at its meeting in Santiago de Compostela in 2010, with a view to embarking on a process of reviewing the existing National Plans, along with the proposal and creation of other new programmes, support was expressed for the development of a *National Plan for the Safeguarding of Intangible Cultural Heritage*. This would serve furthermore to fulfil the duty of Spain's public authorities to implement the *UNESCO Convention for the Safeguarding of Intangible Heritage*, ratified by Spain in 2006.

To this end, the Spanish Institute of Cultural Heritage (the 'IPCE') invited all the Autonomous Regions to take part in a Working Committee which would be responsible for authoring the document providing the basis for the Plan. The Autonomous Regions responded to this call by appointing representatives to take part in this Committee. Established experts were also invited from the fields of anthropology, ethnology and intangible cultural expression, along with technical staff from the Spanish Cultural Heritage Institute, the Sub-Directorate-General for State Museums and the Sub-Directorate-General for the Protection of Historical Heritage at the Directorate-General for Fine Arts and Cultural Assets of the Ministry of Culture. The Committee formed to develop the Plan document held four meetings, three staged at the headquarters of the IPCE, and the fourth and last of them in October 2011 at the Nájera School of Historical Heritage in La Rioja. (The members of the working group are listed at the foot of this introduction.)

The key aims of the National Plan are to establish concepts, methodology, criteria and a programme of actions serving to safeguard the Intangible Cultural Heritage of Spain. This involved in particular placing an emphasis on all initiatives and actions for the research, documentation, promotion, communication, training and dissemination of intangible cultural expressions on the lead role played by the communities, groups and individuals who are the owners and holders of such heritage.

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1. BASIC ASPECTS

1.1. DEFINITION, CHARACTERISTICS AND SPHERES OF ICH

1.1.1 What is Intangible Cultural Heritage?

This National Plan is based on the definition of Intangible Cultural Heritage established by the Convention for the Safeguarding of Intangible Cultural Heritage made in Paris (17 October 2003) by UNESCO, for two reasons: first because this was extensively debated and agreed by experts from various spheres at the international level, and second because Spain ratified this Convention in 2006. It thereby gave an undertaking to fulfil the provisions and recommendations of the text, and to contribute to the mission of safeguarding the Intangible Cultural Heritage of peoples.

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The term as adopted here thus defines Intangible Cultural Heritage as any living cultural expression associated with shared collective meanings and deeply rooted within a community. Because they constitute specific creations, such endeavours, together with their organisational structures and codes of meaning, are valued within the community which engages in them. Hence the consideration given to the Cultural Heritage of groups, communities or cultural areas, since not only do they form a part of the memory of the community within which they were created, but are also the product of a collective desire to keep them alive, recognised as they are as forming an integral part of our own Cultural Heritage. This is Cultural Heritage because it is conveyed and re-created, and there is a collective consensus that it should be staged and experienced in the present, and given future continuity. Meanwhile, Intangible Cultural Heritage may in turn give ongoing life to an aesthetic experience involving different sensory references: through hearing, sight, touch, scent and taste.

1.1.2 Characteristics of ICH:

Intangible Cultural Heritage is internalised within individuals and communities as a part of their identity

The most noteworthy characteristic of ICH, distinguishing it from other forms of Heritage is that it is internalised within individuals and human groups by means of complex learnings and experiences which have cascaded down over the years. It is a heritage inherent in the bearer community, and as a result may be viewed as the ethos of the people. The staging of celebrations or collective expressions by means of simulated forms of interpretation, when separated from shared and internalised senses, and the bonds of identity and emotions derived from them, cannot be considered Intangible Heritage, however spectacular they might be from the visual perspective.

Intangible Cultural Heritage is shared by the members of the group

ICH is a Cultural Heritage of groups, of communities, or is used by individuals belonging to groups inhabiting certain cultural areas, characterised by their own lifestyles or organisational structures. As a result, aside from representing the mortar which has bound groups together over the course of history, it also performs a role in terms of environmental adaptation, socio-familiar organisation, economic output, the exchange of goods, as well as the expression of meanings which are reinforced within shared collective frameworks.

Intangible Cultural Heritage is living and dynamic

Intangible Heritage is living, in other words it has had to travel a long path in order still today to be celebrated, lived or commemorated by different individuals and groups. It involves social, dynamic and procedural manifestations, and as such corresponds to practices in constant flux, with the lead roles being played by different individuals and groups. These expressions have survived up to our era because, thanks to their internal cultural component of an intangible nature, they have been capable of performing self-regulation and of generating mechanisms for adaptation to social, economic, technological and cultural environments which are constantly shifting and unpredictable. As a consequence, the greatest difficulty in safeguarding them is the fact that it is impossible to handle them in the same way as we have done, since the 19th century, with tangible assets. What is intangible cannot be protected through conventional legal provisions, because any attempt at "conservation" would hamper the internal self-regulation which typifies the dynamism and vitality of this type of Heritage.

Intangible Cultural Heritage is transmitted and recreated

ICH has normally been handed down from one generation to the next through oral tradition. This characteristic has kept it at all times under the control of the groups familiar with it, who are the communicators and carriers of the knowledge and skills required in order to perform such expressions. This control is revealed in each re-creation, provided that those responsible for the process of execution succeed in imposing on this the organisational structures which have been handed down, serving to legitimate it as Heritage per se, distinguishing it from other similar social practices. The processes of commemoration are not fossilised, but are exposed to constant selection redefinition.

Intangible Cultural Heritage is typically handed down from childhood

In order to be properly implemented and to fulfil the internal codes dictated by tradition, then the recipients must first have acquired a host of practical skills. Many of them begin in childhood: for example, the ability to use instruments, to recognise and imbue with meaning certain spaces, to adapt to the development of activities at particular times, to know how to perform them in accordance with the dictates of the community, and in synchrony with the group with which they are shared, etc. These conditions require that such heritage be protected by its legitimate authors, the heirs to a complex set of knowledge and skills, which they will likewise hand down in the appropriate manner.

Intangible Cultural Heritage is traditionally preserved by the community

The preservation of ICH is characterised by the organised and ongoing efforts made by certain local groups, on occasion bearing the imprint of specific noteworthy individuals within the local context. All communities have specific (formal or informal) organisations responsible for the maintenance and perpetuation of Heritage. These organisations are typically governed by the inherent criteria established by oral tradition, and on other occasion by written regulations. This distinctive characteristic means that plans for the protection and safeguarding of Intangible Heritage should not try directly to intervene in such cultural

expressions, but rather to enter into a dialogue with the interlocutors who make them possible, respecting their proven and deep-rooted ability to perform this mission of safeguarding, along with the internal hierarchies by which they are governed.

Intangible Cultural Heritage forms a part of living collective memory, as a socially constructed reality

Intangible Cultural Heritage is characterised by the representation of the living memory of a community where it refers to events or knowledge viewed as fundamental aspects of its history. The process of commemoration is not fossilised, but exposed to selection and redefinition with regard to episodes from the past, which are confirmed and revitalised through ICH by the community in the present. As a result, this type of Heritage is notably dependent on the agreements undertaken by the individuals bearing the tradition, who will dictate what is to be recalled in the future, and what is not.

Intangible Cultural Heritage is a living experience

The intangible nature of ICH is not simply another feature, but its very essence, and so when the cultural execution or expression comes to an end then nothing apparently remains, and one must await a recurrence of the execution of the activities, and the corresponding resurgence of the associated collective experiences. In truth, in the gap between the designated moments for expression, the only available cultural references are of a tangible nature (clothing, paraphernalia, ornaments, venues, etc.) remaining on standby until the precise moment when they are once again brought to life by the dynamic trigger provided by the intangible factors. This therefore shares with other types of Heritage the tangible dimension, with the peculiarity that this dimension remains living only thanks to a specific characteristic: the will and active and direct intervention of the authors and bearers.

Intangible Cultural Heritage is interconnected with the tangible dimension of culture

Much of ICH, in its daily expression, has a tangible platform. The preservation of this platform proves itself to be a sine qua non for the maintenance of the expression in question. It is impossible to separate the tangible from the intangible in the context of culture. To begin with, the tangible object is devised as the culturally imbued physical platform providing the basis for the meanings and information, what we would call the intangible culture, while the intangible furthermore does not in the main exist except with regard to tangible reference points. We view the tangible object as a cultural product, record and document born out of the collective sensibility of a society. It is, then, the receiver and transmitter of a host of cultural meanings.

Intangible Cultural Heritage is typically contextualised in time and in a spatial framework

Most local cultural expressions with value as Heritage are characterised by being clearly defined by the course of temporality. The processes, techniques, celebrations, commemorations, etc. are all governed by learned temporal rhythms. They are typically fixed within the seasonal or Judaeo-Christian calendars, both of which are cyclical in structure. The sense and meaning shared with regard to this type of Heritage blossoms only within the temporal frameworks assigned by tradition, in other words on a specific date or within a conventionally accepted period. They often take on huge significance with regard to the preceding and following dates. Their symbolic value is, then, positional. Temporality is thus a fundamental characteristic in our understanding of expressions of Intangible Heritage.

Trapped within specific time periods in the calendar, such Heritage has the characteristic of not allowing for celebration at any times other than those prescribed without losing much or even all of its meaning.

Meanwhile, ICH is typically linked to a spatial reference framework. The workplaces, preparatory frameworks, the venues for celebration or the routes covered are not incidental or irrelevant elements. On the contrary, they contain countless and powerful cultural messages. Any change to the context or venue would strip the expression of a fundamental hallmark. For example, in some liturgical expressions the spaces involved, or the routes dictated by tradition, represent in themselves "texts", without which the event being celebrated would be incomprehensible. As a result, many expressions of ICH are characterised by the use of space, thresholds and routes as an additional set of codes alongside their specific use with regard to the celebration. Meanwhile, most of the emotions associated with ICH are generated by evocations derived with regard to the spatial framework, and not simply the activities which take place within it.

No alteration of the dimensions of space, time and matter in the intangible expressions of culture should be permitted as a result of the imposition of external agents. Other changes brought about by the community itself and resulting from the dynamic nature of such expressions should not be viewed in the same way.

Intangible Cultural Heritage is developed and experienced in the present tense

Most expressions of ICH are characterised by the fact that they are lived or commemorated in the present. In the case of rituals, ceremonies, stagings, games, sports, expressions of music and sound, etc., they are experienced collectively, establishing a specific time which combines their participants together. Such expressions of ICH are characterised by the fact that they generate this experience in a primordial present, while being celebrated by the performers and attendees. This characteristic gives them an unstable and always uncertain nature with regard to their continuity in time when compared with other types of Heritage which are dependent on dimensions more closely associated with materiality, and which enjoy greater stability.

Intangible Cultural Heritage refers to individual biography and to the collective

Expressions with heritage value are experienced twofold: first by each individual, from the subjective perspective, in other words from the perspective of the "I". And secondly by each member of the community, in other words from the perspective of the communal "we". The first perspective refers to an individual biography, the second to the collective.

