



Toolkit for developing Intangible Cultural Heritage (ICH) tourism, projects and experiences

Toolkit for developing Intangible Cultural Heritage (ICH) tourism, projects and experiences



ATLANTIC
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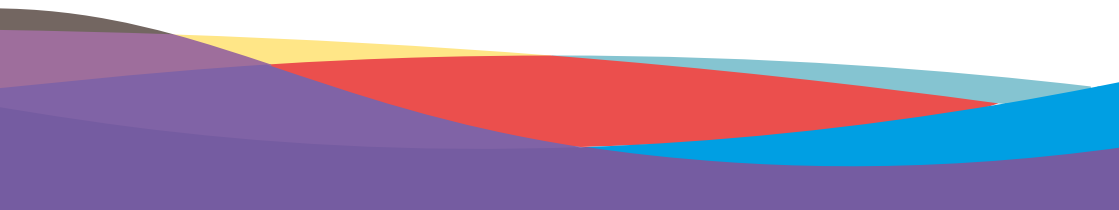
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DEVELOPMENT OF INTANGIBLE CULTURAL HERITAGE EXPERIENCES
ALONG AN ATLANTIC ROUTE



Presentation

The **Atlantic CultureScape** (ACS) project, co-funded by the Interreg Atlantic Area Programme via the European Regional Development Fund (ERDF), brings together seven partners and twelve associate partners within the European Atlantic Area (AA). The project is led by Newry, Mourne and Down District Council in Northern Ireland, UK, and involves the following partners: the Andalusian Agency for Cultural Institutions (AAIICC), the University of Vigo and the Regional Government of Cantabria in Spain; the municipality of Rio Maior in Portugal; Munster Technological University in the Republic of Ireland; and Brecon Beacons National Park Authority in Wales, UK. The project also has two associate partners in Andalusia: the Andalusian Historical Heritage Institute (IAPH) and the Association for the Rural Development of La Janda and Alcornocales.

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

The ACS project focuses on the protection, safeguarding, promotion and development of ICH. In the initial phase, the project has carried out an inventory of existing intangible cultural heritage and other cultural resources in the Atlantic Area, as a basis on which to consider proposals for enhancement and use that can benefit local economies.

At the same time, the project has worked to identify cultural and tourism experiences rooted in the ICH of each territory, which can serve as a basis for developing responsible, creative, experiential tourism options. The results of this effort to map territorial experiences, linking intangible heritage actors and practitioners with local and foreign visitors through innovative channels and circuits adapted to the uniqueness of the ICH, are available on the project website and have been incorporated in the Transnational Route of Intangible Cultural Heritage of the Atlantic Area.

The mapping of experiences showed that local agents who manage craft workshops, traditional wineries, salt mines or olive oil mills, to name but a few examples, are often aware of the possibility of generating additional income by offering guided tours, tastings, educational workshops or other activities. However, as experts in their industry or trade, they lack the specialised training or resources needed to provide quality ICH tourism services or products that are tailored to market demands and meet the fundamental requirements of sustainability and authenticity.

This is why the Andalusian Agency for Cultural Institutions, supervised by the Andalusian Regional Ministry of Tourism, Culture and Sport, which is responsible for Work Package 6 (Develop ICH Products, Services and Experiences), decided to create a toolkit or resources guide that combines training, information and good practices identified in the course of the project which could be useful to local agents and other professionals in fields related to cultural heritage and tourism.

The main objectives of the guide are:

- To support initiatives promoted by local agents that facilitate the recognition and increased visibility of ICH in the Atlantic Area and attract visitors to the area, creating jobs and preventing depopulation

- To offer resources and practical tools that ICH actors and ambassadors can use to develop attractive, innovative tourist experiences for different audiences while taking into account the key criteria of social, economic and environmental sustainability, thus minimising the possible negative effects of tourism on the heritage itself and on the territory and its residents

The toolkit will also help to mitigate the risk of trivialisation or museumification of ICH by supporting the survival and authenticity of traditional trades and knowledge, in line with the recommendations of the main international bodies and documents such as the 2003 UNESCO Convention for the Safeguarding of the ICH and the 2008 ICOMOS Charter on Cultural Routes.

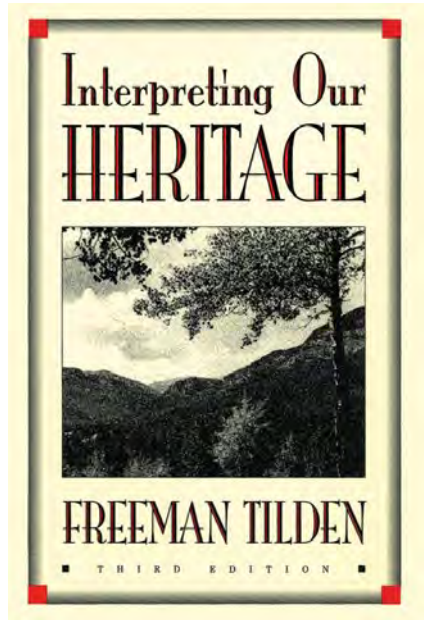
Finally, the toolkit includes a complete **appendix** with a list of ICH-related tourism experiences and selected organisations or networks that could potentially support the creation, promotion or marketing of tourism services, experiences and routes at the international level. The project website (<https://atlanticculturescape.eu/>) also includes other resources and materials to support and inspire the design of new initiatives and experiences related to ICH enhancement and tourism.



1. Heritage interpretation

The concept of heritage interpretation (HI) has been around for quite a few years, and although there are earlier precedents, Freeman Tilden is credited with laying the disciplinary foundations of this form of communication in the mid-20th century.

This remarkable writer, journalist and philosopher analysed the effectiveness of communication on tours offered by the US National Park Service and, wishing for some “teachable principles”, embarked on “an inquiry as to whether there is such a philosophy, whether there are such basic principles, upon which the interpreter may proceed with an assurance that ... he will do a good job” (TILDEN 1957).



Tilden presented the results of his research in a book titled *Interpreting Our Heritage*,¹ published in 1957, where he emphasised the need to establish a connection between people and the places they visited. To this end, he believed that interpreters should be challenged to do two things:

1. **Capitalise on the audience’s natural** curiosity for the enrichment of the human mind and spirit.
2. **Reveal the larger truths**, those not apparent at first glance, that lie behind the bare facts presented on heritage tours.

Tilden knew that something more than mere information was needed to engage an audience. He called that something, that revelation of the deeper significance of a visited place, heritage interpretation and defined it as:

1 TILDEN, F. (1957), *Interpreting Our Heritage*, Chapel Hill: University of North Carolina Press.

“An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information” (TILDEN 1957).

1.1. Freeman Tilden’s principles

Finally, Freeman Tilden listed the principles he had found, which constitute the philosophical foundations of interpretation: six general guidelines that will help us to present and explain memorable heritage elements.

1. **“Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.”**

This expresses a constructivist notion which is still being used today in formal education: the idea that we are active agents of our own learning processes, which we construct from our experience, our knowledge and our individual perception of reality.

Let’s see an example applied to an activity, specifically a guided tour² for teens of an exhibition about the Spanish painter Bartolomé Esteban Murillo.

The tour dynamic invited participants to identify the exhibition’s main themes (What is a patron of the arts, and what are their motivations? What is the essence of Murillo’s pictorial subject?, etc.). The group then had to find modern-day parallels using their mobile phones. In conclusion, they were asked to imagine a contemporary Murillo and design a social media profile for him, and later explain and defend their decisions to the group.

Basically, this activity was designed to get teens to analyse a historical figure, who might otherwise seem distant or outdated to them, in terms of their own world-view. It encouraged them to seek the larger truths or values in Murillo that are still relevant today, thereby allowing them to understand and empathise with the painter.

2 Source: Educational activities and materials for the exhibition *Murillo excelentísimo*, organised by the Regional Ministry of Culture of Andalusia. Espiral Patrimonio project.

The tour was offered to different lower and upper secondary school groups³ in seven Andalusian provinces and was very highly rated by both teachers and participating pupils.



The second principle of effective communication for heritage interpreters is:

2. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

Tilden underscored the idea that information should never be mistaken for interpretation, stating, “It is a sign of native intelligence on the part of any person not to clutter his mind with indigestibles” (TILDEN 1957).

Anyone who works in the field of interpretation knows that too much data and technical jargon can make an otherwise interesting narrative seem dull and dry. Rattling off a bunch of technical details and dates is actually easier than explaining concepts and ideas, but it’s far less effective for those listening to us.

³ Pupils approximately between the ages of 12 and 17.

To illustrate this point, let's look at two ways of presenting the same object: one gives straightforward facts, while the other tries to explain the item's use as an archaeological artefact. Which would you find more interesting as a visitor?⁴

Option A: Kouass-type pottery. Fish plate. Date: 3rd–2nd century BC

Option B: Turdetani plate (3rd–2nd century BC)

These types of plates were common in Turdetani culture. The small well in the centre may have held sauces for dressing the fish that were probably served on them.



Photo: Anna Elias.

The third principle in Tilden's book is:

- 3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.**

Any heritage element, regardless of its nature (landscape, profession, festival, vestige, idea, etc.), can be interpreted, and a wide variety of media and materials can be used to aid in that interpretation.

4 Exhibit at the Museo de La Rinconada, Seville. Option B was taken directly from the label in the permanent exhibition. Espiral Patrimonio project. Photo: Anna Elias.

Planning the messages we want to convey and designing the dynamics and means we will use is actually a very creative process. We can use anything we can think of to get our message across. There is no right or wrong way of doing things: the possibilities are endless. We will have to choose the most suitable approach for each case, depending on the subject, audience, budget, our goals, etc. However, it is important to bear in mind that the more the audience can participate and the more active and entertaining the message is, the more memorable the activity will be for those involved.

Let's see the difference when we explain a concept to an audience using a simple participatory method.⁵

Option A:

Shellfish gatherers work in the cold waters of the Rías Baixas.

Option B:

Bend down and grab a handful of sand. Cold, isn't it? Now you have a better an idea of how chilly a hard day's work can be for us shellfish gatherers.

Which do you think is more effective?



Continuing with Tilden's principles, the fourth is as follows:

4. The chief aim of interpretation is not instruction, but provocation.

The interpreter's goal is not to teach or instruct his audience, as would be the aim of formal instruction (HAM 2013), but rather to make them think critically and forge a personal bond with the place in question. The truth is that what we really remember about a visit, what we take away with us, are the concepts we've internalised (cognitive level) and the enjoyable sensations we've experienced (emotional level).

5 Tours given by ordinary shellfish and goose barnacle gatherers in Poio, Pontevedra, after receiving heritage interpretation training. Project by Ambientarte and Isabel Fernández.

Of course, the context in which interpretation takes place is also a vital factor. As a general rule, we visit heritage sites because we want to enjoy and experience that heritage. We shouldn't be treated as if we were in a classroom, because our goal in this case is not to earn a degree or certificate.

Sam Ham explained and defended this idea and the difference between interpretive and instructive communication quite eloquently in his book *Interpretation: Making a Difference on Purpose*.⁶

Tilden stated as his fifth principle that:

5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.

As a society, we are used to compartmentalisation. Academic discipline dictates the use of a classification system in heritage studies, so we go about labelling heritage as natural, landscape, cultural, intangible, architectural, geological, etc.

Yet a heritage asset can only be truly understood as part of a bigger picture. We cannot comprehend an archaeological site without considering the surrounding territory, a landscape without knowing how human beings have changed it, or a craft without knowing the society that produced it, any more than we can understand how a species lives merely by studying its anatomy. We must go to the heart of things as a whole if we want the people who visit our heritage sites to truly appreciate them.

For instance, for a long time the promotional slogan used by the city of Huelva (Andalusia, Spain) was HUELVA, GATEWAY TO THE ATLANTIC.⁷ The phrase summed up the essence of this land blessed with a rich and diverse heritage: its seafaring traditions, its history as the point of departure for Columbus's expedition to the Americas, its vast archaeological wealth, its English mining culture, its industrial heritage, and its incredibly varied landscapes and natural environments. All that diversity was conveyed in a meaningful way by portraying Huelva as one of the most important bridges between the Mediterranean and the Atlantic worlds.

6 HAM, S. H. (2013), *Interpretation: Making a Difference on Purpose*, Golden, CO: Fulcrum.

7 Espiral Patrimonio project for Huelva City Council.

Finally, Tilden's sixth and last principle says:

- 6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.**

The truth of this will be immediately apparent to anyone who works with kids. A child's ability to grasp complex concepts is virtually boundless, and they are far more open-minded than adults. Therefore, when dealing with children we should never simplify or dilute the concepts we present to adults; we just have to find the right approach for our audience.

These six principles are the philosophical pillars of Tilden's proposed method of presenting heritage, but the most interesting thing about them is this: if we, as interpretation professionals, take them to heart, they can inspire and guide us to practical, specific solutions.

1.2. Evolution of the concept of heritage interpretation

Little by little, Tilden's pioneering ideas spread to different areas of heritage management and communication, and the concept of HI has evolved over time in response to society's changing needs and values.

Interpretation also made its way into the field of cultural heritage, significantly influencing the different ways of promoting it. It soon came to be seen as a valuable tool for underscoring the importance of more intangible assets linked to society and community identities. It also became a fundamental ally of conservation. These ideas are summed up in the definition given by Don Aldridge,⁸ who was instrumental in introducing HI in Europe:

Interpretation is the art of explaining man's place in his environment, for the purpose of enhancing visitor awareness of the importance of this interaction and awakening the desire to contribute to the conservation of the environment (ALDRIDGE 1973).

⁸ ALDRIDGE, D. (1973), "Upgrading Park Interpretation and Communication with the Public", IUCN (ed.), Second World Conference on National Parks; Yellowstone and Grand Teton, USA, September 18–27 1972, Report No. 25..

