



# CD-ETA - Collaborative Digitization of Natural and Cultural Heritage

## SECOND THEMATIC SEMINAR

### ***GOOD PRACTICES OF DIGITIZATION OF NATURAL AND CULTURAL HERITAGE AS ANTI PANDEMIC MEASURES (Spain)***

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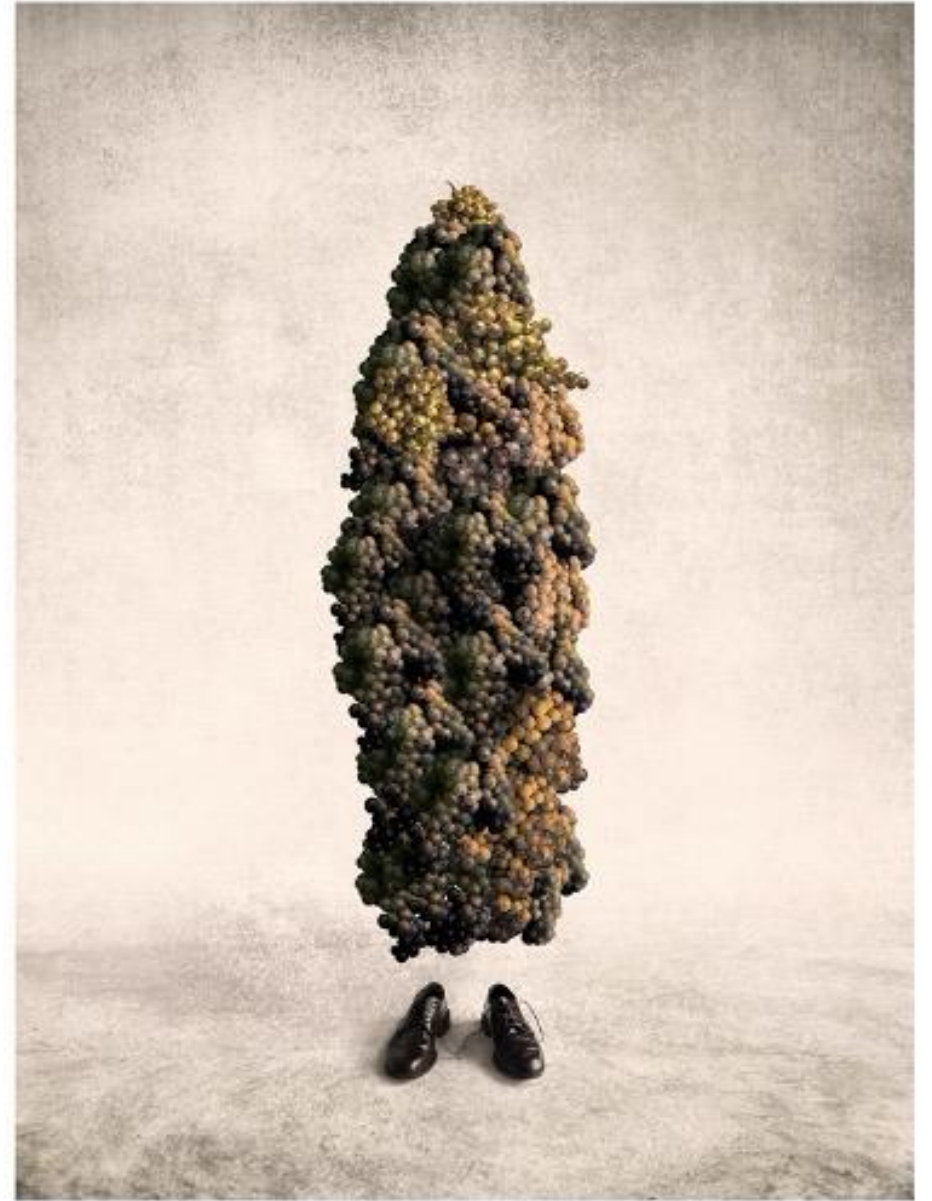
# Digitization of Intangible Cultural Heritage in times of Covid

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DIGITAL INVENTORY IN THE REGION OF *EL BIERZO*

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Un mayo en Septiembre  
F. Reberide

# The Convention for the Safeguarding of Intangible Cultural Heritage

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International UNESCO treaty (2003), ratified by Spain in 2006

Purpose: safeguarding intangible cultural heritage present in the territories of the State Parties, by ensuring its viability –transmission and continuous recreation.