Intangible Cultural Heritage is enshrined in ways of life

Social, economic, religious and other policies may impact on the development of expressions of ICH, as such heritage is interconnected with many spheres of daily life. Such policies must therefore avoid the development of actions which could distort the cultural values inherent in the Heritage in question.

Intangible Cultural Heritage cannot be copied

The unique and specific nature of ICH allows for the assertion that many expressions cannot be subjected to uncontrolled reproduction beyond the spatial and temporal conditions established by the tradition. Cultural expressions of ICH have a symbolic efficacy and a regenerative function for the participants because of their very specificity. Any mere copy or repetition outside their developmental sphere lacks the value attributed to the practice itself, devaluing it, creating confusion and turning it into simply a show at the service of functions other than those established as the objective of such Heritage.

Intangible Cultural Heritage is ritualised

The fact that a part of this Cultural Heritage is characterised by its public, shared and periodic updating turns the human groups who have created it, or who use it, into its essential and active stakeholders. A part of what has been viewed as Cultural Heritage is distributed in fundamental ritual forms, often transformed, and which are evident in the daily life of the community (idioms, postures, gestures, sounds, flavours, songs, dances, etc.), the implementation of which is on occasion the responsibility of groups, families or specific individuals. If these cultural features are incorporated within expressions of the ICH, this then forms a part of broader patterns organised in accordance with a specific ritual order which grants them unity and makes a substantial contribution to their ongoing existence through their ritualised format.

Intangible Cultural Heritage represents an experience from the sensory perspective

Expressions of ICH are characterised by developing and keeping alive in their participants a distinctive sense of vision, hearing, touch, smell and taste which preserve an active, consistent and specific sensory culture belonging to the group, which has often fallen into disuse or is largely blurred within the daily life of the community. Far from being confined to sight and hearing, expressions of ICH may include active sensory and kinaesthetic registers, in other words perceptions of the event experienced through the body and different forms of sensation.

Intangible Cultural Heritage serves to regenerate the social order

Strongly linked to current everyday ways of life, while associated with traditions which pulsate in the memory of a community, intangible cultural expressions serve to regenerate the social order in that they reassert ways of acting and instilling value which are vital for all the members of a community. Despite their occasionally archaic nature, they still exist today, linking together members of a community and reinforcing their ties of identity, often undermined by the process of cultural shifts to which all communities find themselves exposed in the modern world. ICH is therefore characterised by the way in which it compensates for that which is lost by a community in the interests of modernisation, by revitalising and reasserting through consensus some of the cultural features which are most locally appreciated.

Intangible Cultural Heritage is vulnerable

What characterises this particular type of Heritage is not only its tangible and material dimension, but the associated intangible backdrop, made up of internal norms, rhythms, meanings, shared symbols, etc., all of which form a whole from the perspective of the bearer community, expressing their will and principles, their values and needs throughout their history. As a result, while the tangible dimension is characterised by its relative stability, the intangible side is today, and to an increasing extent, more subject to outside influences and contradictions which make it vulnerable.

Following on from an analysis of the characteristics of ICH, it could be defined as a type of Cultural Heritage which is internalised by individuals and communities as a part of their identity, shared by members of a group, with reference to individual and collective biography, expressed in a living and dynamic manner and handed down and recreated from generation to generation through learning. It is thus a heritage which is traditionally preserved by a community, forming a part of its living collective memory, as a socially constructed reality. Expressions of such heritage take place in the present and serve to regenerate the social order. It is characterised by its status as a Heritage experienced in the

first person and through ritual, contextualised in terms of time and space, intertwined with traditional ways of life. It offers a sensory experience, but at the same time is interconnected with the material fabric. It can easily become vulnerable, and cannot be reproduced.

1.1.3. Spheres within which Intangible Cultural Heritage is expressed

The collective expressions and activities viewed as Intangible Cultural Heritage are imbued with a shared sense which finds voice through specific beliefs or knowledge which have gradually been shaped in accordance with a particular context, through interaction with the natural world and history, and which instil a sense of identity and continuity. The survival and vitality of such Heritage helps to promote respect for cultural diversity and human creativity.

Such interrelated actions and expressions must be compatible with the international instruments protecting Human Rights and the overriding dictates of mutual respect among communities, groups and individuals, and principles of sustainable development.

Below is set out a list of spheres in which Intangible Cultural Heritage is expressed in Spain, beginning with the fact that they are all present within communities, forming a part of overall social circumstances in continuous interconnection. This classification is, then, intended to facilitate the administration and safeguarding of ICH.

- **Spheres in which ICH is expressed in Spain.**
 - a) **Traditional knowledge regarding production activities, processes and techniques**

This would include knowledge, techniques, skills, abilities, symbolisms, practices and processes connected with group activities adapting the environment (agriculture, livestock, forestry, fishing, extraction industries), along with activities connected with the production, transformation and generation of products, and systems for exchange and donation. This would therefore include craft trades and the technologies, skills and knowledge associated with production processes. Likewise, knowledge of the systems used to build different forms of habitation and other ancillary constructions. Similarly, the organisation of spaces connected with the land and the meaning of landscapes.
 - b) **Beliefs, festive rituals and other ceremonial practices**

Beliefs connected with nature and the environment (flora, fauna, the countryside, weather), along with those associated with protection of the individual or the community against the forces of nature. Beliefs regarding factors or individuals generating disease and illness, means of prevention and prophylaxis, procedures for diagnosis, health treatments and cures.

Life-cycle rituals: the rights of courtship, engagement, marriage, weddings, conception, pregnancy, birth, new life, death and forms of grieving.

Particular significance, given their complexity and their ability to bind together cultural elements, is attached to participatory rituals, both those connected with work and work-related activities, and those which are specifically festive, whether sacred, secular or a mixture of the two.

c) Oral tradition and linguistic peculiarities

Oral traditions and expressions, including language (tongues and their dialects, idioms, expressions and place names) and sounds produced in accordance with a code fulfilling such functions as collective communication: bell chimes, whistles, etc.

This section also includes popular literature (pamphlets, romance, short stories, legends, myths, songs, sayings, proverbs, mottos, cries, prayers, commonplaces, humour, metaphors, conversational forms), oral history and life stories.

d) Representations, stagings, traditional games and sports

Theatrical and pseudo-theatrical performances where these involve shows which distinguish and separate actors and spectators. Dance and choreography, folk and stick dancing, etc.

Traditional games and sports. Traditional forms of recreation, games for children and adults, with the corresponding paraphernalia, etc.

e) Expressions of music and sound

Musical compositions and instrumental performance. Singing of traditional music by individuals, duets and groups. Choirs.

Other sounds rooted in the social group (percussion, sounds associated with working activities, fireworks, drums, sound maps, etc.).

f) Forms of eating

Culinary knowledge and diets. Forms of preserving, spicing and producing food according to the annual cycle. Dishes and the way they are eaten within the daily cycle. Nutritional preferences and taboos. Spaces, reasons and rituals associated with eating together.

g) Forms of collective sociability and organisations

Social customs, standards of conduct, rules of hospitality which have traditionally served groups or communities, representing a part of their identity and which are threatened by lifestyles disseminated by the mass media, economic development and the impact of tourism.

Forms of social organisation governed by customary law and traditional institutions (collective forms for the distribution of communal assets, water tribunals, labour guilds, irrigation norms, open councils, lots, etc.) Formal and informal organisations structuring and governing festive dynamics (fellowships, committees, groupings, members' clubs, etc.)

Systems of relationship and family. Structures of relationship, rules for family organisation, standards of domicile and blood family ties, traditional inheritance procedures (such as the *hereu*, the *pubilla*, etc.).

1. 2. BACKGROUND TO THE NATIONAL PLAN

1.2.1. Need for a National Plan for the Safeguarding of Intangible Cultural Heritage

The concept of Cultural Heritage has been gradually expanded over the course of the past century. Having first viewed monumental, artistic and ancient values as the cornerstones of Heritage protection, it now takes into consideration other values which also comprise our new concept of Culture. This thus extends to ways of life, social practices, knowledge, techniques and mental attitudes of different individuals and groups. In Spain, the first general legislation regarding Historic Heritage to take this type of cultural expression into consideration was Spanish Historic Heritage Act 16/1985, of 25 June 1985, which referred to "Knowledge and Activities" (Title VI). From this point onwards most regulations introduced with regard to Cultural Heritage have employed this expression, up to the current decade when the use of the adjective "intangible" first became commonplace, above all following ratification by the Spanish State of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, in the year 2006.

Meanwhile, the great majority of such intangible assets are losing the sense of rootedness that they enjoyed up until just a few decades ago. Local ways of life differed substantially from one another, even when compared with neighbouring areas. However, the processes of globalisation, migratory movements which are gradually leading to a more uniform society, the widespread use and development of the media and the Internet, have substantially modified the idea we previously held regarding "cultural specificity". Such communication technologies convey messages which homogenise lifestyles, social relationships, knowledge, techniques and mental attitudes. This homogenisation benefits multiculturalism, but can undermine specificity, and hence the distinctive value, of local cultural expressions. The traditional ways of life which gave rise to what we now view as Heritage have evolved and have shifted towards the standards imposed by urban culture. One of the challenges faced by cultural authorities is therefore to identify and contribute to the perpetuation of inherent cultural baggage and that of different cultural areas.

It is evident that the safeguarding of this cultural storehouse is the consequence of a collective desire for sociocultural self-recognition and admiration of the creativity and skill developed by previous generations in contributing to Culture. However, if this type of cultural expression is not provided with the means to be safeguarded and respected then it will soon disappear, since many of these social practices, such as knowledge and experience, are more vulnerable as they do not fulfil the traditional functions which justified and nourished their perpetuation.

Another of the reasons behind the development of this Plan is the lack of prior studies taking into consideration the intangible cultural expressions developed within forums for celebration and work forming the object of architectural interventions, thereby leading to the loss of fundamental information about their symbolic charge. Both the spatial context, its boundaries and the syntax of the pathway followed by an expression of cultural value, and the mechanisms used to provide sound markers (bells, fireworks, music, percussion, special noises, etc.) represent in themselves a multiplicity of symbols and meanings requiring analysis. We believe that the value of Intangible Heritage resides, on a shared basis, not only in the expressions themselves, but also in the contexts in which they are developed, the latter being viewed as spatial and temporal contexts which are defined by and known to the participants.

Meanwhile, despite the existence of a protective legal framework, the distinctive nature of such intangible cultural assets, along with their recent inclusion within the purview of bodies

responsible for the administration of Cultural Heritage, as well as certain actions by other institutions involved in this field, have led to the development of interventions based on criteria and methodologies which have, on occasion, been at odds with one another.

All these factors were detected by the national and regional authorities, which felt it was necessary to embark on a debate among those responsible for the administration of intangible cultural assets. The Spanish Institute of Cultural Heritage in late 2009 invited the Directorates-General for Heritage of the various autonomous communities to a series of symposiums to reflect on this field.