The concept of “Hot Interpretation”, focused on the more sensitive and emotional aspects of communication in order to introduce the idea of values, began to gain ground towards the end of the 20th century. The term was coined by David Uzzell (1998)⁹ who argued that it was not enough for people to simply understand heritage sites and elements; they also had to bond with them.

The term “hot” primarily refers to the use in interpretation of personal values, beliefs, memories, emotions, etc.: anything that elicits a degree of empathy and emotion from visitors (Uzzell and Ballantyne 2008) and is capable of creating processes of knowledge and behaviour. “Cold” interpretation would be that which proceeds directly to the components of knowledge, relegating emotions to the background (NAVAJAS 2020).¹⁰

Building on the same idea, Sam Ham and Jorge Morales posited an approach that underscores the need to create connections between people and heritage, using a mixture of “cold” (more conceptual) and “hot” (more emotional) interpretation.

Effective interpretation is a creative process of strategic communication that forges intellectual and emotional ties between visitors and the interpreted asset, allowing them to generate their own meanings with regard to that asset so they can appreciate and enjoy it (HAM and MORALES 2016).¹¹

Finally, in keeping with the values of today, the latest trends in HI tend to view interpretation as a tool of social change and inclusion. This is reflected in the definition of interpretation recently proposed by the National Association for Interpretation (NAI) in the United States:¹²

9 UZZELL, D., and BALLANTYNE, R. (eds.) (1998), *Contemporary Issues in Heritage and Environmental Interpretation: Problems and Prospects*, London: The Stationery Office.

10 NAVAJAS, O. (2020), “Nuevos caminos para la Hot Interpretation. Abriendo la puerta al wabi-sabi”, *Boletín de Interpretación* 41, 5–10, Asociación para la Interpretación del Patrimonio, Spain, <https://boletin.interpretaciondelpatrimonio.com/index.php/boletin/article/view/395/395> [translated from the original Spanish].

11 HAM, S., and MORALES, J. (2008), “¿A qué Interpretación nos referimos?”, *Boletín de Interpretación* 19, 4–7, Asociación para la Interpretación del Patrimonio, Spain, <https://boletin.interpretaciondelpatrimonio.com/index.php/boletin/article/view/141/141> [translated from the original Spanish].

12 <https://www.interpnet.com/>

A purposeful approach to communication that facilitates meaningful, relevant, and inclusive experiences that deepen understanding, broaden perspectives, and inspire engagement with the world around us (NAI 2021).

1.2.1. Heritage interpretation today

We will wrap up this chapter with a conviction held by many of us who work in interpretation: namely, that sharing our heritage is not, and should never be, an objective act. On the contrary, interpreting heritage always entails conveying values and urging others to embrace conservation and social change.

These ideas are reflected in the conclusions (RODRIGUEZ 2022)¹³ of the 21st Conference of the Asociación para la Interpretación del Patrimonio [Association for Heritage Interpretation], held in 2021,¹⁴ where participating professionals made the following proposals:

The mission of heritage interpretation

1. Nowadays, the **conservation** of heritage, in any of its multiple forms (natural, cultural, tangible or intangible), remains one of the most relevant missions of interpretation.

With this in mind, interpretation professionals must continue working to provoke thought and promote processes of reflection and education. The goal is to generate positive attitudes and encourage the public to become active participants in heritage conservation.

2. Interpretation is also a tool for **social transformation**, helping to shape future citizens who are both critical and committed to the community and its values.

13 RODRIGUEZ, M., Conclusions of the 21st AIP Conference: “Interpretación: ¿dónde y hasta dónde?”, (September 2022) in *Boletín de Interpretación* 46, Asociación para la Interpretación del Patrimonio, Spain, <https://boletin.interpretaciondelpatrimonio.com/index.php/boletin/article/view/435/426>

14 21st Conference of the Asociación para la Interpretación del Patrimonio. *Interpretación del Patrimonio ¿Dónde y hasta dónde?*, Seville, 10 and 11 de Marzo de 2022. Organised by AIP with the support of Instituto Andaluz de Patrimonio Histórico and Atlantic CultureScape. Printed in *Boletín de Interpretación* 46. Asociación para la interpretación del Patrimonio, Spain, <https://boletin.interpretaciondelpatrimonio.com/index.php/boletin/article/view/439/429>

3. In addition, interpretation is a valuable **heritage management** tool, as it creates spaces where people can interact (cognitively and emotionally) with their heritage, generating **tourist, educational and social uses**.

Fields of action and audiences

4. In addition to individuals **with free time**, interpretation can also target groups in **formal or informal educational settings**, as interpretation aims to provoke, and the degree of provocation depends on the power of the message, the objectives and the methodology used, regardless of whether the audience is a school group or not. Therefore, we should adapt our resources to the age, situation and interests of our target audience.
5. Interpretation should ideally **happen in situ** (in the presence of the interpreted asset), in keeping with the latest trends, which aim to present heritage in its original geographical and social context. Heritage is inextricably connected to its surroundings and to the community that shares it.

However, we should not be averse to interpreting heritage assets **remotely**, regardless of location (countryside, museum, visitors' centre, nature areas or other facilities), as the right message can create an interpretive context to situate it in its proper place, time and social relations. In this area, **ICT can be a very useful resource**.

Interpretation practices

6. Interpretation should **always have a theme**, one central idea. However, this does not preclude the possibility of conveying other messages, depending on the context.
7. Interpretation has **tremendous potential for building bridges with other heritage-related areas** that share the same basic objectives, such as museology, cultural mediation, environmental and heritage education, sustainable tourism strategies, etc.

Disciplines that are strictly compartmentalised in academia must become porous in the professional world, as in practice they have similar principles, resources and purposes. Constant striving for professional success and recognition can often make us lose sight of our common ground, creating labels and names that diffe-

rentiate and divide, but this separation isolates and impoverishes us all. We need to advocate **more permeable, porous disciplines and share our knowledge and tools** for the greater good of society.

ARTESANÍA RODRÍGUEZ

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2. Intangible cultural heritage: Appreciation and responsible tourism

The interest in identifying and safeguarding our intangible cultural heritage (ICH) has been summed up by the UNESCO. In this chapter, we will review the established definition and classification of ICH; reflect on the necessity of safeguarding it, the dangers inherent in exploiting it, and the revitalising role played by tourism; and, finally, present ideas for sustainable tourism centred on our intangible heritage.

The **Convention for the Safeguarding of the Intangible Cultural Heritage** was approved by the UNESCO in 2003.¹⁵ Since then, it has been generally accepted that ICH includes **traditions inherited from our ancestors and passed on** to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts. ICH is also defined as **living heritage**, as its importance lies not in the cultural manifestation itself but rather in the wealth of knowledge and skills that is transmitted through it from one generation to the next.

The UNESCO has identified a series of traits that express the singularity and interest of ICH:



Tours given by ordinary shellfish and goose barnacle gatherers in Poio, Pontevedra. Ambientarte project.

15 UNESCO (2003), *Convention for the Safeguarding of the Intangible Cultural Heritage*. <https://ich.unesco.org/en/convention> [23-11-22]

- In addition to traditions from the past, ICH also includes contemporary rural and urban practices characteristic of certain cultural groups. Intangible heritage is **traditional, contemporary and living at the same time**. We must remember that ICH **relies on a variety of other heritage assets for its survival, which may be tangible or intangible**, and the bond with them is not always direct, simple or even permanent, underscoring the fact that it is a living, evolving thing.
- As a living form, ICH **is constantly being reinvented and evolving** as communities adapt their practices and traditions to the changing world around them. Tradition is often at the heart of contemporary creativity. As the world changes, **modernisation and mechanisation become part of the existing legacy**.
- Intangible cultural expressions have been **passed down from generation to generation and have evolved** in response to their environment. They give people a sense of continuity and belonging, linking past, present and future. In this sense, ICH is inclusive because it helps people to feel like they are part of one or more communities and to connect as social creatures.
- ICH has representative value, not merely a comparative worth based on its exclusivity or exceptional nature. It thrives in the heart of a community and depends on those who pass on their knowledge of traditions, skills and customs to fellow community members.
- **ICH is community-based**: an expression or practice cannot be considered heritage unless the community recognises it as such. Intangible cultural heritage is created, maintained and transmitted by communities, groups or individuals, and only they can decide whether it is part of their identity.

The exact wording of the Convention is as follows:¹⁶ The “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 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

16 Definition of ICH approved at the 32nd General Conference of the UNESCO (United Nations Educational, Scientific and Cultural Organization), held in Paris from 29 September to 17 October 2003.

human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development. The “intangible cultural heritage”, as defined in paragraph 1 above, 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.



Pilgrimage of San Benito. Cerro del Andévalo, Huelva. Photo: Instituto Andaluz de Patrimonio Histórico [Andalusian Historical Heritage Institute].

2.1. Acting on processes that affect ICH

While the globalisation process has the advantage of facilitating dialogue among communities, it also threatens to deteriorate, destroy or do away with expressions of ICH. For this reason, the UNESCO has prioritised the safeguarding of communities, in particular indigenous communities, groups and, in some cases, individuals, who are called to play an important role in the production, safeguarding, maintenance and recreation of ICH, thus helping to enrich cultural diversity and human creativity.

Safeguarding means ensuring the viability of intangible cultural heritage—in other words, its continuous recreation and transmission. The processes by which heritage is transmitted or passed **from generation to generation** are more important than specific manifestations such as dances, songs, musical instruments or crafts. As indicated in the Convention, safeguarding measures should only be established for intangible cultural heritage which communities recognise as their own, and always respecting the customary practices which govern access to that heritage.

When ICH assets lose their organic connection to traditional uses and functions (such as practising an artisanal craft or celebrating a festive ritual), the door is opened to new uses and functions that fall under the heading of heritage management. However, considering the living, evolving nature of intangible heritage, its ties to human creativity, and the occasional need for innovation to ensure its survival, it is always possible that an intangible heritage form could end up shifting or broadening its scope to fulfil new and different purposes.

The **community, as possessor of the intangible asset, is the first and most important agent involved in safeguarding that heritage**. Government bodies and international organisations may support their efforts, but they cannot act unless community agents step up and get involved. Heritage can only be safeguarded with the participation of the community, considering the opinions and feelings of the individuals who hold that intangible heritage, and always remembering that change is an intrinsic and essential part of every living culture.

2.2. Intangible cultural heritage and tourists

The contemporary process of cultural tourism is a socio-economic movement that **can have a powerful impact on local development**. Over the last several decades, tourists have become increasingly interested in experiencing and participating in the



Museo de la Miel [Honey Museum]. Rancho Cortesano, Jerez, Cádiz. Photo: Isabel Luque.

intangible cultural expressions of the places they visit. In contrast to the homogenising effect of globalisation on the attire, music, cuisine, habits and customs of societies around the world, cultural tourism is all about finding authentic experiences. That quest began years ago with the dawn of ethnographic tourism, and today it **demands difference**, a chance to discover and experience unfamiliar, exciting cultural expressions. These tourists are relentless in their pursuit of authenticity, eager to interact with local communities and everyday life in the places they visit.

Intangible heritage management is about **striking a balance between the need to safeguard intangible heritage expressions** and meeting the demand for authentic tourist experiences. In this juggling act, we may find opportunities to promote and sustain heritage, but the danger of misrepresentation and trivialisation is also very real.

International organisations are currently promoting dynamics that combine tourism and intangible heritage. The aim of this institutionalising process is to harness the potential of intangible heritage as a tourist attraction, making it a commodity without

compromising or altering its essence. Institutional policies on the incorporation of ICH uphold careful **planning as the key to minimising impact** on cultural contexts while also facilitating their care and conservation. A necessary part of the planning process is identifying and describing what we intend to share and clearly identifying at-risk expressions of intangible heritage. No plan can be carried out unless the local community is involved in the management and decision-making processes.

Activating ICH usually involves the following **general strategies**:

- Create specific facilities/places in which to display the intangible cultural heritage.
- Combine different attractions to make it more interesting.
- Create cultural spaces for expressions of living culture.
- Design itineraries that include events and festivals where ICH manifestations are recreated.

The success of these preservation strategies, as we have seen, depends on the participation of local residents and the heritage-owning communities. They are crucial agents in the struggle to safeguard their living culture and ensure its sustainability. In this context, **an associative approach seems to be the most effective means of unifying the different interests of the local population, the business community and the public authorities.**

The most obvious danger of exposing intangible assets to recreational pressure is that they could become fictitious recreations unconnected to the time, place or meaning for which they were conceived, transformed into lifeless objects or fossilised practices.

The definition of ICH underscores the fact that it is living culture, which means it must evolve, adapt and change. **Managing this heritage is therefore a form of arbitration**, where the goal is to make changes acceptable while maintaining the intangible culture as the sum of expressions through which a particular group reasserts its identity or simply strengthens its social ties.

When implementing strategies to activate intangible assets, especially sustainable tourism, we need to consider the sociological dynamics, such as a dwindling or ageing population, of the communities that transmit intangible knowledge.

2.3. Guidelines for sustainable ICH enterprises

Various surveys, inventories and evaluations carried out as part of the Atlantic CultureScape initiative have been used by the University of Vigo, one of the programme's participating partners, to establish certain guidelines for sustainable tourism enterprises focused on intangible cultural heritage. These were then used to draft a document titled *Guiding principles to help establish sustainability with the intangible cultural heritage entrepreneurial sector within the framework of the Atlantic CultureScape project*,¹⁷ the contents of which are condensed here as a good practices guide.

The following paragraphs propose economically, environmentally and socially sustainable lines of action for each type of intangible cultural heritage, using the same categories as the UNESCO Convention.