Definition: 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 recognize 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

# Living Heritage

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Intangible cultural heritage is:

1. Traditional and contemporary at the same time
2. Non exclusive but integrating
3. Representative, not hierarchical
4. Community based.

<https://www.youtube.com/watch?v=jMCWnkMNJ34>

It is NOT the value associated to tangible cultural heritage

The concepts of authenticity and integrity do not apply as they do for tangible cultural heritage

# Domains

Foto: Elaboración del pan, Raúl Ochoa, ©IEB



# Domains

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It is manifested *inter alia* in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

The Spanish Law of 2015 adds the following domains:

- (f) Gastronomy, culinary preparations and food;
- (g) Specific use of cultural landscapes;
- (h) Forms of collective socializing and organisations
- (i) Sound, music and traditional dances.

# Legal framework in Spain

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- The Constitution (1978) «protect human rights, cultures, traditions, languages and institutions
- National laws and programmes:
  - La Ley 16/1985 on cultural heritage
  - La Ley 10/2015, de 26 de mayo
  - National Safeguarding Plan of ICH
  - Management of the General Inventory of Intangible Cultural Heritage
- The culture sector falls under the exclusive competence of the Autonomous Communities. In Castilla y León, ICH is regulated by the Statutes of the Community, and its Law from 2002 on cultural heritage, currently under revision

# Development: why safeguarding is important

Foto: Noche de caracoles, Manuel José  
Blanco Amigo, ©IEB





# Contribution to sustainable development

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- **Environmental sustainability:** to ensure long-term environmental quality, coherence between the policies of the different competent administrations must first be ensured, and resilience to natural disasters and climate change must be strengthened, including measures in post-disaster recovery strategies in management systems, which can improve the effectiveness of the response. Autochthonous practices and knowledge about nature can contribute to research on environmental sustainability.
- **Inclusive social development,** for which inclusive and equal cultural heritage management policies must be developed that contribute to the recognition of cultural diversity. The purpose of these heritage policies must improve the quality of life and well-being of communities. Manifestations of intangible cultural heritage, such as traditional medicine or traditional practices relating to water supply management, can contribute to well-being and quality of health for all.
- **Peace and security:** improving conflict prevention using culturally sensitive means, especially for heritage assets that may have a different relevance to different members of the local community, or others. Intangible cultural heritage can help prevent and resolve disputes, as is the case with the water courts of Valencia and Murcia, and contribute to restoring peace and security, for example through the rituals of peace and reconciliation.

# Inclusive economic development

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- Investments based on local resources and capacities and on preserving their knowledge systems and infrastructure, to ensure that communities are the main beneficiaries
- Artificial intelligence (knowledge --- data)
- Promotion of quality tourism through sustainable development at local level; Use part of the benefits to conserve or safeguard cultural heritage; carry out assessments on the potential social and economic impact of planned tourism projects
- Development of educational and training programmes to strengthen local entrepreneurship and innovation.

# Risks

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- “Folklorization”
- Missappropriation
- Decontextualization
- Lack of coordination among public administrations and the communities

# Increased Risks due to COVID

Foto: La Fiesta, José Antonio Robés, © IEB



# COVID

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- The COVID pandemic has affected cultural heritage in a negative way. The intervention by public authorities may help mitigating its economic consequences and see it as an opportunity to identify the necessary measures to support a sustainable recuperation by using cultural heritage as a social and economic resource, job creation and basis for the application of innovative technology.
- Being an epidemiological natural disaster, direct damage to the immovable cultural heritage is irrelevant. Not so the losses in terms of economic flows, when the professional activities related to their access, conservation and management are interrupted, and the business activities, such as tourism, directly dependent on the enjoyment of that heritage.
- Unlike immovable heritage, damage to intangible cultural heritage has been substantial and immediate. Numerous manifestations of the intangible heritage of the Community, such as the popular celebrations of Holy Week, were not celebrated. The transmission of intergenerational knowledge is being affected, as are the foundations of social cohesion and collective cultural identities. The losses in economic flows related to the organization and enjoyment of the manifestations of this heritage are considerable.

# Post-Disaster Needs Assessments PDNA

Foto: Maio, Pascual Marín Martina



# PDNA

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The methodology for the cultural sector, although still incomplete due to the difficulties in calculating damage and losses in subsectors such as intangible cultural heritage, is reflected in Volume B of the Guide to Needs Assessment (PDNA Guide).