These symposiums were staged with numerous participants, both technical administrators and specialists in Intangible Cultural Heritage, leading to a conclusion which focused above all on the desirability of generating a tool which would allow for the joint planning of future actions to be undertaken within the context of such intangible expressions of culture. It was felt that this tool could take the form of a National Plan for the Safeguarding of Intangible Cultural Heritage. This planning instrument will allow for the establishment of shared criteria and methodologies which would assist in the fulfilment of the Spanish public authorities' duty to implement the Convention for the Safeguarding of Intangible Cultural Heritage.

1.2.2. The Safeguarding of Intangible Heritage. Conclusions of the Symposiums on the Protection of Intangible Heritage (Teruel, 2009). (Annex I)

The document produced by the Symposiums held in Teruel has a structure divided into four sections:

The first is the *Preamble*, beginning with a set of conceptual premises which are vital to the safeguarding of ICH. The second covers the *Basic Requirements for the Protection of Intangible Heritage*, emphasising the commitment which must exist on the part of public authorities, dialogue and consensus with the owners and users of Intangible Cultural Heritage, coordination among the different authorities and respect for the dynamic nature of this type of cultural expression. The third section focuses on the *Mechanisms of Protection*, including the creation of specific commissions and methodology for protection, with identification, inventories, selection and cataloguing. It likewise includes the conservation and dissemination of documentation, and the active involvement of specialist personnel. The final section addresses the *Criteria for Intervention*, establishing the importance of contexts (space, time and matter) and the criteria for the transmission, dissemination and promotion of Intangible Cultural Heritage.

1.3. CONTEXTUAL STATUS OF ICH

- **Regulatory framework for ICH at the international and national levels (ANNEX II)**
- **Initiatives and actions of interest regarding ICH in Spain. Main bodies and institutions (ANNEX III)**
- **Initiatives and actions of interest regarding ICH in Latin America. Main bodies and institutions (ANNEX IV)**

1.4. IDENTIFICATION OF RISKS TO ICH

A description has already been given above of the extent of the interest on the part of society in understanding and preserving cultural expressions belonging to the various leading groups or communities which have preserved them to this day. Such expressions did not arise nor have they been developed over the years with a view to ultimately becoming important objects of interest for society as a whole, as has in the end occurred over recent decades.

Their mechanisms for transmission remain appropriate in order to satisfy the needs of their participants, but are not equipped to withstand the demands raised from various different spheres of the modern day world with which they find themselves increasingly related. We refer here to the various aspects which comprise and contribute to local development, such as the requirements derived from cultural tourism, or the demands of a mass media audience, or otherwise the interest which has been aroused among large-scale audiences from elsewhere, who are now once again valuing traditional output and practices. Nor are they in a position to transform their intrinsic symbolic values into economic values, this being one of the greatest dangers facing them.

There currently exists the risk that their continuity or forms of transformation could ultimately become mediated precisely by the large audiences calling for and valuing them. There are also risks to their survival if cultural policies for protection and safeguarding do not reach a consensus as to those inherent elements of such expressions which are imbued with the greatest value, or which prove themselves to be most fragile in the face of such changes. Anchored within a new historical context in constant transformation, and affected by new demands raised by various spheres, Intangible Cultural Heritage is currently subject to a number of risks, including in particular the following:

- **The fossilisation or paralysis of intangible expressions generated by external agents as a result of conservation policies**

Most of what this document classifies as Intangible Heritage involves acts, expressions or skills which are living phenomena and which directly influence the people and groups which celebrate them, exerting great significance in the processes of building up a collective identity. This involves social, dynamic and procedural manifestations, and as such corresponds to practices in constant flux, with the lead roles being played by different individuals and groups. Such permanent change, far from being irrelevant, is the clearest expression of their vitality. As a consequence, the greatest difficulty in safeguarding them is the fact that it is impossible to handle them in the same way as we have done, since the 19th century, with tangible assets. While the idea of conservation could mean stability with regard to the products of tangible culture, this same concept, when applied to expressions, knowledge, skills, etc., in other words to the intangible side of Culture, instead refers to the idea of self-controlled transformation. Only that which is living, that which transforms itself, will survive.

And so the intangible cannot be protected by means of conventional legal provisions, because this very "conservation" effect leads to consequences which are the opposite of those pursued. The extreme case occurs when one rigidly defines by regulation those features which are invested with value. Even if substantial features take precedence for the cultural value of any expression, such as deep-rootedness, the system of local values is influenced, eclipsing all those aspects which are not ancient, even if they are relevant and are still expressed with vitality in the present. Expressions of intangible culture are often classified and valued on the basis that what is most ancient is most valuable. This is an important criterion, but others are also hugely valid.

- **The loss of specificity resulting from globalising policies**

Intangible Cultural Heritage is often dependent on unifying global policies, defined by objectives proper to other spheres of heritage in which there is no place for living bearers. Such policies often focus on the widespread dissemination of the objects they protect, or even criteria of economic returns. However, in the field of ICH such objectives could lead to the dissolution of specificities in the ways of doing or creating, and as a result could undermine the differential and distinctive value of any knowledge, technique, expression, social structure, etc., which does not fit in with the global formats embraced by such policies.

In short, globalising policies do not account for the specificity of deeply rooted knowledge or techniques which are dependent on contexts in danger of extinction, the survival of which to this day represents a reliable indicator of cultural diversity. On occasion practices, cultural forms or expressions which have adapted to the objectives of such policies take precedence, this being the main reason why they ultimately enjoy successful development. Such a situation could be seen as a "self-fulfilling prophecy", in other words only that which adapts to the criteria of protection will be protected. Such a transformation of ICH runs the risk of turning policies for protection and conservation into policies which drive transformations focused on the fulfilment of globalising rather than local purposes. In order to avoid this hazard, the communities which are the bearers of the tradition need to be advised about non-harmful procedures for adaptation, for example the regulations provided by the European Union with regard to health and safety legislation, food production, crop types, animal protection, etc.

- **The undue appropriation of ICH by sectors with no legitimate standing**

Intellectual property is affecting many cultural outputs the survival of which requires that they acquire a market value. This should be given no greater attention than that required in terms of establishing the dangers to which ICH is subject. The authorship of cultural expressions is collective, and their practical implementation enjoys inherent mechanisms which, far from being open to classification in legal terms, must remain subject to traditional standards. Any attempt to view such expressions as acts which are subject to legal regulations could transform their original sense and discourage participants, or even generate huge tensions among them. This hazard is a substantial one if the products of ICH become subject to regulations from outside their communities, through legislation similar to that which governs consumer products.

The public authorities must create legal mechanisms to identify those community groups which are the legitimate owners of traditional assets and knowledge.

There are three types of risk involved in the undue appropriation of ICH:

a) Risks derived from agents outside the community, when they produce copies.

There is a danger when the prestige and symbolic value of an exclusive asset owned by a group is used for production, commercial sale and profit motives by an industry or other groups which are not its legitimate owners. Meanwhile, given that expressions of ICH have heritage value only if they are recreated by those who have traditionally produced them, then any copy or simulacrum will lack value as Cultural Heritage.

b) Exogenous risks generated by protection and safeguarding policies which do not recognise the task performed by legitimate interlocutors.

In order to avoid paternalistic attitudes, it should be borne in mind that most expressions of ICH are currently protected by their own internal and traditional mechanisms. This and none other is the reason why many such expressions have survived to this day. Internal pacts, regulations, organisations, associations, commissions, clubs, fellowships, etc., have taken charge of their perpetuation and have updated them in order for them to be enjoyed by their participants. These organisations have regulated and administered their internal operational structure on their own account, with no outside assistance. The fact that, under cover of a protective rationale, the legitimate lead role of those who have always locally performed this function could be undermined, would in itself be a risk.

For these reasons, not only works or celebrations, but also the various mechanisms for self-organisation and self-management must be considered as a fundamental and decisive dimension for the perpetuation of this type of Heritage, and proportionate technical support must therefore be guaranteed for the needs they experience, through forward-looking analyses and the corresponding expert opinions (anthropologists, museologists, lawyers, economists, etc.) appointed by the relevant authorities.

- **Modification of the nature of the ICH through inappropriate dissemination and promotion initiatives.**

The transmission of intangible cultural expressions is received by a society which then performs a reinterpretation based on the inherent values of a modern culture. These values impose new meanings on the expressions in question, vesting them with new senses quite disassociated from their original significance. Local and regional authorities must help promote the discourse of interpretation, giving fundamental priority to the meanings which the promoters, creators and bearers of the tradition wish to transmit to themselves and to interested audiences through this type of Cultural Heritage.

One of the routes available to cultural policies in order to combat the loss of specificity of each cultural expression is to establish programmes helping to disseminate the historical and cultural contextualisation of the collective resources beyond the community, emphasising the value of differentiation and observing the acceptance of standardisation, if this occurs, both in the forms of material and tangible expression and in the narrative accompanying these forms and interpreting them. The qualified perspective which cultural policies can apply from outside the cultural expressions could well become the mirror required in order to recognise the legitimate bearers of the tradition, thereby displacing other agents with particular interests in the expressions in question.

Appropriate promotion of cultural diversity will furthermore prevent all cultural manifestations with a value from beginning to be homogenised in their forms of organisation, ultimately resembling one another in terms of their outward forms of representation. In this regard, historical and cultural contextualisation can serve as a tactical tool helping to maintain diversity against the globalisation of organisations, of practices and of knowledge inherent in the Intangible Heritage of a community.

- **Difficulties in perpetuation and transmission**

The greatest difficulty in terms of perpetuating ICH is derived from the heterogeneous nature which characterises its various components. Each cultural expression is undermined and loses vitality unless its tangible dimension can remain at all times linked to the individuals or groups through skills acquired over time, as occurs, for example, with a craft techniques. Each traditional social structure is perpetuated only if it remains valid and is free to take decisions. Theatrical stagings, songs or festivals are handed down only if they are, respectively, performed, sung or celebrated. The greatest difficulty for survival over time lies in the fact that at both levels, the material itself and the person memorising, devising, signifying, symbolising, etc., must be successfully merged on particular occasions, and never made mutually independent. Taken separately they would be Cultural Heritage, but could not be viewed as living, in other words, they would not constitute ICH.

This difficulty is exacerbated when transmission is performed from an elderly generation, for whom the tradition is still present, and their heirs, in particular the youngest generation, who have for decades been emancipated from ways of life steeped in an oral, local tradition, achieving a notable and leading position within the world of new technologies.

Each of the categories of ICH indicated in this Plan is prey to a specific type of hazard. Those which succeed in linking up with other spheres of current, local social life and which are compatible with these, and therefore sustainable, are likely to find it relatively simple to perpetuate themselves, as would occur with crafts, traditional food and drink, forms of construction and markets.

Less compatibility with modern forms of life would apply to expressions of heritage which have been uprooted from their practical and living dimension, such as traditional systems of relationship and family organisation, certain customs in disuse, cures employing traditional medicine, disused and archaic regulations, etc. In such cases these expressions can only be documented, as they typically have little compatibility with recent lifestyles, and on occasion even with the legal regulations currently in force. They can be transmitted only through communication techniques and museum-based procedures, courtesy of specialist institutions and media platforms.