Oral traditions and expressions

As this type of heritage is based on communication, it promotes mutual understanding between hosts and tourists and can be compiled in the form of riddles, sayings or books of traditional stories. From an economic perspective, these traditional expressions can generate a territorial distinction or "brand" that increases the value of local products.

Oral expressions can also convey empirical knowledge about the land, increasing environmental awareness. And when that knowledge is shared with foreigners, it enhances the value of the tourist destination.

Performing arts

Dance, theatre, music, poetry and even traditional sports are included in this category of intangible heritage. Although such activities tend to have a predominantly local audience, tourists may be drawn to certain events if they are given a chance to not only watch but also participate, for instance in folk dances, traditional songs or workshops. We should highlight the entertaining and cooperative aspect of the performing arts and the competitive excitement of traditional sports. However, such cultural manifestations can attract too much attention, and mass tourism is an environmental risk factor that must be carefully monitored.

17 Universidade de Vigo, Atlantic CultureScape, https://atlanticculturescape.eu/project-reports/4-4-guiding-principles-to-help-establish-sustainability-with-theintangible-cultural-heritage-entrepreneurial-sector-within-the-framework-of-atlantic-culturescapeproject/?_thumbnail_id=154 [23-11-22]

Social practices, rituals and festive events

As events that bring people together and promote social interaction, rituals and festive events are very sensitive to recreational pressure, and special care must be taken when organising tourism activities. We should never invite or encourage visitors to attend pilgrimages, religious events or celebrations without the express consent of the local community.

Respect for and protection of nature and wildlife is vital when managing this type of heritage. The inherent appeal of such activities is already systematically exploited by the tourism industry, and we are all too familiar with the risks of saturation and seasonality.



Festival of San Blas, Diezma, Granada. Photo: Instituto Andaluz de Patrimonio Histórico [Andalusian Historical Heritage Institute].

Knowledge and practices concerning nature and the universe

This type of heritage is closely related to a community's knowledge and use of their land. For example, they have traditional knowledge about where and how to obtain natural resources, transport, food and housing, and information on how to avoid nearby dangers and accidents.

This popular wisdom is often expressed in place names which, if properly compiled, can be identified and studied, and even become useful resources for tourist orientation and transport. Consequently, this intangible heritage can enhance the tourism quality of a particular area. In addition, extensive traditional knowledge about the environment has proved invaluable for ensuring the sustainable management of natural resources, as an alternative to more aggressive farming and extraction methods used in manufacturing and agroindustry. The customary, orally transmitted practices and experiences of a community can be very effective tools of environmental conservation.

Traditional craftsmanship

Making objects is a very broad and universally practised form of intangible heritage. The activities included in the Atlantic CultureScape project pertain to a number of fields:

Farming and animal husbandry

Examples:

- Vintage farming in Mourne (Northern Ireland)
- Production of fleur-de-sel and salt “cheese wheels” in the Rio Maior Salt Pans (Portugal)

Decorative arts

Examples:

- Ring of Gullion Handcrafts and Arts (Northern Ireland)
- Traditional wooden shoemaker (*albarquero*) in Cantabria (Spain)
- Floral carpet technique and design in Galicia (Spain).

Hunting and fishing

Examples:

- Shellfish harvesting in fishing weirs or traditional tuna fishing (*almadraba*) in Andalusia (Spain)
- Traditional fishing net-maker (*redera*) and boat carpentry (*carpintaría de ribeira*) in Galicia (Spain)

Making clothes

Example:

- Weaving in Serra dos Candeeiros (Portugal)

Making musical instruments

Examples:

- Uilleann Pipes (Northern Ireland)
- Traditional rabel luthier (*rabelista*) in Cantabria (Spain)

Luxury arts and handicrafts

Examples:

- Mourne textiles (Northern Ireland)
- Cane basket weaving and palm weaving in Andalusia (Spain)

Designing household goods

Example:

- Wooden salt stores and locks (Portugal)

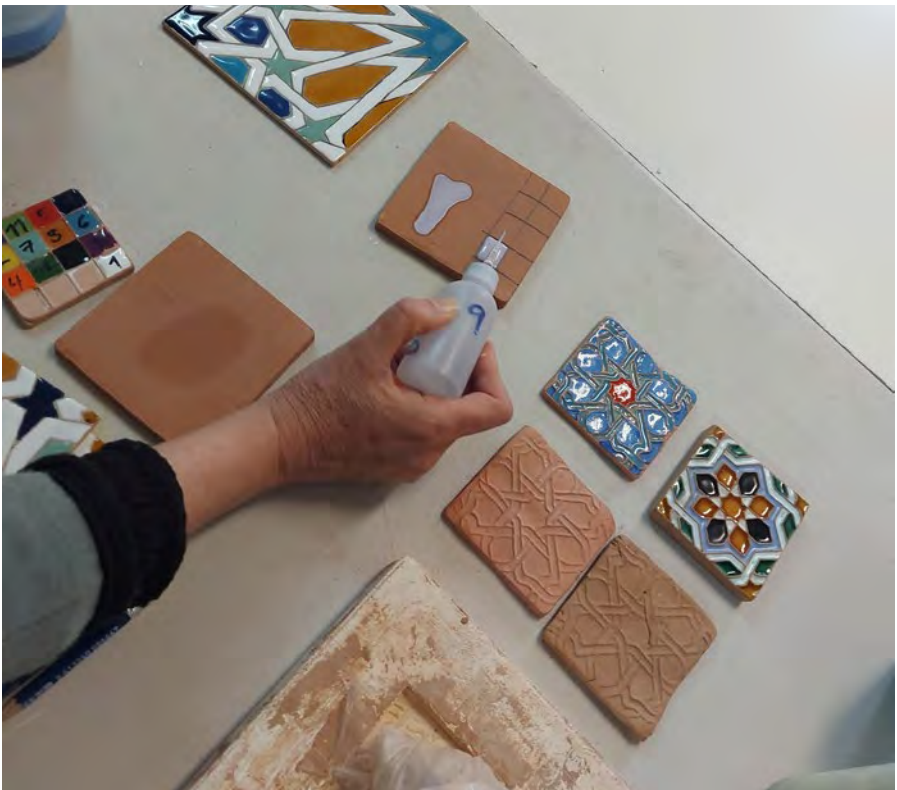
Fashioning tools

Examples:

- Traditional blacksmith (*herrero*) in Cantabria (Spain)
- Lamprey fishing in Galicia (Spain)

Normally, traditional artisans make products from raw materials found nearby. These crafts, as well as hunting, fishing, farming and animal husbandry, have a direct impact on local ecosystems, although they do not upset the natural balance thanks to the community's knowledge of the land and the small scale of their activities. Many tourists are fascinated by how such knowledge is passed on and the connection between product and environment.

As a living, constantly evolving thing, traditional craftsmanship is open to using new materials, but it is also good to maintain or revive the knowledge of how to use traditional materials. From the tourist's perspective, seeing these objects crafted from original, locally sourced materials makes for a more exclusive, and therefore more valuable, experience.



Tile-making workshops. Barro Azul, Seville. Photo: Mária Mengual

Selling traditional products as souvenirs has always been the most characteristic profit-making activity of cultural tourism. Today we usually think of souvenirs in connection with overcrowded, depersonalised destinations. But there are different and better ways for foreign visitors to connect with traditional craftsmanship.

No longer content to merely watch and passively absorb information, today's tourists are increasingly eager to learn the traditional techniques of local artisans in a memorable hands-on experience. They can also enjoy local heritage by wielding tools or utensils in their original contexts, discovering how materials are gathered or extracted from the surrounding countryside, and associating crafted items with local products and cuisine. These ideas were at the heart of the 2nd Professional Crafts Conference organised in 2021 by the Consorci de Comerç, Artesania i Moda de Catalunya, whose slogan was "Welcome: From Souvenir to Experience". This event focused "on one of the areas where the artisan sector can play a major and competitive role: **creative and experiential tourism**".¹⁸

However, in order for all these possibilities to become an experience of discovery and connection, the hands-on activity must be accompanied by a good interpretive message that clearly identifies the traditional materials and forms, the sources and innovations of raw materials, how processes are linked to the traditional economy, and the role they play in the community's economy today.

Cuisine

In addition to being a powerful element of communal identity, food is connected to other intangible heritage domains, such as knowledge about nature and craftsmanship. The inscription of the Mediterranean diet and the French gastronomic meal on the Representative List of the Intangible Cultural Heritage of Humanity confirms the growing interest in culinary culture.¹⁹

Food is a powerful tourist magnet with the ability to differentiate and reinforce the appeal of a particular destination. When combined with other local attractions, the culinary arts boost the economic value of what a place has to offer visi-

18 2nd Professional Crafts Conference, "Welcome: From Souvenir to Experience", 11 and 12 May 2021, https://ccam.gencat.cat/ca/arees_actuacio/artesania/congres/2021/english [23-11-22]

19 <https://ich.unesco.org/en/RL/mediterranean-diet-00884> [23-11-22]
<https://ich.unesco.org/en/RL/gastronomicmeal-of-the-french-00437> [23-11-22]

tors. Another fascinating aspect of gastronomic culture is how local products are obtained and processed. Cuisine is closely related to farming, fishing, hunting, gathering, etc., revealing yet another level of connection between communities and their land. Feasts and other food-related celebrations are also an expression of sociability that visitors find very appealing. Finally, traditional cuisine favours environmentally friendly processes, as the use of transport and technology is minimised in its preparation and consumption.



Moreno Armoury, Zalamea (Huelva). Image: Isabel Luque.

3. Interpretive tours and intangible cultural heritage

As we have already seen, the primary goal of an interpretive tour is to help participants **grasp the essence** of and **feel a connection** or empathise with the heritage asset they are visiting.

Furthermore, interpretive tours can be an invaluable means of **safeguarding** ICH. A good interpretation programme can make the community value and appreciate their fragile heritage and make visitors realise its importance for understanding local identity. Therefore, the first and most important step when preparing any interpretive activity is to decide **what message we want to convey**.

At the same time, we must also remember that we all behave differently in different contexts. People participate in interpretive tours of heritage assets during their **leisure time** and consequently expect to enjoy the experience. So, we must make every effort to get our message across and hold their interest while also ensuring that they have a good time.

3.1. The TORE model

According to Sam Ham (HAM 2013),²⁰ effective interpretation has four general qualities, summed up in what he called the TORE model:

- It has a Theme (T)
- It is Organised (O)
- It is Relevant (R)
- It is Enjoyable (E)

Theme

An interpretive activity (tour, participatory experience, exhibition, etc.) will always be more effective if it's structured around a theme or **main idea**. This is basically the point we want to make, what we want participants to take away from the experience. However, having a main idea does not mean you have to stick to a specific topic.

²⁰ HAM, Sam H. (2013), *Interpretation: Making a Difference on Purpose*, Golden, CO: Fulcrum.

Let's see an example:

The history of mining in Huelva.

It is normally impossible to touch on every aspect of a theme in one activity. For instance, if we want to talk about mining in Ríotinto, Huelva, we could discuss the technical aspects of mining, how extractive methods have evolved over the years, how the mining landscape was shaped, the British influence in this area, the importance of communications, the people who worked the mine, etc. But when we interpret, we need to take a more specific approach in order to construct a narrative. This does not mean that we can't draw on elements from each of these topics, but we should use them to help us make the point that we want our audience to take home.

In this case, a good theme might be:

The mine affected the lives of everyone living in Huelva's Mining District.

Consequently, every topic we mention (like the ones listed above) will be tied into the overarching narrative, which is the idea that mining activity significantly influenced everyone's lives in this region: those who made their living from the mines, and those who did not.

If cork is the heritage asset in question, an example of a theme might be:

Cork tree bark protects fine wine,²¹ taking an approach that focuses on how cork harvesting is related to the wine industry.

We can choose the most appropriate theme based on our **goals**, our **audience**, safeguarding needs, etc., but the most important thing, as with any narrative, is to carefully choose the threads that will let us weave a logical, meaningful story, rather than indiscriminately spouting facts and figures.

The best way to define a theme before we begin constructing the narrative is to ask ourselves this question: **What do I want visitors to remember after the activity is over?**

21 Project by Francisco José Guerra Rosado (Nutri).

Organised

A well-structured story is much easier to follow than a rambling account. In order to deliver an enjoyable narrative that people can understand with minimal effort, you need to **organise and order** your ideas. The best thing is to establish **different levels of interpretation** (or comprehension) so that people can easily identify what is most important to them and choose which they want to know more about.

As Tilden said, “The story's the thing.” We remember the gist of what we have read or experienced, even if we can't always recall the seemingly inconsequential details (such as the names of the characters in a film we just watched).

As for the number of ideas we can present to an audience, today the general rule is to limit these to **“magical number 4”** (COWAN 2005).²² This means that, in any activity, we should keep the **number of main points to four or less**. Each of those main ideas is supported by different contents, which need to be hierarchically organised.

El anfiteatro sirve para espectáculos de gladiadores
y la escenificación de batallas, de lucha con animales, o ejecuciones. Su capacidad (unos 18.000 espectadores) y antigüedad (hacia el año 50 antes de nuestra era) tienen relación con que Carmona sea un importante campamento de legionarios, pues las luchas de gladiadores forman parte del entrenamiento y la diversión del ejército de Roma.

Esta semiecavado en la roca y lo extraído se utilizó para construir las partes altas de los grados. Estuvo en funcionamiento hasta fines del segundo siglo de nuestra era. Ya sin uso, se fue desmantelando y se amasaron sus partes construídas.

It is semi-excavated in the rock and the extracted material was used to build the upper parts of the stands. It was in operation until the end of the second century of our era. When unused, it was dismantled and its built parts were demolished.