Neither the PDNA, nor other risk prevention and management tools such as those developed by UNESCO with ICOMOS and ICROM, foresee a natural disaster of the type of a pandemic such as COVID-19. This type of emergency situation affects the cultural sector in a different way, and especially the cultural heritage, since the damage and losses are not evident in the short term.

However, the crisis caused by COVID-19 is, by analogy, equivalent to that of other types of natural disasters such as earthquakes and floods, but, unlike these, it is mainly conditioned by social circumstances (population concentration), rather than geographical (place of disaster).



# PDNA 2

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## PDNA in Castilla y León?

The needs assessment consists of different phases, which are applicable at the regional level, in priority municipalities, depending on the initial funds available.

An initial PDNA, later expandable to other municipalities, would allow in the long term to update the available data on the value of cultural heritage manifestations in Castilla y León and, on that basis, identify and implement the most effective policies for the management of that heritage and its use as a resource for sustainable social and economic development.

The objective would be not only the recovery of the sector to return to pre-crisis levels, but also to increase the efficiency and impact of regional policies in the long term.



# Overview of a PDNA exercise

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The overall purpose of a PDNA exercise is to produce a document containing a budgeted recovery strategy in the benefit of the communities affected by a natural disaster.

To prepare a recovery strategy it is necessary to first analyze the situation by using pre-disaster baseline data and post-disaster secondary data, then analyze the effects (direct consequences) of the disaster in terms of damages and losses, and finally analyze the impact (indirect consequences) of the disaster at economic and social level. Once the recovery strategy has been done, a recovery framework -which is not part of the PDNA, may be prepared.

The steps to be followed in a PDNA exercise are thus as follows:

# Step 1: situation analysis

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Includes the collection of

- o pre-disaster baseline data concerning
  - the overall assets of the culture sector, which is needed later to assess the damage
  - the pre-disaster economic flows related to economic activities and access to goods and services, which is needed later to assess the losses, and
  - the pre-disaster risk profiles, needed to assess later new risks and vulnerabilities.
- o Post-disaster secondary data, which is to be provided locally by e.g. media sources, and during a field visit to the disaster area.

## Step 2. data analysis of the effects of the disaster

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which concerns the *direct consequences* of the disaster in terms of damage (total or partial affectation of assets) and losses (changes in economic flows).

The effects data analysis refers to the four dimensions (physical assets and infrastructure, access and service delivery, governance and decision-making and new risks and vulnerabilities) of each of the five cultural categories: built heritage and sites, moveable heritage and repositories, intangible cultural heritage, cultural and creative industries, and cultural public administration).

# Step 3. data analysis of the impact of the disaster

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which concerns the *indirect consequences* of the disaster at economic (macroeconomic) and social (human development) levels aiming at identifying urgent needs and recovery needs.

a. The indirect consequences (impact) of the disaster at the **macroeconomic level** analyses

- The decrease of the overall culture sector to the country's GDP
- The way the country's Balance of Payments (import vs. export) is affected by the impact of the disaster in the culture sector
- The way the country's Fiscal Balance (revenues vs. spending) is affected by the impact of the disaster in the culture sector.

b. The indirect consequences (impact) of the disaster at the **social level analyses**

- The way the disaster affects the indicators related to the country's human development (UNDP Human Development data)
- The loss of cultural, historical and social values that may affect development and are not included elsewhere in the PDNA.

# Step 4. Prepare a recovery strategy (short term)

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Step 4: Prepare a recovery strategy that aims at restoring and improving (build back better) the facilities, livelihoods and living conditions of the communities affected by the disaster. The strategy presents

- a. the short, medium and long-term recovery needs for each of the five cultural categories in their four dimensions as identified and costed in earlier steps of the PDNA,
- b. an overall vision for recovery (including intervention priorities and challenges),
- c. expected results (based on needs and priority intervention)
- d. a budget for its implementation.

## Step 5 (after the PDNA): Prepare a Recovery Framework (mid and long term)

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The framework works further on the strategy to allow prioritizing action, by including

- detailed programmatic content, with information on the objectives, expected results, and the activities needed to achieve them;
- a detailed budget reflecting the activities proposed;
- a presentation of the modalities of implementation and
- an Action Plan.

# Inventories

Why?