Those categories of ICH which are most likely to be handed down and to remain alive are those which could be classified as being leisure-based, above all those which stand out for their interactivity, such as dancing, the performing arts, traditional games and sports, music, song, and in particular popular festivals. If we can achieve respect for their mechanisms of internal structure and their traditional boundaries, then such expressions can easily be adapted to today's ways of life and to the range of audiences calling for them, thereby becoming what they always were for those within the community, as well as venues for encounters, experiences and cultural exchange for those from outside. However, new problems of perpetuation and transmission could arise unless we establish cultural policies which place the emphasis on the desire to perpetuate them, from the perspective of their legitimate owners and participants, rather than the demands and expectations of visitors from outside, or society as a whole.

- **Lack of coordination in the action taken by public authorities and with regard to the bearers of the tradition.**

The treatment of such distinctive Cultural Heritage demands not only consensus with the bearers of the tradition, but also consistent and constant collaborative efforts among the public authorities involved, undertaken by multidisciplinary teams, with a particularly important role played by local agencies and formal and informal religious and civil institutions. Otherwise, activities which lack coordination and consensus could cause irreparable damage to the very nature of the Intangible Cultural Heritage. There is in particular a risk of a lack of coordination in the vertical sense between the regulations issued by the European Union, by national and regional governments and local regulations. From a transversal perspective, another added danger lies in contradictions emerging out of uncoordinated regulations issued by institutions at any level which are responsible for unrelated spheres, such as the following: culture, land use planning, agriculture, tourism, etc. There is, for example, a danger in modifications to urban spaces forcing an adaptation or preventing the proper development of expressions of ICH which, paradoxically, are supposed to be protected (as occurs with traditional markets, popular games, the routes of processions, etc.).

There is likewise a risk in the regulation and replacement of certain crops, traditional uses and practices with criteria based on a global rationale, without taking into consideration the fact that some of them represent the precondition for the existence of the craft activities which are to be protected, or without taking into account the fact that on occasion their derivatives are a requirement for the production of craft products in danger of extinction (food, drink, etc.).

This danger is likewise seen in the unreserved dissemination by institutions dedicated to the promotion of tourism of an expression which does not have the physical or human resources required in order to meet the demands of the potential audience. Local communities often do not have the necessary capacity or internal organisational procedures required in order to handle a mass, unsustainable influx of audiences, nor do they even benefit from their presence as no lasting contract arises, but rather an individual and isolated impact which makes little or no contribution to the perpetuation of the ICH.

2. METHODOLOGICAL ASPECTS

2.1. OBJECTIVES OF THE PLAN

The general aim of the National Plan is to safeguard Intangible Cultural Heritage, understood as the safeguarding of *the means intended to guarantee the viability of Intangible Cultural Heritage, comprising actions to identify, document, research, preserve, protect, promote, value, transmit and revitalise.*

Given the complexity of this type of Cultural Heritage and the considerable vulnerability of its values, as well as the scant and scattered support which exists for the safeguarding process, this National Plan covers the following objectives:

2.1.1. Establish agreed theoretical principles regarding:

- The concept, characteristic and spheres of ICH in Spain.
- The inherent systems for the recording, documentation and dissemination of ICH.
- Systems to establish the values, risks and threats associated with Intangible Cultural Heritage in Spain.
- Systems for diagnosis, strategies and specific lines of action.

2.1.2. Generate projects regarding the identification, documentation, dissemination and promotion of intangible cultural expressions:

- Development of studies to identify, record and take stock of ICH.
- Development of studies of those assets which, together with the bearer community, are held to be of particular interest in terms of identity and culture, furthermore including documentation and characterisation, evaluation, diagnosis and risks.
- Development, together with the bearers, of the objectives, criteria, strategies and specific lines of action for the safeguarding of Intangible Cultural Heritage in order to underpin its character and values, compatible at all times with its evolution and development, fostering interpretation, knowledge, transmission and respect.
- Establishment of documentary databases, knowledge and evaluation allowing for the inclusion of ICH in protection categories established by Cultural Heritage regulations, along with inclusion on the UNESCO Lists of Intangible Heritage.

2.1.3. Raise awareness among society and achieve institutional recognition within the context of cultural policy.

- Promote and encourage recognition and social awareness-raising so as to strengthen the sense of identity of the key groups involved, along with respect by public authorities and the public at large for the dimension and cultural values of ICH.
- Contribute to the inclusion of criteria to safeguard ICH within policies, plans and actions in those sectors which could impact on the preservation of such heritage, without overlooking the importance of transmission.

2.1.4. Facilitate information and coordination between authorities

The treatment of such distinctive Cultural Heritage demands more than any other not only consensus with the bearers of the tradition, but also consistent and constant collaborative efforts among the public authorities involved, with a particularly important role played by local agencies and formal and informal religious and civil institutions. This coordination is seen as taking place among international bodies, ministries and national, regional and local authority government. Activities lacking coordination and consensus could cause irreparable harm to the nature of intangible cultural expressions.

The National Plan for the Safeguarding of Intangible Cultural Heritage is in any event proposed in terms of cooperation with the autonomous regions, and must draw on the exchange of experiences and collaboration among competent public and private institutions, while also offering technical support to any national and international organisations so requesting.

In order to facilitate information and guarantee the effectiveness of the Plan, the proposal is to set up an Information Network focusing on the National Plan for the Safeguarding of Intangible Cultural Heritage.

It is likewise felt that the public authorities with responsibilities for the administration of ICH should, in accordance with the requirements of the 2003 UNESCO Convention, set up administrative units specialising in the safeguarding of such heritage. These units will need to be made up of multidisciplinary teams (anthropologists, sociologists, lawyers, etc.) in order to guarantee the development of comprehensive research, administration and dissemination initiatives.

2.2. CRITERIA FOR ICH INITIATIVES

The cultural output and expressions included within the above sections are in a perpetual process of transformation. Many of them have succeeded in safeguarding their own position and surviving as unique expressions, facing up to the forms of stereotyping and transformation into show business demanded by mass culture.

The danger of their disappearance provided the impetus which has prompted UNESCO over recent decades to implement numerous initiatives for the purpose of their protection. All the autonomous regions of Spain have made progress towards the promotion of cultural diversity through cultural policies and regulatory instruments.

The first task of a protective cultural policy is to define the object of protection, in other words to identify those cultural dimensions which are imbued with value and are of interest to society.

Following on from the identification of the inherent and noteworthy values of expressions of Intangible Cultural Heritage, and pursuing the localisation of all cultural expressions which have succeeded in transforming and revitalising themselves, without dissolving, within the current culture of show business, one vital principle will be to focus on expressions or practices which do not violate Human Rights. Consideration will likewise be given to those which have transformed the public sacrifice of animals, replacing this with other festive practices in accordance with the legislation in force regarding the protection of animals. Value will also be placed on respect for the environmental context within which expressions of Intangible Cultural Heritage are staged.

The evaluation of ICH will take into consideration the following criteria:

-Essential lead role by the community

The decision and opinion of the bearer community must be the fundamental consideration prior to any initiative. Intangible Heritage cannot be preserved or reproduced other than by its own protagonists, who are the owners of it, and they must decide as to any change or continuation of its expressions. Hence the fact that any cultural policy linked to the safeguarding of Intangible Cultural Heritage must be debated with and accepted by the individuals who create and transmit the cultural expressions in question. There has in the past been insufficient dialogue and consensus among administrators and those responsible for cultural policy, experts and those who are the owners, maintainers and legitimate users of such cultural expressions. Their role is vital in order to define which assets are selected as representative of their community so as to be addressed by safeguarding measures, and also the pathways and strategies which would be appropriate in order to provide protection. This means that prior to implementing any initiative a thorough, organised and representative debate must be staged, involving the overseers and owners of the Heritage in question.

-Imminent danger of disappearance.

Protection will apply provided that survival of the expressions represents an important cultural indicator for the members of the community and they express an interest in perpetuating this. Disappearance could be total or partial. If total, then this would refer to cessation of the expression as a whole, although it would remain in virtual form in the memory for a long period of time, thereby allowing the public authorities to implement urgent actions to provide the community with the resources lacking or otherwise address at source the problems forcing the practical and living dimension to be halted.

Partial disappearance is more common, and it should be stated that at present most expressions of ICH, in all spheres, are prey to the imminent danger of the disappearance of some of their constituent episodes, in particular those which lie behind them, in other words those which constitute the prelude or build-up during previous days or stages prior to the expression itself, and also the days or stages following the starring moment which is typically imbued with value. Given that these phases are viewed as a decisive part of the whole, there is a danger that they may be overlooked by local organisations or may not receive the necessary attention on the part of the authorities, and their absence could therefore undermine the central episode of the expression, leading to its progressive disappearance.

- Specificity.

Value will be placed on the specificity of the cultural expressions and the knowledge associated with them so as to combat the standardisation derived from mass media processes. An attempt is made to arrest the circumstance in which any cultural expression, while initially original, will tend to evolve towards popular media models which are broadly disseminated across the whole population. This is based on the principle that the media not only disseminates and publicises such expressions, but also generates hugely influential and successful models, thereby leading to undesired cultural uniformity.

-Continuity.

Value will be placed on the continuity of expressions over time. Mention should be made of the huge value of any living expression which has been handed down uninterrupted within the context of a community. In other words, those expressions which have managed to survive in living form throughout their history will be deemed more legitimate than others which have been forgotten and then restored following a period of abandonment.

-Forms of transmission.

Value will be placed on expressions which undertake the intergenerational transmission of techniques, knowledge and forms of symbolisation derived from the primary institutions of socialisation, essentially the family, or through traditional community organisations which have overseen such expressions throughout history. Particular consideration will likewise be given to those the transmission of which will inevitably be cut short through the imposition of irreversible social changes.

-Distinctive traditional organisation.

Within expressions of Intangible Cultural Heritage, traditional organisations have the capacity to trigger or control changes. Consideration will be given to the existence of explicit standards, expressed through oral or written tradition, governing the internal organisation of such expressions. Consideration will be given to expressions of intangible heritage which are coordinated and arbitrated by such organisations (committees, fellowships, groupings, associations, guilds, etc.) and their authority in reaching decisions by consensus or arbitrating in internal conflicts.

-Dedication of participants.

Particular value will be placed on those expressions which reveal the highest levels of identification across different sectors of the community. In other words, those which represent complete social events.

-Diversity of multi-sensory expressions.

Such celebrations involve a wide range of sensory impacts (images, sounds, smells, tastes and touch). Particular value will be placed on those which contain and articulate in a living and combined manner the greatest number of different sensations, rather than simply images. In traditional culture images were not the only dimension of expression, nor the most important. Value will be placed on the fact that the image culture does not prevail in such expressions, in order to favour distinctive sounds in danger of extinction, or traditional smells or flavours inherent in each expression or its settings.

-Distinctive spatial contexts.