The amphitheater served for gladiator fights
and the staging of battles, fights with animals or executions. Its capacity (18,000 spectators) and antiquity (circa 50 BC) relate to the fact that Carmona was an important legionary camp, as gladiator fights were part of the training and entertainment of the army of Rome.

En el centro de la arena quedan huellas del anclaje de una tarrea y del sistema de cuerdas que accionadas desde las gradas por un torno, poleas y engranajes servían para mover jaulas.

In the center of the arena there are traces of a platform anchoring and a ropes system, that operated from the stands by a winch, pulleys and gears, served to move cages.

ORFILA ARQUAOLÓGICA de Carmona

This panel from the Roman amphitheatre of Carmona is displayed in a place where visitors can only see the hole where the foundations once stood. It offers three levels of interpretation:

22 COWAN, N. (2005) *Working memory capacity*. Hove, East Sussex, UK: Psychology Press; 2005.

23 Espiral Patrimonio project for the Archaeological Site of Carmona, Seville.

1. Illustration showing what the amphitheatre once looked like.

To help visitors interpret a vestige of the past that is not immediately visible, the amphitheatre was drawn over a modern-day photograph of the site.

2. Theme-phrase in headline format

Carmona amphitheatre had a mechanical system for spectacles with wild beasts.

Visitors who don't want to read more will take away the messages conveyed on these first two levels: the structure that once stood there and what it looked like, and the knowledge that it was something more than just a building. This theme was chosen for two reasons: firstly, because the extant vestiges don't exactly tally with the construction method, as the visible parts are heavily marked by the mechanical system; and secondly, because it could pique people's curiosity and convince them to continue reading.

3. General text

The text provides a bit more information on how the machinery worked and helps us to understand the ancient site and its ruins. The illustration also provides more details about some observable features of the machinery, the types of beasts that fought there, where they were kept and how they were brought into the ring, the building's proximity to a main road, etc.

Relevant

Sam Ham uses this adjective to describe messages that are easy to understand and meaningful to their recipients. In order to make interpretation relevant, we have to **express concepts in a simple way and, most importantly, offer personal information.**

When Freeman Tilden outlined the principles of interpretation back in 1957, this idea was already present in the first of them, which literally says, "Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile."

We must never forget that people come to heritage activities in their free time and are usually more **interested in "understanding" than "learning"**. In communications, it is always the sender's responsibility to ensure that their message is fully understood, not the recipient's.

In order to make our message personal, we must find a way to link the information we are presenting to something our audiences know and, above all, **something they care about**. "Highly personal things include ourselves, our families, our health, our well-being, our quality of life—our deepest values, principles, beliefs, and convictions" (HAM 2013).

Ham recommends tying every message in with **universal concepts** (concepts shared, to a greater or lesser extent, by all human beings) such as health, love, death, family, home, food, etc., as this will make the story more interesting to our audience, regardless of their heritage, culture, gender, age or other factors.

In the Visitors' Centre at the Castle of San Marcos²⁴ in Sanlúcar de Guadiana, Huelva, the interpretation of each area is linked to the lives of the people who inhabited the castle during the period discussed in the exhibition, as we can see on this panel:

The Kitchen

This was the kitchen in 1740. There were no tables in this room, so the soldiers probably ate in the courtyard. The kitchen also heated the rooms occupied by the rank and file, which had no fireplaces.

The diet was poor and meagre until 1706, when it was decreed that part of the soldiers' pay had to go towards food expenses.



24 Espiral Patrimonio project for the Provincial Culture Office in Huelva, Regional Government of Andalusia.

Enjoyable

Logically, our audience will only think the visit was worthwhile if they enjoy it. We therefore need to set our instructive intentions aside and develop every aspect of the script, always bearing in mind that the **ultimate goal is to offer visitors an enjoyable experience**.

3.2. Step-by-step guide to designing an interpretive activity

When you want to design a tour, before addressing the launch and management aspects, there are a series of steps you should follow to make sure that communication is interpretive and, more specifically, TORE.

The first thing is to lay the foundations of the visit by answering the following questions:

3.2.1. What is my general topic?

I'm going to tell my audience about...

Let's give a specific example:

I'm going to tell my audience about the "Harino-Panadera flour factory in Bilbao".²⁵

3.2.2. What is my specific topic?

Specifically, I will talk about...

Specifically, I will talk about how the entrepreneur Juan José Irala reflected his new vision of business and society at Harino-Panadera.

25 Example based on various activities designed by Espiral Patrimonio for Bilbao City Council.

3.2.3. What will my theme be?

After the activity (taking a guided tour, reading an interpretive panel, participating in projects, visiting an exhibition, etc.), I want my audience to remember.

That the entrepreneur Juan José Irala was a modern man who applied the latest theories at his factory and transformed the city of Bilbao

In order for my audience to reach that conclusion, I will need to present the following ideas:

- A
- B
- C

- A. Irala saw that urban consumer tastes were changing and introduced white bread.
- B. To make it, he imported a new method (the Austro-Hungarian high milling system) and built the modern factory of Harino-Panadera.
- C. He revolutionised employer-employee relations, creating a modern, comfortable residential neighbourhood for his workers but which also generated profits for him.

3.2.4. How will I carry out my organised activity?

Don't forget that people are interested in stories, so imagine you are going to tell a story with a plot that's easy to follow.

- a) Decide **how you want to order things** and how you will explain that order. Remember, the audience needs to know the rules of your narrative game if you expect them to play along. You can organise your story however you see fit:
 - In chronological order (oldest to most recent, or vice versa).
 - Thematically (by production phases, professions, people, etc.).
 - Other

Our tour will follow the same path as a grain of wheat from the moment it entered the factory until it emerged, transformed into flour and later bread, and found its way into the mouth of a Bilbao resident.

b) Establish a hierarchy of contents and decide how to convey it to participants.

Main idea:

A

Secondary ideas:

A.1.....

A.2.....

A.3.....

Main idea:

Harino-Panadera introduced a new method of making flour: Austro-Hungarian high milling.

Secondary ideas:

- Advantages and drawbacks in comparison with traditional milling.
- What machinery was involved?
- How many people did the process require?

c) Carefully plan **transitions** between concepts to avoid losing your audience

We've already seen how this wheat was milled; now let's follow the product through the city to see how refined flour changed people's tastes.

3.2.5. How can I make my activity relevant?

As we've already seen, HI aspires to engage its audience on an intellectual and emotional level. To this end, we can **self-reference** (speak directly to and involve the audience) and try to design scripts that, whenever possible, **relate to the personal experience** of visitors.

Cognitive engagement can be achieved by linking an abstract, distant topic to something participants will find familiar: establishing a connection between their everyday reality and the specific idea we want to communicate.

Idea to convey:

Austro-Hungarian milling changed society's tastes by introducing new products. Example of how to make this relevant with self-referencing:

In those days, the people of Bilbao always ate what today we would call 100% whole wheat bread, so you can imagine how revolutionary the arrival of white bread was. What made it so white was the refined flour obtained from the new Austro-Hungarian high milling system.

However, we also want to connect with the more sensitive, emotional side of our visitors, and we can do this by using universal concepts, just as books or films do (LARSEN 2003):²⁶ in other words, by appealing to **things that matter** to everyone. Let's see an example:

Idea to convey:

Juan José Irala revolutionised employer-employee relations, creating a modern, comfortable residential neighbourhood for his workers but which also generated profits for him.

Phrases to create an emotional connection:

Where do you live? How do you decide where to buy groceries?

The Harino-Panadera workers lived in a modern, comfortable neighbourhood created by their boss, Irala. However, they had to pay him rent and could only buy food at local shops that he owned.

26 LARSEN, D. (2003) *Meaningful Interpretation: How to Connect Hearts and Minds to Places, Objects, and Other Resources*. Pennsylvania: National Park Service, Fort Washington, Eastern National.

3.3. Some useful techniques

Once we've defined the framework of our activity, the general structure of the narrative, we have to deliver it in an **enjoyable and personal way**. To achieve this, there are a series of techniques which have proved very effective in heritage interpretation. You can use one or combine several to avoid monotony.

Smile and/or use humour

On guided tours, a smile is always the best introduction. When we smile at our audience, we make them feel welcome.

Using humour in written communications is harder, but in most cases it is highly appreciated and gets people's attention.

This post about an exhibit at the Cleveland Museum of Natural History went viral on Spanish social media, even though Ohio and Spain are thousands of miles apart.

Sometimes we mistakenly believe that we should be "serious" when talking about heritage, perhaps because that's what we are used to hearing. But for that very reason, the use of a different "tone" tends to attract immediate notice. Humour is a universal and very effective tool.

In this case, the simple act of including a model VW Beetle in this insect display ensured that even people on other continents heard about the exhibition.



Involve the senses

We experience and learn about the world through our senses. The more senses we use to help visitors engage with heritage, the greater the chances of them connecting with the ultimate aim of the visit. We should remember that smells, tastes and other sensory stimuli can be very powerful.

During the tour, feel free to grab some of these grains of wheat and chew them if you like...

You'll notice that two things have happened in your mouth over the last few minutes: first, you've ground or "milled" the grain with your molars, and second, you've moistened the grain with your saliva. As you continue chewing, the ground grains mix together and begin to form a ball, what bakers call dough.

Use friendly, spontaneous, understandable speech and action verbs

Among interpreters, there is a strange tendency to talk about heritage as if we were taking an oral exam at university. In fact, in the different courses we've offered, we found that most interpreters are severely hampered by their fear of making a mistake and being called out on it by a member of the audience.

However, in practice we've discovered that the way to get people truly interested in heritage isn't by spouting accurate facts; it's by telling them a story about it, using everyday vocabulary, making the messages **easy to understand and weaving a narrative that they can follow effortlessly.**

In written language we are often tempted to adopt an impersonal or academic tone, as we know that such messages are permanent. To make your written message sound more natural (without being inappropriate), make a conscious effort to use action verbs and avoid technical jargon. If you feel a technical term is necessary, always provide an explanation.

It's important to know that making messages understandable does not mean dumbing them down, if they are rooted in scientific research. It simply means ensuring that our messages can be deciphered by their intended recipients. In this cartoon, titled "Cultural Tourism", humorous Spanish graphic artist Forges parodied the use

of bombastic language in heritage interpretation. The guide drones, "...attributed to a son-in-law of Master Mateo, although the patently Plateresque quality of the Cluniac pre-Romanesque on the lantern voussoirs and the railocrotor of the tympanum seem to indicate a late Gothic culé..." and tacks on a qualifying, "So they say".



For instance, instead of a text like this:

The area of this domus is divided into various rooms arranged around an open space, a distribution that has endured for centuries.

We can use one that lets us communicate on a more personal level without altering the meaning, such as:

In this Roman house, all the rooms opened onto the courtyard, and many homes in this area still have the same layout.

Show cause and effect

People are more interested in the “why” of things than the “what”. We can hold their interest by going to the heart of the matter instead of simply stating facts.

Let's compare two statements:

The bastioned fortresses of the 18th century had thicker, lower walls than medieval castles.

Fortresses built in the 18th century had walls that were much thicker and lower than medieval castles. This made them stronger and a smaller target for artillery fire.

While some scientific or technical information can be quite fascinating, the general public will always be most interested in life. In order to make such topics interesting, the best thing is to relate them to people in some way.

Here are two examples: The first talks about the lime of Morón and the second has a scientific theme. Once again, the topics are presented in two different ways, one traditional and the other interpretive:

About lime:²⁷

Throughout history, lime has been used as a building material in Andalusia, to whitewash humbler dwellings and in other shades on more complex architectural designs.

Lime is easy to find in Andalusian villages and towns. Simpler houses are coated with white lime paint or whitewash as a sign of cleanliness and dignity. In larger residences, colourful lime paint often draws attention to complex architectural features.

27 Traditional lime-making was added to the UNESCO REGISTER OF GOOD SAFEGUARDING PRACTICES in 2011. <https://ich.unesco.org/en/BSP/revitalization-of-the-traditional-craftsmanship-of-lime-making-in-morn-dela-frontera-seville-andalusia-00511> [23-11-22]

About the stars:

Astrophysicists calculate that there are 200 billion stars which vary widely in both size and appearance. We will now discuss their characteristics.

Astronomers say that we are all stardust. And they're not wrong. In our galaxy alone, there are around 200 billion stars that come in all different sizes, colours... and degrees of brightness. But if we're made of the same stuff, why do stars shine and we don't?

Exaggerate or alter size and timescale

Sometimes, when we're talking about periods of time, sizes or other qualities which are so vast or so tiny that they defy human understanding, it's a good idea to switch things up and bring them closer to the realm of our experience, so that people can envision what we're talking about.

Here's an example of how to use this technique in a text:

An ant is so strong that, if it were our size, it could lift...

Another example is this image, where the entire history of the universe has been shrunk to fit in a single year.²⁸



²⁸ Project for the “Galáctica” Visitors' Centre. Project designed and directed by Ámbito O, with contents by Espiral Patrimonio, for the Centro de Estudios de Física del Cosmos de Aragón [Centre for Studies in Physics of the Cosmos in Aragón].

Use an overriding analogy

Similarly, when we're explaining a complex idea that may be too unfamiliar or technical, our job can be made much easier if we use analogy, metaphor or comparison.

See how this technique is applied in the two following examples:

Pictured here is an exhibit at the Museo de La Rinconada, Seville, whose label reads:



Images: Anna Elías.

Palaeolithic biface

This tool is known as the “Swiss army knife” of that period, as it had many different uses. It could also be “sharpened” by retouching.

Second sample text:

WHAT IS A GALAXY?

A STAR CITY!

Galaxies are made up of stars, dust, gas and dark matter. And, just like towns here on Earth, these “star cities” can be larger or smaller, older or newer, more or less populated, and have different shapes and structures. Galaxies are constantly evolving and moving, which means they frequently cross paths, collide or merge.