Foto: Tiempos híbridos, Fernando Beberide, ©  
IEB



Tiempos híbridos  
F. Beberide

# Elements to be included in an inventory (1)

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## **1. Identification of the element**

- 1.1. Name of the element, as used by the community or group concerned
- 1.2. Short, maximally informative title (including indication of domain(s))
- 1.3. Community(ies)/group(s) that recognize the element as part of their cultural heritage
- 1.4. Physical location(s) of the element
- 1.5. Short description



# Elements to be included in an inventory (2)

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## **2. Characteristics of the element**

- 2.1. Associated tangible elements – if any
- 2.2. Associated intangible elements – if any
- 2.3. Modes of transmission
- 2.4. Customary practices governing access to the element or to aspects of it
- 2.5. Language(s), register(s), speech level(s) involved
- 2.6. Origin according to the community

# Elements to be included in an inventory (3)

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## 3. Individuals, groups and organizations involved with the element

3.1. Practitioners(s)/performer(s): roles, age, gender, social status, and/or professional category, etc.

3.2. Other tradition bearers (individuals/groups and their roles)

3.3. Other participants (e.g. holders/custodians)

3.4. Organizations concerned (non-governmental organizations and others)

# Elements to be included in an inventory (4)

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4. State of the element: viability

4.1. Threats to the enactment – if any

4.2. Threats to the transmission – if any

4.3. Availability of associated tangible elements and resources

4.4. Viability of associated intangible elements

4.5. Safeguarding measures in place – if any

# Elements to be included in an inventory (5)

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## 5. Data gathering/documentation and preparation of inventory entries

- 5.1. Consent of community/group/individuals concerned for data collection with a view to inventorying
- 5.2. Restrictions, if any, on use of data collected
- 5.3. Community involvement in data collection
- 5.4. Date(s) and place(s) of data gathering
- 5.5. Persons/groups, including community representatives, who compiled the inventory entry
- 5.6. Date of community consent to include the entry on an inventor

## Elements to be included in an inventory (6 ,7)

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6. Modalities to update the information contained in the inventory entry

7. References to literature, discography, audiovisual materials or archives

Check: [www.ich.unesco.org](http://www.ich.unesco.org)

<https://youtu.be/LQEoGuz -lw>

<https://youtu.be/SLftkRmNT9c>

# Digital inventory of el Bierzo

Foto: Fachizas, Burbia, Raúl Ochoa, © IEB



# The Project

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The Institute of Studies of El Bierzo, IEB, in cooperation with UNED (a national university) and the Biosphere Reserve of the Ancares mountains in León, is drawing up the first inventory of intangible cultural heritage in conformity with the 2003 Convention. This first, pilot phase, has been implemented in the four municipalities within the Reserve: Vega de Espinareda, Candín, Peranzanes and Villafranca del Bierzo.

The inventory will be public through a digital platform and database, developed by UNED, which will be interoperable and extended periodically.

The objective is to expand it in the future to the whole region of El Bierzo

It is a database adjusted to the specific needs of intangible cultural heritage

It is expected that it will also contribute to the –to be established, inventory of Castilla y León.

# Why drawing up an inventory?

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- Implement the normative and programmatic frameworks of UNESCO, the State and the Autonomous Community;
- Contribute to the safeguarding efforts already done by governmental and non governmental entities;
- identify and define it, with the community of bearers
- Give visibility to the elements inventoried and show their value as a resource
- Identify safeguarding actions and measures
- Facilitate the preparation of candidatures at national (and international) level;

El inventario será público a través de una plataforma digital e interoperable con otras bases de datos y con el futuro Censo del Patrimonio Cultural de Castilla y León. Es un proyecto innovador y adaptado a los requerimientos de la UNESCO, desarrollado por el Instituto de Estudios Bercianos, con una base de datos creada por la UNED y actualizable y extensible al resto de la comarca.



# Centro Tecnológico INTECCA

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## INTECCA

- has developed a repository of digital content that takes advantage of the use of semantic and linked data technologies, guaranteeing interoperability and standardization;*
- has created a "Heritage Content Manager" that allows the reasoned cataloguing of the intangible elements of the RBALE. With this Manager, research teams can manage in a collaborative environment, with autonomy and without the need for technical knowledge, the assets of cultural heritage by reusing resources (audios, videos, images, ...), using metadata based on standards and generating different output packages (HTML, EPUB3, ...).*
- This web tool has been developed applying the standards of representation of structured or semi-structured data, linked data, data analytics, technical standards of interoperability and open data (SPA, REST, NoSQL).*

Jorge Vega, UNED Ponferrada

Main issue: reflect the vision of the 2003 Convention

# THANK YOU

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