Living expressions have helped preserve spatial contexts, natural elements and traditional landscapes where they are staged, and which are seen as the symbolic venues associated with the expression in question. Particular value will be placed on those expressions which are undertaken by means of such contexts and routes which exist within the collective memory, as they are viewed as an important and highly significant part of the cultural output and the shared symbolism. Value likewise will be placed on stagings which do not alter the original arrangement, which could distort the traditional mobility of participants. Value will be placed on respect for the tonality or intensity of the original lighting, along with an appropriate acoustic ambience, in particular where there is interference in the process through sounds not involved in the celebration.

-Temporal integrity and internal rhythm.

Value will be placed on those expressions which are celebrated with respect for the temporal sequences and standards of tradition, which respect the traditional rhythms and *tempo* of the process as an inherent component of the expression. There is a distinctive internal rhythm in the staging of all cultural practices, and this is fundamental in giving the event harmony.

-Relevance of objects.

Certain traditional objects which ultimately become symbols remain in use in celebrations. Value will be placed on cultural expressions which have preserved and which make use of such original objects, placing a particular emphasis on musical instruments and costumes. In craft production, value will be placed on the continuity of

the forms of design and creation of cultural products, and also the preservation of craft workshops, in all cases within the dynamic inherent in ICH.

Clothing and forms of ornamentation play a vital role in traditional expressions of cultural value. Value will be placed on such original clothing, and if they are worn or damaged, and need therefore to be replaced, support will be given for native production, using traditional craft techniques and involving local institutions and agents for the transmission and reproduction thereof.

-Autonomy.

Expressions of Intangible Heritage are typically open to the presence of outside audiences. However, such audiences have now become overly important in the evolution of the expressions themselves. Value will be placed on those which achieve independence of the audiences involved, and do not incorporate aspects which would make them mere shows. In other words, the ability to control the changes demanded by outside audiences and viewers from within the local context will be seen as a value.

2.3. COORDINATION OF INITIATIVES

The National Plan for the Safeguarding of ICH establishes a common methodological framework for the proposal of initiatives by any public authority, private organisation or society at large.

Following approval of the Plan by the Historical Heritage Council, the creation of a **Technical Monitoring Committee** for the tool will be proposed. This will be a multidisciplinary body made up of technical staff members representing national government, regional authorities and also outside 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/practical 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 actions aligned with the established operational approaches.

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

3. PROGRAMMES AND LINES OF ACTION

The National Plan for Intangible Cultural Heritage must as a priority address those expressions which fulfil the criteria set out above, and above all those which have a significant cultural meaning for the bearer community. To this end, a set of Programmes is presented below which would serve to develop operational approaches and also the implementation of projects focusing on the research, documentation, protection and dissemination of ICH.

3.1. ICH RESEARCH AND DOCUMENTATION PROGRAMME

In Article 11 of the Convention for the Safeguarding of Intangible Heritage, UNESCO establishes that each State Party shall take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory. Among the safeguarding measures, it must identify and define the various elements of the Intangible Cultural Heritage, with the participation of communities, groups and relevant non-governmental organisations.

Within this operational context, the National Plan for the Safeguarding of Intangible Cultural Heritage views as fundamental tools for the proper research and documentation of intangible expressions of culture the following:

3.1.1. Instruments to safeguard ICH

- Preliminary inventories or registers.

A preliminary inventory is a documented register setting out and identifying intangible cultural expressions with the corresponding basic details. Inventories may be selective, in accordance with geographical or thematic criteria.

These inventories will provide the starting point for a selection of those intangible cultural expressions of greatest interest in terms of culture and identity, and will be used for the creation of catalogues and atlases, thereby facilitating the process of linking up different assets.

- Catalogues and atlases

These instruments will reflect those assets which, in partnership with the bearer community, are viewed as being of particular interest in terms of identity and culture. This selection will likewise be performed in accordance with the criteria laid down in sections 2.2 and 3.1.2.

These atlases or catalogues must define the full documentation regarding the current status of the asset, and also analyse its condition in the past. The processes undergone will be investigated, and the risks identified, along with the procedures and strategies providing the basis, structure and regulation for the proposed safeguarding actions. The future potential for the perpetuation of the ICH will likewise be corroborated. Catalogues and atlases thus serve a role as effective instruments in addressing the safeguarding of intangible cultural expressions.

They must include the following fields:

- a) Identification of the intangible cultural expression and of the protagonist group or subject.
- b) Characterisation of all elements.
- c) Perception of the protagonist group or subjects. d) Interpretation, risks and diagnosis.
- e) Objectives, strategies and actions proposed.

- Specific studies

They will provide knowledge of a scientific and technical nature regarding certain aspects required for the administration and safeguarding of the ICH. These studies will, through their development, contribute either to a greater understanding of the cultural values of the ICH, or specific analyses in order to establish participatory methodologies, or otherwise to determine the viability of embarking on particular actions in a specific location or area, or systems for information and dissemination, etc.

- Special/Steering Plans

These correspond to the development of an action or actions focusing on the safeguarding of ICH, based on comprehensive knowledge of the intangible cultural expressions, and also a detailed diagnosis thereof. Safeguarding strategies promoted within such Special/Steering Plans must take into consideration the autonomous dynamic of the cultural assets, evaluating at all times the potential for sustainable survival with regard to other spheres such as the environment, demographic composition, the type of local infrastructure, etc. These plans will perform an evaluation of those expressions which have the potential to survive over time in harmony with the context and without forfeiting their identifying value from the perspective of the host group. Particular consideration will likewise be given to plans regarding expressions which are in a particular position of risk and the continuity of which would be beneficial for the sustainable development of a given territory or ecosystem.

3.1.2. Criteria for the design and execution of ICH research and documentation projects

The registration, documentation and dissemination of Intangible Heritage are necessary actions in order to raise social awareness and underpin the sense of identity which they have for the groups at the heart of intangible expressions of culture.

The identification and evaluation of intangible assets which can be inventoried and addressed as part of the Plan must be balanced. Most of the thematic areas comprising Intangible Heritage and the corresponding relationships will be represented, along with the various regions of the Spanish State.

In accordance with the characteristics and forms of the safeguarding of ICH, the ICH safeguarding instruments referred to above (section 3.1.1) must be implemented in accordance with the following criteria:

a) Representative and identifying value of the expressions of ICH. Application of a participatory methodology.

The communities and groups which are the owners of the ICH, given the nature of this type of Heritage, are directly involved in the safeguarding process and the quest for potential continuity. In order to identify, register and inventory ICH, then recognition is required on the part of the community and social groups involved, thereby requiring the use of a participatory registration methodology. Given that communities are not homogeneous, certain factors must be taken into consideration:

- Diverse forms of symbolic appropriation depending on such variables as gender, working culture, ethnicity, age and power relationships in force.
- Risks of political, media and economic instrumentalisation by certain agents.
- Possibility that communities are informal in nature and not organised so as to take part in the safeguarding processes, or have paces and forms of administration which are different from those of the authorities administering the processes.
- Need to guarantee collective rights against possible undue appropriations.

b) Intergenerational transmission and continuity. Inventory, register and catalogue so as to diagnose.

- Rather than historical dating or "authenticity", what matters is generational transmission, the continuity and current functionality of the expressions in question, which can only be safeguarded in accordance with their viability and problems of continuity.
- Registration must deal with forms of transmission and continuity in place, as the viability of the Intangible Heritage is dependent on these. This thus requires identification of the systems by means of which the community itself guarantees in a traditional manner the transmission and hence the conservation of its heritage.
- Possible risks must be analysed, and continuity solutions noted.

c) Periodic updating of inventories. Transformation of meanings and signifiers.

- It is the historical process, in each territory, in its various dimensions (ecological/cultural, economic, social, political and symbolic) which ultimately opts for certain specific forms of expression, of action, of know-how... These expressions will never be closed or static, but rather changing and in continuous transformation.
- The registration methodology applied must take into account the enduring aspects and transformations of the forms and meanings of the ICH.

- Transformations in forms or meanings should not represent a problem, but rather the capacity to transform forms and meanings serves to underpin the safeguarding of the ICH in question.
- It is important to distinguish "transformation" from possible distortions caused by other interests outside the cultural dynamic itself.
- The formal characteristics of ICH may be transformed without thereby altering the values and meaning, and vice versa: the meanings and values attributed may be modified over time without thereby altering the formal aspects of the expressions in question.
- Conservation-minded cultural policies which address only the formal aspects and their conservation are counter-productive for ICH. They may on occasion remain unaltered in formal terms, but there is no group or community which identifies with the heritage, and it therefore becomes simply a formal re-creation which could serve as a tourist spectacle or museum presentation of culture, but need not necessarily represent Intangible Cultural Heritage. However, some cultural expressions viewed as ICH may have changed substantially in their formal and even substantive aspects, while retaining their meaning for a social group or community.
- Given this characteristic of living Heritage, inventories of Intangible Heritage need to be periodically updated.

d) Application of a territorial perspective. Links to nature, history and environs.

- It is important to take into consideration the social, cultural and environmental context of the practices registered, bearing in mind the close relationship between culture and ecosystem, and also the spatial, territorial and temporal frameworks (production and festive cycles) within the boundaries of which intangible cultural forms and expressions exist.
- ICH is the result of certain historical processes, of ways of making use of the resources offered by the territory within which it is generated, and the symbolic appropriation thereof by the protagonist community. Identification must address the territorial distribution of the ICH, assuming that this is representative, even if not all elements existing within the zone can be intensively compiled.

e) Application of a holistic methodology. Links to other cultural assets.

- Although different categories and classification typologies may be employed, registration must be performed on a holistic basis, addressing in a comprehensive manner the cultural reality studied, taking into consideration all relationships, dimensions and meanings. Despite the preponderance of social processes over and above objects, the relationship between the intangible (customs, expressions, knowledge, skills...) and the tangible (instruments, objects, artefacts and inherent cultural spaces: movable and immovable assets) must always be borne in mind, along with the constant relationship among the different thematic settings.

f) Sustainability of ICH. Projects for development and coordination among public authorities.

- The identification of ICH involves the definition and consideration of territories of ecological and cultural value. The safeguarding thereof requires the implementation of sustainable development projects which must necessarily begin with cultural inventories as their baseline.
- The generation of inventories and atlases of Intangible Heritage must serve to provide measures supporting the continuity and safeguarding of ICH, with a focus on those aspects in a particular situation of risk and the continuity of which would be beneficial for the sustainable development of a given territory or ecosystem.
- Identification and recognition of ICH demands a structure which is interlinked with other policies, such education, the environment, tourism, agricultural and fisheries development, land use regulation... The creation of such inventories must be reflected in the tools generated by these public authorities, avoiding possible collisions and even incompatibility between legal standards.

g) Social Agreement.

- Empowerment of individuals from the communities and social agents. These agents must be informed and must grant their consent.
- Technical skills of the team.

h) Establishment of priorities.

- In accordance with the dimensions of each autonomous region, the territory covered by the inventory or register will be larger or smaller, and this will determine the extensive or intensive nature thereof.
- A territorial and identity-based perspective or criterion will be applied. In other words, priority will be given to those cultural expressions with which a particular group most identifies in accordance with their history, their ties to the natural world and environs.