Use a contrived situation

In some cases, a good way to connect with our audience’s experience is by presenting an imaginary situation that will draw them in:

If a year is the amount of time it takes a planet to circle the sun, do you know how old you’d be if you lived on Mars?

Personify living and non-living things

In other words, give human qualities to non-human beings or things:

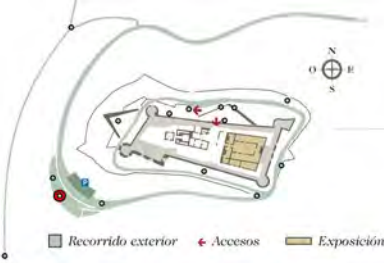
Super massive stars are the nouveau riche of the universe, spending their vast stores of energy like there’s no tomorrow. Stars with the smallest mass, in contrast, are more prudent and use their energy sparingly.

Add some mystery

In interpretation, mystery exists when part of the information is hidden and only revealed as the narrative unfolds or through the audience’s participation.

The text on this outdoor panel at the Visitors’ Centre of the Castle of San Marcos in Sanlucar de Guadiana, Huelva, ends with a question which will only be answered if readers continue their visit and step inside the exhibition hall. Below the heading “Alcouthim, Near or Far?”, the panel reads:

“Sanlúcar de Gadiana and the neighbouring town of Alcoutim are separated by just over 220 metres, the width of the River Guadiana, but that distance is both ford and frontier. Over the years, relations between the two towns have been marked by peaceful trade, smuggling operations, tensions and even raids, depending on the policies of their rulers. Do you know what the most conflictive moment was?”



Alcoutim ¿cerca o lejos?

Poco más de 220 metros separan Sanlúcar de Gadiana de su vecina Alcoutim, tan sólo el ancho del Guadiana, pero esta distancia significa a la vez vado y frontera.

A lo largo del tiempo, la relación de estas dos poblaciones ha dependido de la política de sus gobernantes, por lo que ha conocido comercio fronterizo, contrabando, tensiones e incluso asaltos.

¿Sabe cuál fue el momento más conflictivo?

Focus on an individual person or object

This technique entails making up a fictional but technically or scientifically accurate story about a particular person or thing that represents a larger group or class and projecting its characteristics onto that individual.

Let's see what a normal day would be like for José, our imaginary wicker artisan...

In conclusion

By now, it should be clear that people who visit heritage assets usually do so in their free time and want to understand what they're seeing, and it's up to us to make the experience enjoyable and meaningful for them.

Let's not waste this opportunity! If we design our communication strategy properly and convince visitors of the importance of our intangible cultural heritage, we will have paved the way for preserving and safeguarding a priceless treasure. We need to carefully plan our activity, in both form and content, and then feel it, for, in the words of Freeman Tilden, "If deeply felt, it can be communicated" (TILDEN 1957).





4. ICH-related tourism services

Concern about the negative effects of mass tourism has elicited responses and recommendations from international organisations to promote a different way of working and understanding tourism. An important step in this direction is the World Charter for Sustainable Tourism +20, approved at the 2012 summit in Vitoria-Gasteiz.²⁹

This document advises governments and international organisations to create the right conditions for tourism to “use local goods and services so that it can increase linkages and minimize economic leakages, recognizing social and economic cohesion as a fundamental principle of sustainable tourism development”.

It also urges destinations and communities to “plan through a participatory process, including partnerships at local, national, regional and international levels, to ensure that all stakeholders, especially local communities, indigenous peoples, women, and disadvantaged groups, can influence how tourism is developed and managed”.

The charter emphasises the importance of “preserving the fragile intangible cultural heritage of destinations, transmitted through generations and constantly recreated” because “it provides humanity with a sense of identity and continuity. Promoting a responsible use of this living heritage for tourism generates new opportunities for local communities and indigenous peoples, although it can also open the door to its degeneration and standardization. Efficient mechanisms must be developed to encourage cultural dialogue in tourism with a view to ensure [sic] further preservation of the authenticity and integrity.”

4.1. Creative, experience-driven tourism

The quest for authenticity and sustainability inspired the concept of creative, experiencedriven tourism, in which visitors are given the chance to actively participate in artistic, festive, productive or artisanal heritage.³⁰ One of the most interesting aspects of this type of tourism is the fact that activities are led or guided by community members, who share their knowledge with visitors.

29 <https://www.biospheretourism.com/en/world-charterfor-sustainable-tourism/25>

30 Ireland’s National Tourism Development Authority has devised a strategy for launching local tourism experiences. <https://www.failteireland.ie/> [23-11-22]

It is therefore a “form of tourism focused on creativity that invites the participation and interaction of tourists who, in most cases, prefer to think of themselves as travellers rather than tourists and want to feel like locals for a time. Such tourists tap into their creative potential by learning, inventing or exhibiting their talent in unique tourism experiences” (TRESSERRAS 2021).³¹

The same author goes on to say that the concept of creative tourism encompasses “tourism experiences related to crafts, cinema, dance, design, photography, languages, literature, cuisine, painting or theatre” (TRESSERRAS 2021).

The Atlantic CultureScape project has been working in this direction since its inception by supporting the development of numerous experiences that allow visitors to actively discover the trades, know-how and traditions of each territory, helping them to survive. The appendix to this guide contains many links to creative experiences and tourist routes focused on the enhancement of intangible cultural heritage.

4.2. Setting up ICH-related experiences

So, how can we create these kinds of tourism experiences? As we have seen, before launching a new ICH tourism service, we must have a thorough knowledge of the heritage asset and establish appropriate safeguarding measures or ensure compliance with those measures already in place.

The process of setting up a new ICH-related experience can be broken down into three basic phases: analysis and evaluation, goal-setting and decision-making.

4.2.1. Analysis and evaluation

The aim here is to increase the chances of success of our proposed tourism product or experience. In this process, we will examine conditions on the ground—the heritage, administrative, social and tourist aspects of our destination—to assess the viability of our project.

31 Tresserras, J. *El turismo cultural y creativo hoy*. <https://www.unesco.org/es/articles/el-turismo-cultural-y-creativo-hoy> [23-11-22]

In order to create a targeted ICH tourism experience, we need to understand the heritage itself, but it is also vital to know what is already available in the same area and what our potential audiences want.

Some of the factors we should analyse and evaluate are:

Administrative framework

Identify all regulatory requirements to ensure the legal viability of our proposed activity and find out if we are eligible to receive grants, promotional aid, networking or other assistance from government authorities.

Heritage situation

Any heritage-related experience should be rooted in a profound knowledge of that heritage. Firstly, we must make sure that our project will not undermine the physical integrity of tangible elements or the authenticity and social relevance of intangible assets.

Secondly, we must pragmatically and realistically assess the tourist, educational, social and/or cultural possibilities of the heritage asset in question.

Some things to consider:

- Safeguarding needs.
- The community's acceptance of our project.
- Current use: are there already tourist presentations or services related to this heritage? If so, would our proposal complement or compete with them?
- Map of relevant actors: what local actors have a stake in this heritage? Are there other non-heritage actors that can be strategic allies?
- Novelty: are there other projects in the works or already on the ground?
- Attractiveness of the resource and elements of interest to potential visitors.

Existing tourism infrastructure and services

We also need to know what specific tourism and cultural services are already available in the area. Our project should be tailored to this reality, offering solutions or alternatives to the shortcomings or windows of opportunity we detect.

Tourism is a holistic experience: in addition to offering the main heritage attractions, we need to make sure that visitors' other needs are met, as this is the difference between a quality and a mediocre tourism experience.

For example, we should consider how visitors will arrive (the need for signage, parking facilities or other elements), how to get our service included in local tourism information, how to create synergies with other tourism products, etc.

Market research

This will help us to identify our current and/or potential audience, their aspirations, our competitive position and the most successful practices in the industry (benchmarking).

External factors

We must also consider external situations that could affect us. In most cases there is little we can do, but we should at least know about them in order to capitalise on the positive and mitigate the negative whenever possible.

For instance, we should be aware of the latest infrastructure and communications projects in the area; similar or nearby tourist destinations that could become competitors or complementary allies; relevant European programmes and directives, etc.

By the end of this analytical phase, we should have a clear, detailed picture of the existing situation that will be very helpful in the decision-making phase.

4.2.2. Goals

The next step is to set our project goals, which will necessarily be linked to the evaluation method we choose. These goals can be divided into several basic categories:

- **Financial goals.**
 - To make the project financially viable.
- **Goals related to visitor management.**
 - To project a positive image: quality.
 - To organise and channel visitor traffic and activities, if necessary.

- **Goals related to visitor engagement with heritage.**
 - Provide opportunities to form a bond.
 - Elicit satisfaction.
 - Make an impression on visitors and inspire a change in attitude.
- **Goals related to inclusion of the local community.**
 - To guarantee acceptance of our project.
 - To get local residents involved.
- **Goals related to safeguarding heritage.**
 - To promote proper, respectful use of the site.
 - To identify and preserve heritage valuesObjetivos orientados a la salvaguarda del patrimonio.

4.2.3. Concrete decisions and proposals

With the preliminary analysis completed and the goals clearly defined, we now have everything we need to proceed to the final decision-making phase, when our project will truly begin to take shape. Specifically, we must answer the following questions.

- **Who is our audience?**

We need to decide what kind of visitors we want to attract and who might be interested in what we are offering.³² Once we have identified our potential audience, it will be easier to determine the basic services we should offer to make them feel comfortable with us.

- **How do we tell them about our offer?**

Logically, if we want people to choose us as a destination, they first need to hear about our offer and find it attractive. Therefore, we must decide where to advertise and what the most effective channels are for reaching our audience.

32 RODRIGUEZ ACHÚTEGUI, Maribel “El turista cultural y las ciudades históricas”, in *Boletín del Instituto Andaluz del Patrimonio Histórico* nº 36, pp.138-143. <https://www.iaph.es/revistaph/index.php/revistaph/article/view/1230>

- **What will we tell them about the heritage?**

This is when we prepare the script and create the interpretive content.

- **How will we convey the message?**

We have to choose the specific kind of tour or experience we plan to offer.

- **Where will we do it?**

We have to decide where to display or present the intangible cultural heritage elements.

- **What and whom will be involved?**

At this point, we select the human and material resources needed to carry out the activity.

- **How much will it cost and how will we fund it?**

We have to calculate the cost of getting the project up and running and decide how to obtain those funds.

- **How will the services be managed and maintained?**

We need to draw up a management and viability plan that will ensure the project's long-term continuity.

- **How will we evaluate and improve on the project's results?**

We should set up an evaluation system that will allow us to detect any flaws or problems with the activity and make corrections as needed.

If we take the time to fully address all of these questions, we will be ready to implement and launch our project with a very good chance of success.





Pedro Blanco. Esparto and other vegetal fibers master. Ubeda (Jaén). Image: Isabel Luque

5. Designing tour itineraries and routes for intangible cultural heritage

One of the **most conventional and effective** ways of experiencing heritage elements in situ is by means of tour itineraries or routes, where messages are conveyed via different media (guides/interpreters, signs/labels, brochures, participatory activities, etc.). Such itineraries are usually planned and sequential, meaning they follow a logical order or sequence.

What makes them so effective is the fact that they entail direct, personal contact with the heritage elements in question, allowing participants to experience the different properties of the visited place with their own senses. In addition, they are usually planned with a beginning and an end so that they tell a “complete story”, using narrative to develop a theme.



Tour of the Los Robledos cheese factory. Aracena, Huelva. Photo: Isabel Luque

Itineraries vary widely in terms of their complexity, length, subject matter, etc. The ICOMOS Charter on Cultural Routes³³ gives the following definition:

"Any **route of communication**, be it land, water, or some other type, which is physically delimited and is also **characterized by having its own specific dynamic and historic** functionality to serve a specific and well-determined purpose, which must fulfill the following conditions:

- a) It must arise from and reflect interactive movements of people as well as multidimensional, continuous, and reciprocal exchanges of goods, ideas, knowledge and values between peoples, countries, regions or continents over significant periods of time;
- b) It must have thereby promoted a cross-fertilization of the affected cultures in space and time, as reflected both in their tangible and intangible heritage;
- c) It must have integrated into a dynamic system the historic relations and cultural properties associated with its existence."

The Charter on Cultural Routes includes a reflexion that can apply to many other types of routes and itineraries: "The consideration of Cultural Routes as a new concept or category does not conflict nor overlap with other categories or types of cultural properties— monuments, cities, cultural landscapes, industrial heritage, etc.— that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system which enhances their significance. This integrated, interdisciplinary and shared framework creates new relationships among them by means of an innovative scientific perspective that provides a multilateral, more complete, and more accurate vision of history. This approach stimulates not only understanding and communication among the peoples of the world, but also increases cooperation to preserve cultural heritage"(ICOMOS 2008).

However, the concept of an ICH route also includes a whole range of visitor services **designed to link the itinerary to different historical-cultural heritage elements.**

As we've seen, when designing an itinerary, **the first step is always to set our project goals.** These will influence most of our planning decisions, from what we want to

33 ICOMOS (2008), *Charter on Cultural Routes*.

https://www.icomos.org/images/DOCUMENTS/Charters/culturalroutes_e.pdf [23-11-22]

convey to how we want the audience to behave or the stops or points we want to make. It's vital to remember **that an itinerary is a means, never an end**, and should be viewed and developed as such.

It's also important to conduct a preliminary **study of the carrying capacity** of the elements we plan to use, because we mustn't forget that we are dealing with fragile, living heritage. Every service we design (tourist, educational, cultural or social) should support the safeguarding efforts of local communities, groups and individuals. Additionally, we must bear in mind that some of our visitors may have different abilities. If we consider the possibility of diverse audiences from the outset, we can do away with existing barriers and **design inclusive communication systems**.