- Priority will be given to those subject to the greatest vulnerability because of difficulties in the process of transmission and execution as a result of factors exogenous to the protagonists themselves, and those the continuity of which would depend on the survival of certain ecosystems and communal ways of life.
- Secondary sources of information will be compiled on a preliminary basis as required in order to identify elements of interest, providers of information, groups, associations, etc., along with sources of written and iconographic documentation and any form of historical information regarding the intangible expressions to be registered.

i) Qualitative methodology.

- The fieldwork will be performed by selecting the providers of information so as to obtain comparable oral information from different types of agent representing the full spectrum of roles engaged in execution and maintenance of the expression under examination. Qualitative study techniques will be employed, such as questionnaires and in-depth interviews, life stories, group discussions.
- Appropriate tools, techniques and methodologies must be employed in order to achieve photographic, audio and audiovisual records in accordance with valid quality standards which have been normalised both for the capture and extraction of information and the documentation thereof. These represent the tangible platforms for the expressions documented, and in themselves become Documentary Cultural Heritage. Permits and authorisations must be obtained, and the assignment of rights over images, films, videos, use of personal data.
- Relational databases must be used to allow for the registration of systematic documentation, multiple relationships among different elements of the ICH and between them and other heritage artefacts (movable or immovable), along with online uploading and consultation, transfer to the general public, guaranteeing at all times the collective rights of the bearers, those participating in the registration process, and the updating and validation of information.
- Geospatial information about the Intangible Heritage must be recorded, using Geographical Information Systems adapted to the specific characteristics of Heritage in which the geographical element is subject to a symbolic value and a specific spatial/temporal framework.
- In order to ensure the quality and validity of the information, the bearers and protagonists must be brought on board.

j) Generation of working timelines.

These timelines must take into consideration the elements detailed below, in accordance with the different operational phases:

- Training of bearers and technicians, compilation of preliminary information and selection of elements to be registered.

- Within the context of a particular territory, consideration for the complete annual cycle. It will be possible to combine this task with alternating office sessions in order to enter the information into databases which will need to be completed on a standardised basis.
- Validation, information analysis, risk assessment and diagnosis.
- Continuous and online updating of information.
- Dissemination within the community and, if deemed necessary, the public at large.
- Application of safeguarding actions.

k) Specialist, multidisciplinary working team with the involvement of the community.

- Specialist Social Anthropology teams will be needed, applying a participatory and integrating methodology within specific territories with similar ecological/cultural characteristics.
- The creation of participatory contacts must be promoted, allowing the groups concerned to be the interpreters and recorders of their Heritage, as well as active subjects in the legitimation of the community's expressions of intangible culture.

3.1.3. Safeguarding actions generated as a result of the ICH research documentation instruments.

a) Development of ICH dissemination actions:

The tools for the research and documentation of ICH will serve for the qualified generation of specific products for the dissemination and presentation of the constituent cultural expressions.

b) Identification of assets at risk and scheduling of protective initiatives:

The knowledge derived from the records, inventories and catalogues will allow for the diagnosis and application of measures to safeguard those intangible cultural expressions which are particularly at risk, with the direct involvement and consent of the communities and groups affected.

c) Documentation for research projects and anthropological, sociological and museum studies.

d) Planning of safeguarding strategies:

ICH research instruments will foster the extension of knowledge as to the constituent expressions thereof, so as to develop the inclusion of ICH within the legal protection categories recognised in legislation. This will likewise serve to support the inclusion of such expressions on the UNESCO List of Intangible Heritage.

These instruments will furthermore support the policies of other public authorities, the areas of competence of which could affect ICH, helping to enhance the sustainable development of the territories and communities affected.

3.2. ICH TANGIBLE MEDIUM CONSERVATION PROGRAMME

In accordance with the definition of Intangible Cultural Heritage established in the UNESCO Convention, the cultural assets inherent in Intangible Heritage are deemed to include both practices, representations, expressions, knowledge and techniques, and also instruments, objects, artefacts and cultural spaces inherent in them, which are in this National Plan referred to as "tangible supports of ICH".

Intangible Cultural Heritage is interconnected with material aspects in a direct manner, as it is the materiality of heritage which provides the support for many of the discourses based on it.

One of the purposes of the National Intangible Heritage Plan is to preserve and conserve such tangible heritage associated with intangible cultural expressions and elements, in the form of both movable and immovable assets.

It may be stated that intangible aspects are interwoven within the spatial and temporal contexts shaped by culture. On occasion it is the platform itself which allows the expression to be viewed as a cultural output. In fact, there are many cases in which the loss of the expression has been recorded, and all that remains are the supports which characterised it. Without the tangible support, the intangible expression would lose much of the documentary input which could serve to place the intangible heritage in its context. It would be inappropriate to protect only intangible expressions without guaranteeing the conservation of the various platforms which provide the support for the process of their implementation.

In this regard, cultural institutions (museums, archives, specialist documentation centres, libraries, etc.) with collections associated with expressions of Intangible Cultural Heritage must contribute to the conservation of supports associated with the current phases of a cultural expression, those associated with previous stages and processes of intangible cultural expressions which have now come to an end. The handling of preventive conservation and restoration applied to such assets at museums or in museum collections will be performed from a perspective which takes into consideration their practical values, their original function and the associated symbolic aspects. In this situation, a diagnosis of the artefact must be performed on the basis of the required anthropological documentation regarding the cultural expression, as a vital element of prior study before any conservation action is taken. The role of the individual from the community who is to provide information will be essential in order to establish the uses made of the object and the creative processes, the source of any alterations to the original support and the full symbolic charge which the item enjoys.

Methodology and criteria for action:

The preservation of ICH can currently be conceived of in two ways:

- To begin with, measures or actions taken by specialists in Cultural Heritage (Heritage administrators, restorers, etc.), which typically focus on the conservation of the tangible supports for ICH.
- And then also the desire of the community itself to conserve intangible cultural expressions, irrespective of whether this circumstance leads to the modification of the corresponding tangible supports.

The aim with Intangible Cultural Heritage, within the context of this Plan, is a form of conservation which combines both approaches, provided that the scientific or conservation interest of the material asset does not run counter to the interests of the community.

We must take as our starting point the premise that these supports have been created and produced in order to perform a specific function within the context of an intangible expression. The functionality granted to them at source must be considered a decisive factor in the application of conservation approaches and principles and approaches, aiming for the coexistence of the preservation of the object and its practical values. The tendency will therefore be to seek out a formula which allows both positions to coexist, adapted to each situation.

This Plan therefore establishes as the first premise in the task of conserving the tangible support of Intangible Cultural Heritage the weighting given to the protagonist society and its desire to achieve preservation. The idea of safeguarding is included, which depends on the maintenance and continuity of the creativity of the bearers and places a priority not on conservation in the strict sense, but on cultural dynamism, giving the Heritage its living nature and openness to subsequent changes and renewals, without disregarding the principles established by specialists.

In order to develop this type of action it is vital to establish a *working method*:

For the conservation and restoration of cultural assets, consideration must be given to the singularities of each of them, avoiding the application of uniform standards. The state of such tangible supports may be considered altered or incorrect in some cases, but may nonetheless correspond to the effects of usage, and the meaning cannot therefore be disregarded (the state of conservation and the appearance of other substances incorporated within the support act as decisive factors in identifying, cataloguing or studying the asset). These tasks must therefore be addressed in accordance with a working method which is capable of processing the action with the greatest possible degree of objectivity. This method must be dependent on the strategies derived from full knowledge of the asset from an interdisciplinary perspective, attempting to this end to apply all available scientific and technical methods.

As a result, prior to any action a set of **preliminary studies** must be undertaken in order to acquire the greatest possible knowledge about such intangible cultural expressions, the material factors involved and their context. The summary and evaluation of all the information and knowledge acquired through such studies will provide the basis for the proposed interventions to be performed. Nonetheless, the process of intervention will itself generate new information which must be documented and evaluated within a continuous process of reconsideration of the baseline hypotheses, as knowledge of the assets advances.

It will therefore be necessary to develop protection strategies which help to understand and **document** the referents of different cultural forms, in other words an anthropological approach.

The conservation and restoration of the assets which provide the support for Intangible Cultural Heritage must therefore be guided by this principle and by such studies and anthropological documentation. The opinions, consent and consensus of the community are vital in this type of protection and conservation. As indicated above, the applicable intervention criteria must comply with the terms established in this regard by the regulations governing the field of Cultural Heritage. Consideration must likewise be given to the importance of the opinion and usage of the asset on the part of the corresponding community, as established in the Convention for the Safeguarding of Intangible Cultural Heritage.

With regard to all aspects of projects focusing on the conservation and/or restoration of the tangible supports of ICH, the following operational phases must be covered:

- **Documentation and characterisation.** With regard to the criteria and methodology applied to this type of cultural asset.
- **Analysis and assessment** of risks serving to devise strategies for prevention, priorities, and to establish methods for monitoring and oversight. This analysis will give rise to specific preventive conservation plans including organisational and coordination models.
- **Diagnosis of the state of conservation.** Consideration will be given to intrinsic and extrinsic factors of deterioration, and also any forms of alteration which could occur.
- **Detailed study of use and administration,** with consideration at all times for how this could affect the conservation of the tangible supporting asset or assets. The individual responsible for conservation and restoration must take into consideration a series of specific characteristics associated with ICH supports, above all when they are still in use, such as their original and current function, associated symbolic aspects, the breadth of typologies they cover, the variety of materials from which such assets are made, construction techniques, etc.
- **Intervention.**

3.3. ICH TRAINING, COMMUNICATION, PROMOTION AND DISSEMINATION PROGRAMME

The aim of this programme is to provide guidelines for the handling of ICH by means of focuses, principles and operational proposals which will allow for the implementation of actions for the purpose of training, transmission, promotion and dissemination of expressions of Intangible Cultural Heritage.

It is in this regard felt that potential agents for the development of safeguarding actions would include cultural organisations and communities at the local, regional, national and transnational levels; museum institutions; educational institutions and training establishments; tourism development agents and Cultural Heritage visitor centres; the media and all those the mission and commitments of which are intended to work towards the safeguarding of ICH through the promotion of such expressions.

Below is set out a selection of possible operational approaches to be developed by the aforementioned agents, the distinctive nature and involvement of which in the development of ICH dissemination and transmission strategies demand that they be treated differently by the agents responsible for the promotion of tangible cultural assets.

3.3.1. Involvement of the community: cultural organisations and associations

The community includes the individuals who make up the cultural organisations dedicated to the preservation, research and promotion of local culture and the various expressions thereof. These groups are familiar with, and transmit and maintain, the Intangible Cultural Heritage of the collective. It is therefore vital to achieve their involvement in reflections on the ICH of the communities to which they belong, their possible problems and the development of initiatives to achieve knowledge, implementation and transmission of expressions over time.

The suggested approach for this purpose is the development of participation strategies not simply limited to consultation sessions but involving the active presence of these groups in actions focusing on the safeguarding of ICH, with a particular impact on those detailed in the programmes set out in this National Plan.

Cultural groups and associations in Spain represent a wide range of types and particular interests: from local study centres which focus on research and the promotion of local culture, to associations the focal interest of which is simply the promotion and maintenance of expressions of Intangible Cultural Heritage itself. To a great extent, it is civil society which has the role of keeping Heritage alive and maintaining the bequests handed down by previous generations, and which has the task of rethinking and organising the range of activities within which Intangible Heritage is expressed out on the street, is presented, performed or staged, in other words the context within which Heritage is updated and remains alive and in direct dialogue with society. It is in fact through groups and associations that society itself represents itself, through social and cultural expressions. This is particularly notable in groups and associations which maintain a particularly active role in the organisation of heritage celebrations, such as local festivals and other events in the festive calendar, as well as all those organisations which group together guilds of tradesmen, groups of religious devotion, legal institutions and associations, the representation of elements of popular culture, and initiatives for the restoration of personal and collective memory, and the recovery and interpretation of tradition.

The public authorities must establish ties of collaboration with communities and their respective formal and informal cultural organisations in order to define programmes and joint and transversal actions, and to devise plans for training, promotion and dissemination of ICH, the objectives being:

- Develop activities to raise awareness and enhance skills.
- Support programmes, projects and activities of communities and cultural organisations intended to develop and safeguard ICH.
- Encourage the circulation and dissemination of expressions.
- Acknowledge their creators, administrators, re-creators and collective interpreters.
- Support processes of cultural development occurring within the heart of communities.

Within the context of these objectives, the National Plan for the Safeguarding of ICH proposes the following operational approaches:

- Support networks for collaboration and cooperation between the public and associations performing actions connected with Intangible Cultural Heritage.
- Position civil society, through associations and cultural organisations, as the key agent and instrument for the maintenance and transmission of Intangible Cultural Heritage.
- Promote specific training plans in the field of Intangible Cultural Heritage among cultural associations, educational establishments and heritage-related institutions and centres.
- Produce studies in an attempt to improve the administrative, organisational and funding capacity of associations, so as to underpin the dissemination of their activities and encourage greater social recognition.
- Foster collaboration among associations.
- Stage courses and training days dealing with the various aspects of Intangible Cultural Heritage, with the active participation of cultural bodies and associations.
- Develop specific programmes to promote and disseminate Intangible Cultural Heritage: initiatives involving publishing, audiovisuals, exhibitions, cultural tourism, music, public participation, etc.

3.3.2. Museum institutions

The handling of Intangible Cultural Heritage at museums is based on a revision of the concept of Cultural Heritage which has for some years now been in the process of redefinition at the international level.

Museums may undertake analytical, research and documentation studies, and also launch programs for the dissemination of intangible cultural expressions connected with their themes and collections. Such intangible cultural assets lie within the context of certain spheres of development (defined in this National Plan) corresponding to traditional knowledge about productive activities, processes and techniques, beliefs, festive rituals and ceremonial practices; expressions of oral tradition and linguistic peculiarities; representations, staging, traditional sports and games; musical and acoustic expressions; forms of eating and collective and organisational socialisation. All of them must be considered as cultural assets developed in the present, with a cultural identity value, and a creation process based on generational transmission. In addition to these general characteristics, all other aspects defining ICH must be taken into consideration.

ICH is thus handled at a museum when knowledge is generated regarding the processes, peculiarities and messages of the intangible cultural expressions associated with its theme or collections. The perspective of museum professionals therefore focuses on an understanding of the context, rather than an approach traditionally focused on the object as historical or artistic artefact.

Through such an approach, the bearers of the tradition associated with the asset take on a lead role. As the museum is an institution which lies outside the original context of creation and development of intangible cultural expressions, consideration must be given to the risks of fossilisation and of reinterpretation to which intangible assets could be subject at the museum institution, preventing any actions by the museum from having an impact which would alter such heritage elements, which are living and identity-based assets. In this regard, priority must be given to collaboration with the bearers or owners, through their representatives. To this end, museum institutions must strengthen the relationship with the cultural groups which own the expressions, establishing two-way channels of communication which foster exchange and greater contact with the museum.

Consideration will be given to the cultural values implicit in the expression or the object associated with the ICH in the application of museum resources, on the basis that they act as instruments supporting the dissemination of understanding of the asset, along with any activity performed by the museum in connection with ICH assets for which there is a reference community.

The handling of the intangible asset at the museum will be performed in accordance with a methodology allowing for the coexistence of both the external and internal vision, ensuring that the specificity of the cultural asset is disseminated from outside the community, within the context of the museum, through a contextualising and respectful perspective which allows for positive self-recognition of the bearers of the tradition and more widespread public understanding.

Within such a context, the museum becomes an agent involved in the safeguarding of intangible elements and expressions, from a responsible and dedicated position. It fulfils an increasingly active role as the generator of cultural exchanges and as an agent for social awareness-raising, making possible the transmission of knowledge through the involvement of the public.

As a necessary precondition for this function of dissemination, museums undertake research, documentation and conservation actions addressing the media associated with the ICH and their creative processes. Graphical, acoustic or audiovisual archives are generated and managed, serving as a source for knowledge of ICH assets in their current status, comparative studies across cultures and analyses of the precursors of current expressions. Collections (tangible media) are maintained in accordance with preventive conservation measures, and restoration treatments suitable for the peculiarities of the artefacts are studied and proposed.

Museums to a considerable extent perform important tasks in the preservation, promotion and dissemination of Intangible Heritage in accordance with the above terms. Given the potential of such institutions, this task must continue, with further exploration of those aspects which museum professionals view as a priority for their responsible contribution to the safeguarding of ICH.

In order to achieve these objectives, the proposal is to develop the following lines of action, which could be extended to other actions proposed at the museum community:

Research:

- Development of lines of research and study of traditional practices, methods and processes connected with the museum's collections or with its mission.
- Development of fieldwork in direct collaboration with the bearers of the ICH, in the original context of creation and development of the intangible expressions.
- Comparative studies of the expressions of ICH in different cultures or groups, in accordance with the museum's collections.
- Research into the precursors of current expressions of the ICH.
- Study of musical traditions associated with the museum's theme.

Documentation:

- Cataloguing and digitisation of photographic and document holdings associated with expressions of the ICH.
- Generation of acoustic and audiovisual archives associated with the ICH.
- Development and provision of document management resources applied to expressions of the ICH.

Conservation:

- Analysis of the state of conservation of museum collections associated with expressions of ICH, for the preservation of their peculiarities.
- Design of systems for the handling and adaptation of cultural assets for use in intangible expressions, allowing for the coexistence of the values of usage and of conservation.

Dissemination and promotion:

- Analysis of the satisfaction of the bearer communities regarding the handling of expressions of the ICH at the museum (with a particular emphasis on immigrant communities, in those cases where there Cultural Heritage forms a part of the mission or of the collection of the museum)
- Development of collaboration programmes with members of the community for the transmission of messages, processes and peculiarities of expressions of the ICH at the museum (applicable to the permanent exhibition, museum resources, educational activities or any other dissemination initiative).
- Development of awareness-raising campaigns regarding the role of the museum institution in safeguarding the ICH.

- Participation in programmes to promote the ICH together with other agents involved in its safeguarding (scheduling of tourist routes, issuance of publications, social awareness-raising campaigns, etc.).

3.3.3. Tourism development agents and visitor centres

Many of the products and expressions considered within the ICH category, such as craftsmanship, benefit from tourist development, as their output can be divorced from the producers, with regard to its dimension as tangible craft heritage. As a result, when each craft product leaves a community it becomes a message which "speaks" of the cultural heritage of that community, and is thus a witness which in itself disseminates the Cultural Heritage in time and space, with a repercussion on other, different peoples.

Bearing in mind that in accordance with the factors conditioning tourist development the peculiarities of Intangible Heritage assets may be altered, the proposal is for the following lines of action focusing on craft assets and collective expressions.

- To begin with, in order to contribute to the safeguarding of craft assets, the proposal is to create working groups which would reach a consensus with the craftspeople as to the channels for the commercial exploitation of the products, debating the minimum standards in order for craftsmanship to be legitimately accepted by a cultural region as its own (whether through the production process, the materials, the final form of the piece, etc.).
- The second proposal is to draw up a database of craftspeople who are familiar with their respective traditional techniques and who keep them alive, with the aim of promoting periodic contact between the public authorities and said craftspeople.
- Thirdly, one line of work viewed as being of importance is to offer advice to professionals and those familiar with traditional know-how, with the aim of providing them with access to the Internet. The intention here is to make it easier for users of cultural tourism to understand and access the output of local craftsmanship through the crafts people's own websites, or the institutional websites of autonomous regions and local councils. This approach is not intended for the purpose of advertising but the establishment of identity, in other words not simply to showcase a craft product but to use said product in order to explain the identity of its legitimate producers and users.

The relationship between tourism and the intangible cultural expressions derived from collective rituals raises greater difficulties. Many of these expressions have developed internal mechanisms which have been in place for decades, and which are capable of receiving all manner of tourism without being affected. They have provisions, operational protocols, infrastructure, civil protection adapted to specific situations, security, etc. However, there are others which have suddenly acquired a public profile or popularity, or which have in an unforeseen manner become highly attractive for tourism, without having been prepared in advance to receive a mass public.

The lines of action set out in this National Plan and seen as appropriate for the development of the tourism sector in connection with ICH, guaranteeing at all times the protection and sustainability of its constituent expressions, would include the following:

- Establishment of criteria and good practice with regard to the exploitation of expressions of ICH for tourism purposes. This work will aim to establish a sustainability model for these

expressions, including at least the most appropriate channels for dissemination in order to present the ICH within the sphere of tourism, the basic local infrastructure required in order to accommodate the expected visitors, the ideal number of visitors which could be handled by each type of expression, and basic guidelines for tourists which should necessarily be included in any advertising message generated with regard to the cultural expression.

- Creation of ICH visitor centres in local contexts, involving the bearers of the tradition (members of fellowships, associations, fiesta organising committees). These centres will provide access to an understanding of local output derived from a generational transmission, and many aspects of the fiesta beyond the celebration in itself. In other words, the elements employed, the outfits, the associated paraphernalia, which could potentially be handled by tourists, under the guidance of the bearers of the tradition and the professionals of the visitor centre, or at least viewed and photographed, allowing for an understanding of their meaning and the skills required for their use, courtesy of authorised individuals belonging to the local culture. Visitor centres are furthermore excellent venues for the communication of experiences, the screening of audiovisual or static images or interactive media. They thus represent a meeting point between those from without and from within, providing an appropriate context within which to approach the intangible asset, above all bearing in mind that they are employed during non-festival times, a slow period allowing for closer examination of the detail, the meaning and the local value attributed to the fiesta or ritual.