Finally, we also have to consider other facilities that might be necessary, such as car parks, toilets, ticket booths, etc.

5.1. What ICH elements will our route or itinerary include?

Obviously, the first order of business is identifying the heritage resources at our disposal. The best place to begin is by making an inventory, which we know is usually a logical first step in the safeguarding process. It can be especially helpful to use collaborative methodologies³⁴ and set up informant networks. These were successfully implemented, for instance, by the Instituto Andaluz del Patrimonio Histórico [Andalusian Historical Heritage Institute] to create the Atlas of the Intangible Heritage of Andalusia.³⁵

Whenever possible, this task should be a joint effort involving:

- Researchers specialised in the subject.
- Lead ICH actors.
- Those responsible for designing and subsequently managing the itinerary.

34 CARRERA DÍAZ, G. (ed.)(2021): "La salvaguarda del patrimonio inmaterial como acuerdo social", *E-PH cuadernos* 6, Instituto Andaluz del Patrimonio Histórico. <https://www.juntadeandalucia.es/organismos/turismoculturaydeporte/servicios/publicaciones/detalle/80362.html>

35 CARRERA DÍAZ, G. (2009), "Atlas del Patrimonio Inmaterial de Andalucía. Puntos de partida, objetivos y criterios técnicos y metodológicos", *PH: Boletín del Instituto Andaluz del Patrimonio Histórico* 71, 18–41, <https://www.iaph.es/revistaph/index.php/revistaph/article/view/2789>

Our inventory should include the **local community's opinion on the advisability of including certain elements** in the itinerary, and on **the main idea (theme-phrase) to be conveyed**. We may need to arrange visits to inspect resources we are not familiar with or about which we need to learn more.

In order to gather the necessary information for designing a new ICH & tourism product, we propose the following form, which should be adapted according to the context of each case:

RESOURCE EVALUATION & ENHANCEMENT FORM

Number:

Name:

Location:

Type:

Resource characteristics

Brief description:

Access points:

Conservation needs:

Seasonality:

Tourism carrying capacity:

Current influx:

Connection to existing tourism infrastructure:

Community aspects

Is there consensus on its potential use within the community?:

Lead actors (artisans, producers, associations, etc.):

Other actors involved:

Communications

Have there been prior attempts to interpret the resource?:

Themes that can be associated with it:

Messages that can be conveyed:

Messages that are important to the community:

Management aspects

Owned by:

Current/proposed management model:

Other remarks

Interpretive Potential Index (IPI) (rate on a scale of 1 to 10)

Uniqueness:

Appeal:

Resilience:

Accessibility to visitors with different needs:

Seasonality:

Current visitor influx:

Ease of explanation:

Relevance of content:

Safety:

Ease of installation:

Average IPI:

5.2. Selecting resources and choosing an itinerary type

When deciding which resources to include in our itinerary, it's very helpful to chart them on a map. This will show us the distance between them and visitor traffic variables. Based on these criteria, we can make our first decision about how people will travel the route:

- In a vehicle
- On foot

Of course, this choice must also be made considering the possibilities and characteristics of the heritage elements (recorded on the inventory form) and our goals.

The other major decision to be made at this point is how we intend to convey content. There are basically two types of tour itineraries:

- Self-led
- Guided by interpretersEn vehículo.

5.2.1. Self-led itineraries

The advantage of self-led tours is that **visitors can move at their own pace**, and a large percentage of people prefer to visit places on their own. Self-led itineraries do not necessarily have a start and end time, and they tend to be less expensive than guided tours, as after the initial outlay they only generate maintenance costs.

However, they do have several drawbacks: they don't create direct jobs, and they lack the human contact and interaction that some visitors truly crave, especially if the guide is a local resident or lead actor of ICH (artisan, producer, etc.) whose presence greatly enhances the authenticity of the experience.

Self-led itineraries are especially useful from the perspective of **visitor control**, as users must follow a specific route, allowing heritage managers to divert traffic from areas that are vulnerable or have less carrying capacity. But they can attract **a large number of people**, creating a need for service areas, car parks, etc.

We can use a variety of media to convey content on self-led tours. Some of the most common are:

- **Signs or panels:**

These make stops easy to recognise, which gives visitors a sense of security, and they can be read by several people at once. It's also easy to include links to additional information online. However, we must be careful not to post too many signs, which could have a negative visual impact.

- **Guidebooks/brochures:**

These can be taken home and read at leisure. Such materials also facilitate the hierarchical presentation of information and can contain links to digital content. Periodic printing costs are a disadvantage.

- **Information and communication technology (ICT)**

This usually consists of interactive resources designed for use on mobile devices, which have the advantage of geolocation and the possibility of virtual or augmented reality features.³⁶

When using any of these impersonal resources, we must strive to maximise audience engagement by making an emotional impact and, whenever possible, requiring active participation, inviting users to do specific activities.

They offer a linear narrative, which means we need an introduction to present the main idea (theme-phrase), different points or stops with standalone content (each can be understood without reading the rest), and a conclusion that drives home the primary message.

Whenever we communicate in writing, our texts should be short and very simple. In any case, the most important information to be read on the spot should be around 120 words long, and it should be clear that the rest of the information is of secondary importance (“to learn/read/see more”).

36 An example of a successful ICT resource is the trilingual Audioguide of the Sea, created to highlight the environmental and ethnographic maritime and fishing heritage of Cádiz and Formentera in Spain, with the aim of empowering local actors to use this heritage as a tool to promote sustainable and respectful tourism in these fishing villages.

<https://www.programapleamar.es/proyectos/audioguias-audioguias-del-mar> [23-11-22]

5.2.2. Itineraries with personal guides

The disadvantage of guided tours is that visitors are unable to move about freely, but in exchange they offer all the warmth of personal human contact. For effective communication, ideally a group should have no more than 20 people, although an even better size is between 12 and 15.

The defining trait of this activity is that its effectiveness depends almost entirely on the skill of the guide/interpreter. Guided tours usually follow this sequence:

- **Before the tour begins:**

The group gradually assembles and the guide welcomes, greets and chats with visitors as they arrive.

Introduction:

Guide introduces him/herself and the institution (if applicable) and explains the duration, general rules or guidelines, and aims of the activity.



Tour about traditional trade. Seville. Espiral Patrimonio project

- **During the tour:**

The guide usually presents the main idea or theme-phrase in the introduction. That way, the audience will be able to recognise and understand the different contents that support the theme-phrase when they are presented at a later point. During the activity, the guide must:

- Meet any needs the group may have along the way.
- Ensure that everyone can see and hear well.
- Divide messages into hierarchical levels of importance.
- Avoid technical jargon.
- Go from the familiar to the unknown and from the simple to the complex.
- Don't talk about things that are off-limits to the group.
- Encourage visitors to participate and use their senses.
- Make seamless transitions between stops.
- Don't begin talking until everyone is present.
- Pay attention to everyone, not just those who seem interested.
- Don't be afraid to say "I don't know".

At every stop, the guide must cover four things:

- Orientation: Call attention to the interpretive feature.
- Description or explanation: Describe the characteristics of the feature.
- Thematic connection: Link the description to the itinerary's theme.
- Transition: Prepare participants for the next stop or the conclusion

Conclusion

At this point the guide should reinforce the main idea s/he wants to convey, inviting participation or reflection on the tour's goals and the role that visitors play in safeguarding our heritage. Logically, this is also the moment for saying goodbye and making a positive last impression.

5.3. Setting specific or operational goals

Once we've taken the big decisions about general aims and itinerary type, the next step is to establish operational goals, which will determine the design details of our route. For each stop or element to be visited, we need to set:

- Conceptual goals: What do we want visitors to know?
- Emotional goals: What do we want visitors to feel?
- Behavioural goals: What do we want visitors to do or not do?

When it comes time to evaluate our activity, these three types of goals will also let us gauge how well our messages are received and how the audience responds.

5.4. Designing the itinerary

Now we can finally work out the design details of our tour itinerary, determining:

- Type
- Size/duration
- Circuit and stops
- Interpretive narrative
- Guided or self-led.
- Necessary resources.

5.5. Choosing evaluation systems

Interpretive itineraries should be continually evaluated. The two most important aspects to consider are:

1. Degree to which project goals have been met (internal evaluation)
2. User opinions

We should also assess:

- How well visitors capture the message
- Level of participation and enjoyment
- Performance of the guide (on guided tours) or quality of support resources (on self-led itineraries)
- Impact on the heritage asset
- Social impact of the activity
- Safety
- Infrastructure quality

Ideally, we should choose an evaluation system and decide which indicators will be used to measure each goal when designing the itinerary, not after the fact.

There are many methods of external (audience) evaluation, from suggestion boxes to interviews, surveys, usage or traffic studies, etc., so we will need to decide which are most appropriate for our specific project.

Oficio noble y bizarro
Entre todos el primero,
Pues que en la Industria del barro
Dios fué el primer alfarero
Y el hombre el primer cacharro.

© 1953 A.M.

HELADO CLARO
L/R

AZUL CLARO
L/R

LEVADURA

VERDE CLARO
L/R

CREMA

AZUL OSCURO
L/R

NEGRO
L/R

VERDE
L/R

VERDE
REFLEJO

NEGRO
C/S

NEGRO C/S
NEGRO CIRUELA

6. Digital marketing of goods and services

We already know that highlighting and promoting the merits of intangible heritage is an effective means of safeguarding it. In previous chapters, we saw how to create goods and services based on the criteria of authenticity and social and environmental sustainability, but here we will learn how to make our offers more readily available and attractive to the public.

We can use **marketing** to promote our services in many different ways, designing specific strategies to boost a resource or service related to intangible heritage. But to make this happen, we need one fundamental tool: **a marketing plan**.

6.1. The marketing plan

An in-depth knowledge of the heritage resource and its values and determining factors is essential to devising an effective marketing plan. A plan will only work if its strategies are tailored to the reality of the project, the available human and financial resources, the territory, the community's opinion, etc.

Normally, a marketing plan sets out the steps we must take in order to reach:

- Visitors or the target audience.
- The community, with whom we can develop educational, social or cultural uses.
- Influential intermediaries: tourism and heritage industry professionals, government agencies involved in the promotional plan, social media influencers and other agents that can help spread the word about our product.

While there are many different options and structures, every tourism marketing plan should include the following elements:

a. Goals

We need to determine exactly what we hope to achieve with our marketing initiative. Do we want to raise awareness of the asset? Tout its merits? Attract actual (on-site) visitors? Offer remote (off-site) options for discovery and enjoyment? Encourage creativity or interaction? Support conservation? Make heritage content more accessible? Turn a profit?



The following marketing campaign for the Faroe Islands addresses what might initially be viewed as a negative situation: closing the islands to regular tourism for maintenance and conservation work.

https://www.youtube.com/watch?v=V-w_5ll5cQQ [23-11-22]

The video conveys several messages:

- It portrays the temporary closure for maintenance in a positive light.
- It shows the merits of a place so special that it deserves to be cared for. It appeals to people's sense of responsibility and desire to participate in the conservation effort.
- It proposes a different kind of visitor experience, something "unique and authentic".
- It creates a bond between visitors and the community

There are generally two different kinds of goals:

- Qualitative: expressed by means of indicators that allow us to gauge progress (employment, value of the ICH, image, reputation, etc.).
- Quantitative: expressed in units (money, visitor numbers, profits, etc.).

b. Research

We will need to consider all pertinent factors:

- Social and community factors: the marketing plan should reflect and respect the community's feelings.
- Political, government and regulatory factors.
- Competitive factors that set us apart from other options.
- Potential allies: identify other offers which our own could complement and enhance.

c. Target audience segmentation

Project goals should inform the first major division of our audience into groups, which may be:

- Educational: in most cases, we will want to attract school groups of different ages.
- Cultural: generally focused on market segments within the regional/local population.
- Social: segments that reinforce self-esteem, identity, participation, inclusion, etc.
- Tourist: foreign visitor segments.

It's important to remember that no two projects are alike: an urban monument zone, a rural setting, a coastal area and a mountain region will each have different target audiences (existing and potential). We need to adapt our market segmentation to each specific case.

Once we've identified our potential target audiences and know their characteristics and background, a useful tool for **prioritising and optimising our efforts is the competitive positioning matrix**³⁷ or attractiveness-competitive strength matrix. This X-Y grid allows us to visualise the **attractiveness of each segment** (by number, quantitative or qualitative benefits to the project, competition with other destinations and accessibility, etc.) in relation to our **competitive position** (quality of our product, reputation of the location, current market share, etc.).

37 RODRIGUEZ, M. (2001), "El turista cultural y las ciudades históricas", Revista PH 36, September, 138–143, <https://www.iaph.es/revistaph/index.php/revistaph/issue/view/36>

d. Strategy and action plan

At this stage, we will list the strategies we plan to use and the specific actions to be carried out within each one. At the very least, this plan should contemplate the following:

- Brand management and visual identity strategies: This is the foundation for communicating the product or service we want to market. Brand management is important in every industry, but it is vital in the heritage tourism sector, because when people travel they want to have human experiences. The goal is to build empathy and find a connection between what we want to communicate and what clients want to receive.



The new visual identity of the Maritime Museum Rotterdam relies on intangible heritage elements, associating the museum with the history of this Dutch port city.

- Attraction strategies: These aim to catch the attention of potential visitors and make the offer appealing to them. They can target end consumers directly (via websites, publications, etc.) or via influential intermediaries.
- Loyalty strategies: Whenever possible, plan actions that will encourage visitors to repeat the experience.
- Recommendation strategies: These encourage audiences to recommend us to others, either directly (friends, relatives or personal acquaintances) or on-line (via social media, comments or ratings on websites, apps, etc.).

e. Resources

This is where we answer the question: what do I need to put the marketing plan into practice? Take all necessary material, human and financial resources into account.

f. Timeline and evaluation

We will establish a calendar of evaluation milestones that we can use to gauge the effectiveness of each strategy and make any necessary adjustments.

6.2. Digital marketing

In today's changing world, **information and communication technology** (ICT) is an indispensable tool for developing marketing strategies.

The digital component helps content managers or producers **be more effective in their efforts** to reach an increasingly connected public. Digital marketing uses websites, email, apps, social media, digital TV and radio, text messaging and virtual platforms to communicate with audiences via electronic devices (personal computers, televisions, smartphones, mobiles, tablets, gaming consoles, etc.).

Our marketing plan should include a section dedicated to digital marketing, with **sales and advertising strategies and actions to be implemented via the internet and online digital technology**.

One of the greatest advantages of digital marketing is that it lets us create **customised campaigns and strategies**, thanks to its immense analytical capacity, so that our message reaches very specific target markets.

Every marketing strategy should be based on a plan that clearly states how, when and in what way we will communicate with our audience in order to achieve certain goals. Having an integrated communication plan is vital if we want all our marketing activities to convey a consistent, convincing message.

In many cases, we can also benefit from cooperation or integration with the digital advertising and communications of cultural and tour operators, institutions or organisations.

Finally, we should try to embrace the philosophy of Web 2.0, where websites have gone from being mere repositories or sources of information to platforms of interaction and collaboration, and apply it to marketing. In general, Marketing 2.0 entails the use of tools like Wiki creation, video marketing and, of course, social media (Facebook, YouTube, WhatsApp, TikTok, Instagram, Twitter, LinkedIn, etc.).

6.2.1. Advantages of digital marketing

The use of digital marketing to promote ICH-related tourism experiences and services lets us:

Contact new potential users

Digital tools give us access to a highly informed, very critical audience who know exactly what they want; however, they also increase our exposure to user comments, forcing us to be more transparent.

Segment our audience

Segmentation is undoubtedly the secret to the success of any cultural heritage marketing strategy, as not all audiences or users are the same.

Customise and focus our promotional actions.

Embrace a marketing philosophy centred on interaction with our audience.

Use content marketing

Este tipo de *marketing* permite crear blogs y toda clase de formatos (imágenes, vídeos, audios, directos) en las redes sociales y resulta muy atractivo.

Increase our reach

People today spend more time on their devices, and digital marketing puts us in their pocket.

Measure and analyse

In the online marketing world, collecting and analysing data is essential to the continual improvement of any strategy; Google Analytics, for example, can give us a fairly accurate profile of our potential users.

Improve online visibility and positioning

Search Engine Optimisation or SEO is the most obvious distinction between traditional and digital marketing; nowadays it's safe to say that "if you don't show up on Google, you don't exist".

Use geolocation in our promotional actions.

Use new advertising methods

We can explore the dynamics and possibilities of innovative marketing formats, such as enlisting collaborators or influencers to promote our products or service.

Engage in two-way communication

We can interact with people who are interested in our resources or products and offer them in a more effective way.

Cut costs

Many digital marketing channels are significantly less expensive than traditional methods.

Self-regulate

Some digital marketing methods have established clear, transparent mechanisms that allow users to opt out of having their personal data collected for advertising purposes.

Build a collaborative environment

Synergies between organisers, technological service providers and digital agencies can optimise efforts, share resources and devise effective communication strategies.

Use multiple communication channels

Digital marketing naturally lends itself to multi-channel communication: for instance, an email campaign might include a banner or a link to downloadable content.

Automate marketing actions

We can use different platforms or software to automate the various stages of our marketing and communication plan.

Combine online and offline communication

For example, users who are interested in a local festival can check the programme, event times or possible delays on Twitter before coming to participate in person.

Harness uniquely digital resources and tools

For example, users who are interested in a local festival can check the programme, event times or possible delays on Twitter before coming to participate in person.

Stay fresh and current

When planning our posts, we should always consider the possibility of tying our content in with current events or trending topics that affect our particular type of heritage.

Increase institutional transparency

A case in point is the Museo Nacional de Antropología, which published online reports like their digital audience survey, “Estudio de público digital”.

<https://www.culturaydeporte.gob.es/dam/jcr:aa64b5a4-b768-47d9-8567-4c2f7bd4d754/plan-pu-blico-digital-mna-2020-040121.pdf> [23-11-22]

Promote digital cooperation among organisations

For instance, the Creative Tourism Network® is a collaborative platform that uses digital technology to develop and promote creative tourism initiatives. Photo: Creative Tourism Network®.

Source: <http://www.creativetourismnetwork.org>



Gabrovo, Bulgaria



Saint-Jean-Port-Joli, Quebec



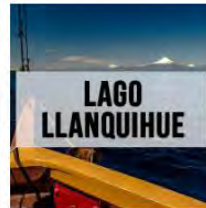
Valparaíso



Barcelos



Perpignan-Méditerranée



Llanquihue Destino Creativo



BIOT



BANGKOK



Friuli Venezia
Giulia

6.2.2. Digital marketing strategies and tools

Digital marketing offers us a wide range of tools, which can be used to carry out anything from small-scale initiatives that cost nothing to complex campaigns:

Website creation

A proper website can significantly boost our marketing strategy. A user-friendly, frequently updated interface that generates traffic will publicise our products, resources or activities.

Web analytics and big data

We can streamline and optimise our efforts using a variety of data analysis techniques, whether to understand our website traffic or obtain reports on the impact of our digital campaigns.

Inbound and content marketing

Inbound marketing is a method that entails accompanying users during the entire process, from the time they first come into contact with us until they acquire our service or product. In that process, we create different contents to attract our target audience: blog posts, e-books, infographics, podcasts, videos, etc.

The English Heritage YouTube channel offers content that caters for a wide range of interests. For example, some of the videos about Audley End House are dedicated to culinary culture, an intangible heritage asset, rather than to its artistic or architectural merits. In this video, a Victorian cook shows us how to prepare recipes with ingredients and utensils that would have been available in the house in Victorian times.

<https://www.youtube.com/watch?v=yaRdxa4xcrY> [23-11-22]



Photo: English Heritage.

Visibility on search engines

When designing our website, we need to understand how search engines work in order to achieve the highest possible ranking in search results.

For good visibility, we must consider:

- **Search Engine Optimisation (SEO)**

This term refers to a series of free, premeditated actions aimed at improving a website's position on the search engine results page. It may be the most effective method of increasing a website's traffic, and it has the advantage of being free, although the results are often only visible in the long term. Search engines extract all sorts of information from web pages, but they mainly pick up on the most frequently repeated or "key" words and where they appear (titles, tags, anchor texts that lead to another part of the website, words in bold, indexed images, videos, etc.). Ideally, the most important words that define our activity or resource should also be included in our URL (for example: centrolosmolinosfuerteventura.es).

- **Search Engine Marketing (SEM)**

SEM tools and strategies also increase a website's visibility and ranking on search engine results pages, but they are paid services that have a more immediate effect. Most search engines offer their own SEM tools. Sponsored search results drive quality traffic to our website.

Online advertising

There are several different types of online advertising, depending on the payment method. One of the most common is pay-per-click (PPC) advertising, where the advertiser pays each time someone clicks on the advert. Another is advertising on a different website for a certain period of time and paying a set price or per click-through.

The evolution of internet technology has resulted in a growing number of digital advertising formats:

- **Search engine marketing (discussed above)**

- **Native advertising**

Creating content that draws users straight into the funnel and makes them prospective customers.

- **Display marketing**

Placing banners on key websites. These banners usually combine images and texts but may also include audio, video or other interactive media. Display

marketing is controlled by major affiliate networks, chief among them Google. We can also contact third-party websites directly and try to reach an agreement; in some cases, we may be able to obtain free banners on public sites or benefit from the special consideration given to heritage projects.

- **Affiliate marketing**

A strategy for contacting our target audience in their preferred digital environments. We reach out to a website whose target audience is similar to our own and ask if we can advertise on their site, using their traffic to boost our visibility. The website owner or affiliate will offer our service or product in return for a commission for each visit, lead or follower generated

- **Social media marketing or social ads**

Making a banner appear on the screen of users who have previously visited our website, regardless of the site they are currently on.

- **Retargeting**

Making a banner appear on the screen of users who have previously visited our website, regardless of the site they are currently on.

- **Email marketing**

Sending a commercial message via email. This method has the advantage of being able to reach a large number of people. We can also personalise the message's content for each recipient. However, in order to do so, we need a database of organised, segmented, up-to-date, legally obtained contact details. Emails can be anything from booking confirmations to newsletters. There is even email marketing software that we can use to manage subscriptions and send messages automatically. An unparalleled channel of direct communication with users, email marketing can be a highly effective tool for improving our reputation, brand management and actions, and for informing our subscribers of other products or activities.

- **Video advertising**

Audiovisual content is an immensely popular form of entertainment, and using videos as a form of online advertising is a brilliant idea. We can arrange collaborations with YouTubers or create our own video content on Twitch, TikTok, YouTube or Instagram Reels.

An example is the Seoul Museum of Craft Art, which enlisted the aid of well-known YouTuber JUNALE to announce its grand opening in 2021. His involvement helped the museum to reach young Spanish-speakers with an interest in Korean culture. Photo: JUNALE. Source.

<https://www.youtube.com/watch?v=cx5odZNgGBo> [23-11-22]



- **Digital signage**

The technological version of traditional OOH advertising: billboards/hoardings, panels, shop displays, windows or any other support with a screen.

Online public relations

The digital world offers countless ways in which we can be ambassadors or PR managers of a heritage resource: we can issue press releases, write a blog, do a live stream, maintain a vlog (videoblog), and even attend virtual events (online forums, courses, conferences, seminars, gatherings, networking parties, etc.).

Social media marketing

Social media has become increasingly important in recent years, and we can take advantage of existing online structures that connect people or organisations based on shared values or interests. Having a community of followers and attracting a

like-minded audience is beneficial, although we can only achieve this if we first set our goals, identify our target audience, and plan and carry out effective marketing campaigns.

E-commerce

This term, short for electronic commerce, refers to the purchase or sale of goods or services via websites, social media or other electronic platforms.

For instance, on the Sandeman website we can book tours to see how port wine is made or visit a winery. We just go to the website, select the desired experience, winery, date, language and number of participants, and pay online by card or PayPal. This makes it easier for visitors to plan their trip and for Sandeman to organise its tour schedule.

Photo: Sandeman. Source: <https://www.sandeman.com> [23-11-22]



Conclusion

Digital marketing, a valuable resource that can help us with various aspects of intangible cultural heritage management, is here to stay. Designing an effective digital marketing plan is the best way to promote the use or consumption of intangible heritage. The increasing prevalence of the digital world can seem daunting, but it actually represents a golden **opportunity to optimise our marketing strategies** and to publicise, cherish, promote, discover, explore, experience, participate in and enjoy intangible heritage.



7- Appendix: Resources and bibliography

This appendix contains a list of tourism experiences and products that revolve around intangible cultural heritage and are considered success stories or good practices by virtue of their originality, participatory nature, or track record. We hope that this compilation will inspire the design of new projects and experiences.

7.1. Section1: ICH experiences, itineraries or routes

7.1.1. Within the CultureScape area

a) Northern Ireland, UK

- *The Ancient Sounds of Ireland – Irish Harp*
Downpatrick, Northern Ireland, UK
www.facebook.com/harpistmariaboyle [4-11-22]
<https://atlanticculturescape.eu/experiences/the-ancient-sounds-of-ireland-irish-harp/> [4-11-22]
- *Dancing at the Crossroads*
Downpatrick, Northern Ireland, UK
josephine@idanceirish.com
<https://atlanticculturescape.eu/experiences/dancing-at-the-crossroads/> [4-11-22]
- *Irish Hedge Schools*
Downpatrick, Northern Ireland, UK
<https://atlanticculturescape.eu/experiences/irish-hedge-schools/>
- *Ulster Breadmaking*
Downpatrick, Northern Ireland, UK
<https://traceysfarmhousekitchen.com/> [11-11-22]
<https://atlanticculturescape.eu/experiences/ulster-breadmaking/> [11-11-22]
- *The Down Gaelic Games Experience*
Downpatrick, Northern Ireland, UK
<https://atlanticculturescape.eu/experiences/the-down-gaelic-games-experience/> [11-11-22]
- *Patrick & the Pagan Hills*
Downpatrick, Northern Ireland, UK
<https://atlanticculturescape.eu/experiences/patrick-the-pagan-hills/> [11-11-22]

- *Stone Masons of Mourne*
Ballymartin, Northern Ireland, UK
[Stone Masons of Mourne- Atlantic CultureScape](#) [11-11-22]
- *Ceili & Craic in the Mournes*
Aughnahoor Road, Northern Ireland.
[Ceili& Craic in the Mournes- Atlantic CultureScape](#) [11-11-22]
- *Mourne Stone Walling – A Granite Kingdom*
Kilkeel, Northern Ireland, UK
[Muro de piedra de Morne: un reino de granito- Atlantic CultureScape](#) [11-11-22]
- *Glass from the Past*
Newtownhamilton. Newry, Northern Ireland, UK
[Glass from the Past- Atlantic CultureScape ogham](#) [11-11-22]
- *Poitín Herring & Uilleann Pipes*
Killowen, Newry, Northern Ireland, UK.
<https://www.killowendistillery.com/> [11-11-22]
[Poitín Herring & Uilleann Pipes- Atlantic CultureScape](#) [11-11-22]
- *Celtic Wood Turning*
Newry, Northern Ireland, UK.
[Torneado de madera celta- Atlantic CultureScape](#) [11-11-22]
- *Booley&Butter – Forgotten Traditions of the Past*
Newry, Northern Ireland, UK.
[Booley&Butter- Forgotten Traditions of the Past- Atlantic CultureScape](#) [11-11-22]
- *Excursions in Ó Tuama*
Clonclud, Kilnamartyra, Northern Ireland, UK
<https://www.otuamatours.ie/> [11-11-22]
<https://atlanticculturescape.eu/experiences/o-tuama-tours/> [11-11-22]

b) Gales, UK

- *Craft courses and workshops with Emma Bevan - felt & fibre artist*
Brecon Beacons, Wales, UK
<http://www.ffolkyffelt.com/>
- *Good Day Out for animal lovers with Julia Blazer*
Brecon Beacons, Wales, UK
<https://gooddayout.co.uk/>
- *Welsh Cultural Walks*
Wales, UK
<https://trigpointadventures.co.uk/>

c) Cantabria, España.