It is felt that a visitor centre could comprise a simple space dedicated to presentation of the objects or tangible media employed in the ritual, accompanied by a range of audiovisual and museum-type materials in order to facilitate understanding by different audience profiles, devised as a place for relaxation, communication, reflection and meeting. This elemental concept should not be confused with the large, sophisticated visitor centres set up in Spain over recent decades, which are in economic terms unaffordable for most communities and subsequently very costly to maintain, and which therefore remain closed for almost the whole year, nor would they be anthropology or ethnography museums, as their staff and mission would be different. They could be connected, and also serve as visitor reception centres.

Ideally, those responsible for cultural and tourism development policies at the local or regional government should provide the bearers of the tradition with access to and participation in the planning of visitor centres, in order to turn them into infrastructure elements serving as meeting points and showcases for the identity-based products and expressions to be presented to a tourist audience.

3.3.4. Media and information channels

The media play a fundamental role in disseminating and showcasing ICH. However, often the best intentions of the informers in explaining practices in danger of disappearance are cut short by the consequences ultimately generated by the large-scale dissemination of them. In particular, when we are faced with highly localised or relatively unfamiliar cultural practices, a debate is required in order to seek out the best procedure for their presentation, so as to prevent news about them from being interpreted simply as a message intended to attract audiences eager for "cultural exoticism".

It has been found that sudden and substantial influxes of audiences to events or cultural practices in the process of disappearance are typically preceded by reports on them disseminated by the media (above all by television, but also by the Sunday newspaper supplements and travel magazines, and to a lesser extent the radio). In contemporary society, with its eagerness for "pure", "authentic" and

"rare" experiences, any information, even the most neutral, about a cultural expression in danger of extinction could become an object of desire for audiences simply in pursuit of the sense of "I was there".

Given all the above, the National Plan for the Safeguarding of ICH considers the main lines of action with regard to the media to be:

- **The development of meetings between communication professionals and ICH specialists.**

These meetings, taking the form of forums for reflection and multidisciplinary debate, will serve to generate and update protocols for the communication and dissemination of expressions of the ICH.

The meetings will establish possible forms of collaboration between the communication professionals and ICH experts, with the aim of fostering the permanence of expressions in danger of extinction, without undermining the information function ascribed to the media. Such a debate will serve to define the most appropriate procedures and methods for the presentation of the different facets of the ICH, while at the same time prioritising the reliability of information, objectivity, ethics and the preservation of the Heritage in question.

Among the aspects to be addressed at these meetings, one pre-eminent aspect is the generation of a code of communication procedures for the ICH. This code will examine in greater depth such elements as:

- The suitability of obtaining permission from those individuals photographed or filmed in the course of the intangible expressions of the culture, even if they take place in public spaces.
- A debate as to the type or types of relationship which could be established between the professionals responsible for the filming or reportage and the protagonists of the ICH.
- Methods for informing the bearers of the tradition as to the broadcast or published result, and possibilities for a response to the result in the event that there is any inaccuracy in the broadcasts.
- Definition of the position occupied by communication professionals, essentially as guests, within the semi-private context which corresponds to many sequences of the rituals or experiences associated with expressions of ICH occurring in private settings. What place could the recording professionals occupy during their time within the community and during the filming, in order to minimise their interference in the ritual process.
- Guarantees that the representativeness of the interviewees will be respected, along with collective consensus as to the interpretation of the symbols employed. Criteria and procedures for the selection of the interviewees.
- Methods for resolution in visual accounts of the issue of the representativeness of all social groups involved in each cultural practice (the role of men and women, above all

when their activity is performed off-stage, and those of all ages: children, young people, adults and the elderly).

- The reliability of the translation of the spoken word in interviews, if a different language or dialect is employed.
- The need to preserve the ambient sound or freedom to employ other outside musical or acoustic settings.
- The role of the context, the historic-cultural clarification of this, and the process of contextualising the footage or references.
- The location for the inclusion of information about the geographical setting of the original creation, if this exists, and the celebration or staging of the activity.
- The methodology employed to detect the most representative elements or those of greatest value to the bearers of the tradition, which are typically not necessarily those which have the most exotic outward appearance.
- The role of documentaries or reportages for the bearers of the ICH, for future generations in the local world and for the outside public.
- The most appropriate types of interview (open, directed, close interview); likewise, forms of staging which do not exclude information which is unattractive to the audience, but necessary in order to understand the process and sense of the activities, from the local perspective.
- Ethical and legal behaviour in interviewing children or individuals wishing to remain anonymous.
- The function of episodes which cannot be filmed, for technical or other reasons, but which are necessary for an understanding of the subsequent gestures or activities characterised by their visibility. The possibility that they could be presented by means of other non-visual idioms (spoken word, writing, etc.). The presence of sequences of activities prior to the ritual act (preparation during preceding weeks or days, etc.), where these are essential for an understanding of the sense and value of the cultural practice to which the communication refers.
- The approach to stereotypes generated above all in the 1960s and 1970s and which endure to this day. Possibilities and consequences for reproduction or disassembly with the collaboration of the media.
- The most appropriate procedures for the filmic montage or composition of texts and images in the case of written publications.
- Methods for reaching consensus with the bearers of the tradition as to the announcement or invitation to witness and participate in expressions of the ICH. Possibilities that the purpose of the information regarding an event of this nature could generate genuinely sustainable attendance on the part of the community celebrating it,

taking into consideration as a conditioning factor the capacity and the needs in place for its survival.

- **Development of communication strategies via the Internet and social networks**

The web represents an inexhaustible source of information and resources for communication and dissemination, although with regard to ICH the same premises and conditions must be taken into consideration in order to avoid threats of overexposure which could cause an alteration or transformation into another type of expression focused more on tourism or profit.

Taking this aspect into consideration, we could indicate that the members of the communities which are the guardians of the ICH should make use of the resources and tools offered by the Internet. First of all because of their undeniably documentary nature, as archive tools, making use of digital storage media which can be updated and expanded, and also through web 2.0 resources, by means of social networks and blogs on which users themselves fill their websites with content.

Such websites represent a new way of administering information derived from the ICH through multimedia content (audio/video): documentation of contexts, festivities, trades and know-how, songs and rituals, recipes and traditional cuisine, etc. by the possessors of the ICH itself, those who produce and control it, and can protect it from threats and risks.

4. EXECUTION AND MONITORING

4.1. ECONOMIC STUDY

Funding for the implantation of the Plan for the Safeguarding of Intangible Cultural Heritage is drawn from various sources. The amount contributed by National Government, through the Ministry of Culture, and specifically the Spanish Institute of Cultural Heritage, together with the funds from other state authority bodies, should be similar to that contributed overall by the autonomous regions.

Local government should also make investments through provincial and local councils, the amount of which could be estimated at least 17% of the total expected budget. This same amount could be contributed to the Plan by foundations, associations and private individuals.

This would thus provide, in constant euro values:

	YEAR 2012	YEAR 2013-2016
MINISTRY OF CULTURE AND OTHER STATE BODIES	400,000	1,716,000
AUTONOMOUS REGIONS	400,000	1,716,000
LOCAL AUTHORITIES	200,000	884,000
FOUNDATIONS, ASSOCIATIONS AND PRIVATE INDIVIDUALS	200,000	884,000
TOTAL	1,200,000	5,200,000



Percentage distribution by institution

State Authority
Autonomous Regions
Local Authority
Private Entities

PROGRAMMES OF ACTION		Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	TOTAL
RESEARCH AND DOCUMENTATION	Preliminary inventories or registers	325,000	270,000	220,000	110,000	110,000	1.035.000
	Catalogues and atlases	325,000	320,000	320,000	320,000	320,000	1.605.000
	Specific studies	110,000	110,000	160,000	160,000	160,000	700.000
	Special/Steering Plans	110,000	170,000	195,000	280,000	280,000	1.035.000
TRANSMISSION AND PROMOTION		110,000	110,000	130,000	130,000	160,000	640,000
TRAINING		110,000	110,000	140,000	150,000	185,000	695,000
DISSEMINATION		110,000	110,000	135,000	150,000	185,000	690,000
TOTAL		1,200,000	1,200,000	1,300,000	1,300,000	1,400,000	6,400,000

The investments will be made in those intangible cultural expressions included in the registers and catalogues and classified as of high heritage value, distributed across the Plan objectives: research and documentation; generation of special/steering plans for the safeguarding of ICH and actions for transmission-promotion, training and dissemination of Heritage, as set out in the table above.

The percentages to be distributed across the different lines of action would be as follows:



Percentage distribution by programme

- Registro e inventarios preliminares
- Catálogos y atlas
- Estudios específicos
- Planes especiales
- Actuaciones de transmisión
- Formación
- Difusión y promoción

In accordance with this, the percentage invested in each of the lines of action set out by the Plan on the part of the various entities would be as follows:



State authority
Percentage distribution by programme

- Registro e inventarios preliminares
- Catálogos y atlas
- Estudios específicos
- Planes especiales
- Actuaciones de transmisión
- Formación
- Difusión y promoción

Dissemination and promotion



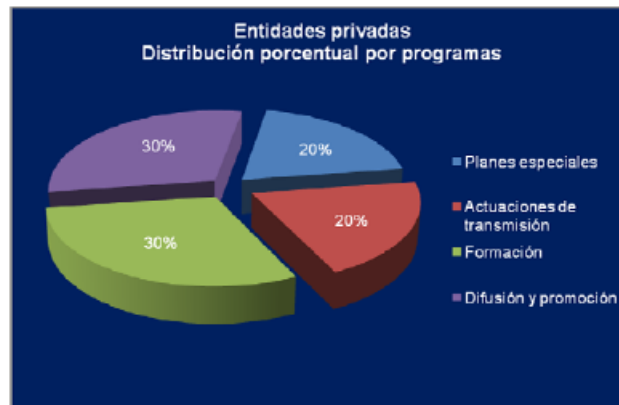
Regional authority
Percentage distribution by programme

Preliminary inventories and register
Catalogues and atlases
Specific studies
Special plans
Transmission actions
Training
Dissemination and promotion



Local Authority
Percentage distribution by programme

Special plans
Transmission actions
Training
Dissemination and promotion



Private Entities
Percentage distribution by programme

- Special plans
- Transmission actions
- Training
- Dissemination and promotion

4.2 OVERSIGHT AND MONITORING

The composition of the **Technical Monitoring Committee** will be established following approval of the Plan for the Safeguarding of Intangible Cultural Heritage by the Historical Heritage Council, and will comprise representatives of National Government, representatives of the autonomous and local authorities, and outside experts. The working dynamic, meetings and communications of this Committee will be established once it has been convened. This Committee will draw up reports and evaluations of the fulfilment of the objectives and methodology set out in the National Plan, to be presented to the Historical Heritage Council for monitoring of said administrative instrument.

4.3. VALIDITY AND REVIEW OF THE PLAN

The Plan for the Safeguarding of Intangible Cultural Heritage will apply to a period of ten years, with a review of the objectives achieved after five years. This will serve to identify organisational aspects or focuses of the plan which have not been properly formulated or developed, realigning them with the desired objectives.