- *Interactive map with ICH experiences available to visitors along the Camino Lebaniego pilgrimage route*
<https://www.caminolebaniego.com/informacion-ultil-para-el-peregrino/mapas-folle-tos-y-publicaciones/experiencias-camino-lebaniego> [31-10-22]
- *Eco-Experiences in Your Lens*
Suances, Cantabria, Spain.
<https://www.paseosfotograficoscantabria.com/> [31-10-22]
[Eco-Experiences in Your Lens– Atlantic CultureScape](#) [31-10-22]
- *Fishing Net Sewing Workshop*
San Vicente de la Barquera, Cantabria, Spain.
[Workshop on sewing fishing nets- Atlantic CultureScape](#)
- *Eco-Farming in Las Cortes*
San Pedro de las Baheras, Unquera, Spain.
<https://www.facebook.com/granjaecologicalascortes/> [31-10-22]
<https://atlanticculturescape.eu/experiences/eco-farming-in-las-cortes/> [31-10-22]
- *Fun at a Cheese Farm*
Labarces, Cantabria, Spain.
<https://www.granjacudana.com/> [11-11-22]
<https://atlanticculturescape.eu/experiences/having-fun-at-a-cheese-farm/> [31-10-22]
- *Visit to the Ironworks of Cades*
Cades, Cantabria, Spain.
<https://ferreriadecades.es/> [11-11-22]
<https://atlanticculturescape.eu/experiences/visit-to-the-ironworks-of-cades/> [11-11-22]
- *Crafting Tudanca Leather at HOSCA*
Luzmela, Mazcuerras, Cantabria, Spain
<https://hosca.es/> [11-11-22]
[Crafting Tudanca Leather at HOSCA- Atlantic CultureScape](#)
- *Spinning Nature in Cari Callejo's Textile Workshop*
San Vicente del Monte, Cantabria, Spain.
<https://www.facebook.com/people/Taller-Textil-Cari-Callejo/100006011237414/> [11-11-22]
[Spinning Nature in Cari Callejo's Textile Workshop– Atlantic CultureScape](#)
- *Discovering the Cheese World in Tresviso*
Tresviso, Cantabria, Spain.
<https://quesodetresviso.com/> [11-11-22]
[Discovering the Cheese world in Tresviso- Atlantic CultureScape](#)

- *The Taste of Cheese in Quesería Pendes*
Cillórigo de Liébana, Cantabria, Spain.
<https://queseriapendes.com/> [11-11-22]
[The taste of cheese in Quesería Pendes- Atlantic CultureScape](#)
- *Living Traditions in BeatuslIle*
Potes, Cantabria, Spain.
[Living Traditions in BeatuslIle – Atlantic CultureScape](#) [11-11-22]
- *Connect with Nature by Senda Viajes*
Potes, Cantabria, Spain.
<https://www.sendadelnorte.com/> [11-11-22]
[Connect with Nature by Senda Viajes – Atlantic CultureScape](#) [11-11-22]
- *Woodcarving in Liébana*
De Fuente Dé, Camaleño, Spain.
[Carving wood in Liébana-Atlantic CultureScape](#)
- *Guided tour of the Picos de Cabariezo winery/distillery*
Cabariezo, Cabezón de Liébana, Cantabria, Spain.
<https://vinosylicorespicos.es/> [11-11-22]
[Guided Tour at Picos de Cabariezo Winery/Distillery – Atlantic CultureScape](#) [11-11-22]
- *Carved in Stone at Vicente Diestro's*
Tudança, Spain.
<https://www.facebook.com/tallasvicentediestro> [11-11-22]
[Carved in Stone at Vicente Diestro's – Atlantic CultureScape](#) [11-11-22]
- *Beekeeping in Colmenares de Vendejo*
Cabezón de Liébana, Cantabria, Spain.
<https://www.vendejo.com/> [11-11-22]
[Beekeeping in Colmenares de Vendejo – Atlantic CultureScape](#) [11-11-22]
- *Mushroom Hunting in Liébana*
Perrozo, Cantabria, Spain.
[Mushroom Hunting in Liébana – Atlantic CultureScape](#)
- *A Trip Back in Time at Casa de las Doñas*
Enterrias, Cantabria, Spain.
<https://www.casadelasdoñas.es/> [11-11-22]
[A trip back in time at Casa de las Doñas- Atlantic CultureScape](#) [11-11-22]

- *“From the Sheep to the Skein” Textile Workshop*
Pejanda, Cantabria, Spain.
<https://lahila.wordpress.com/> [11-11-22]
[“From the Sheep to the Skein” Textile Workshop– Atlantic CultureScape](#) [11-11-22]
- *Orulisa*
Tama, Cillorigo de Liébana, Cantabria, Spain
<https://www.orulisa.com> [22-11-22]
- *Raúl Roiz*
Bejes, Cantabria, Spain
<https://www.caminolebaniego.com/informacion-ultil-para-el-peregrino/mapas-folle-tos-y-publicaciones/experiencias/raul-roiz---pastor> [22-11-22]
- *Colmenares de Vendejo Honey*
Vendejo, Cantabria, Spain.
<https://www.vendejo.com/> [22-11-22]

d) Galicia

- *Experience with female netmakers (rederas) in the Sea Port of A Guarda*
A Guarda, Pontevedra, Spain.
[A Guarda, Puerto Marítimo- Paisaje Cultural Atlántico \(atlanticculturescape.eu\)](#)
- *Experience with traditional boat builders in the River Port of A Guarda*
A Guarda, Pontevedra, Spain
[A Guarda, River Port- Atlantic CultureScape](#)

e) County Cork, Ireland

- *The Buffalo Mozzarella Farm*
<https://www.otuamatours.ie/>
- *Wood-fired Pottery*
<http://coolavokigpottery.com/>
- *Gougane Barra Tours*
<https://www.gouganebarrahotel.com/>
- *Traditional Music Séisuns at the Mills Inn*
<http://www.millsinn.ie/>

f) Rio Maior, Portugal

- *Terra Cha Cooperative*
Rio Maior, Portugal
<https://www.facebook.com/cooperativaterracha> [1-11-22]
- *Explore Chãos: A Mountain Village in a Nature Park*
Chãos, Rio Maior, Portugal.
[Explore Chãos- un pueblo de montaña en un parque natural- Atlantic CultureScape](#)
- *Shepherd for a Day*
Chãos, Rio Maior, Portugal.
reservas@cooperativaterracha.pt
[Shepherd for a Day- Atlantic CultureScape](#)
- *Trails and Caves (Life on Karst)*
Chãos, Alcobertas, Rio Maior, Portugal.
geral@cooperativaterracha.pt
[Senderos y cuevas \(Vida en Karst\)- Atlantic CultureScape](#) [4-11-22]
- *Salt Experience (Discover the White Gold)*
Rio Maior, Portugal.
[Fábrica da Alegria \(fareharbor.com\)](http://fareharbor.com)[4-11-22]
[Salt Experience \(discover the white gold\)- Atlantic CultureScape](#) [4-11-22]
- *Back to the Past (Jeep Tour)*
Rio Maior, Portugal.
reservas@salinasexperience.pt
[Regreso al pasado \(recorrido en jeep\)- Atlantic CultureScape](#) [4-11-22]
- *Gourmet Tour (A Different Way of Tasting Heritage)*
Rio Maior, Portugal.
contacto@fabricadalegria.pt
[Tour Gourmet \(una forma diferente de saborear el patrimonio\)- Atlantic CultureScape](#) [4-11-22]
- *Salt, Table and Art*
Marinhas do Sal, Portugal.
[iconO2 \(salinasriomaior.pt\)](mailto:iconO2@salinasriomaior.pt) [4-11-22]
[Sal, Mesa y Arte- Atlantic CultureScape](#) [4-11-22]

g) Andalucía

- *Discover the Chiclana Salt Pans*
Chiclana de la Frontera, Spain.
<https://salinasdechiclana.es/> [4-11-22]
[Descubre Salinas de Chiclana- Paisaje Cultural Atlántico \(atlanticculturescape.eu\)](#) [4-11-22]

- *Learn about Bulls: Enjoying ICH Traditions in a Privileged Unspoilt Environment*
Benalup-Casas Viejas, Spain.
info@aprendedetoros.com
<https://www.aprendedetoros.com/>
LEARN ABOUT BULLS, enjoying ICH traditions in a privileged unspoilt environment- Atlantic CultureScape [4-11-22]
- *Cádiz Atlántica: Maritime cuisine, history and culture of southern Europe*
Barbate, Spain.
<https://www.cadizatlantica.com> [4-11-22]
Cádiz Atlántica: History, Culture and Fishing Gastronomy in Southern Europe – Atlantic CultureScape
- *Sancha Pérez Winery and Olive Oil Press*
Cádiz, Spain.
<https://sanchaperez.com/es/> [31-10-22]
- *Iptucci Inland Salt Pans*
Prado del Rey, Cádiz , España.
<https://www.youtube.com/watch?v=k6lxLpwOei4> [31/10/2022]
- *Manuel Aragón Winery*
Chiclana, Cádiz, Spain.
<https://www.bodegamanuelaragon.com> [4-11-22]
- *MARE OLEUM, Olive Grove Interpretation Centre*
Palmar de Vejer, Cádiz, Spain.
<https://www.mareoleum.es/> [4-11-22]
- *El Cabrero de Bolonia Artisanal Cheese Factory*
Bolonia, Cádiz, Spain
<https://www.instagram.com/elcabrerodebolonia/?hl=es> [4-11-22]
- *Fishing Tours in Tarifa*
Tarifa, Cádiz, Spain.
<https://pescaturismotarifa.com/> [4-11-22]
- *Gallardo Winery*
Vejer de la Frontera, Cádiz, Spain.
<https://bodegagallardo.com/> [4-11-22]
- *Apícola Patiño: The Honey Shop*
Conil. Cádiz. Spain
<http://www.latiendadelamiel.es/tienda/es/> [4-11-22]

7.1.2. OTHER ICH tourism experiences, routes and itineraries

- *EXPERIENCE Project*
<https://www.tourismexperience.org/> [31-10-22]
- *PYRFER–Iron Pyrenees Interreg Project*
<http://pyrfer.eu/proyecto/> [1-11-22]
- *Creatour Project, Portugal*
<https://creatour.pt/en/> [4-11-22]
https://creatour.pt/wp-content/uploads/2022/03/livro-creatour_Introducao-EN-21x27-Digital.pdf [4-11-22]
- *SEREAS (Women of the Sea)*
Galicia, Spain
<https://sereasdomar.org/> [1-11-22]
- *Latin American and Caribbean Routes Incubator*
<https://rutealc.org/> [1-11-22]
- *Cervantes Circuit: From the Kasbah to the Cave*
Algiers, Algeria
<https://cervantes.natp.dz/#circuitcervantes> [31-10-22]
- *Fira del Ferro Pirinenc [Pyrenean Iron Fair]*
Spain
<http://www.firadelferropirinenc.cat/> [1-11-22]
- *Remembering the Cantigas do Jarê*
Lençóis, Bahia, Brazil
<http://www.cantigasdojare.com.br/> [31-10-22]
- *Barro Azul pottery experiences*
Seville, Spain
<https://barroazul.es/index.php/actividades/descripcion> [31-10-22]
- *Museo de la miel y las abejas [Honey and Bee Museum], Rancho Cortesano*
Jerez de la Frontera. Cádiz, Spain
<https://ranchocortesano.net/> [1-11-22]
- *Monte Robledo Artisanal Cheese Factory*
Aracena, Spain.
<https://monterobledo.es/visitas-y-talleres/> [1-11-22]
- *La Algaba de Ronda: workshops at a country estate*
Ronda, Málaga, Spain
<https://www.algabaderonda.com> [31/10/2022]

- *Drum and Bass Drum Route in the Province of Teruel. UNESCO World Inmaterial Heritage*
Teruel, Spain
<https://rutadeltamborybombo.com/> [22-11-22]

ICH Museums and Visitors' Centres

- Centro de Interpretación y Documentación del Mar, el Atún y las Almadrabas de la Chanca [La Chanca Centre for Research and Interpretation of the Sea, Tuna and Traditional Tuna Fishing]
Cádiz, Spain
<http://lachancaconil.es/> [4-11-22]
- Centro de interpretación del vino y la sal de Chiclana [Chiclana Wine and Salt Interpretation Centre]
Chiclana, Cádiz, Spain.
<https://www.vinoysal.es/> [4-11-22]
- Museo del atún de Conservas LA CHANCA [La Chanca Tuna Museum]
Barbate, Cádiz, Spain.
<https://www.museodelatun.com/> [4-11-22]
- Museo La Cal de Morón [Morón Lime Museum]
Morón de la Frontera, Sevilla, Spain.
<http://museocaldemoron.com/> [1-11-22]
- Museo de la cultura del olivo [Olive Culture Museum]
Jaén, Spain.
<http://www.museodelaculturadelolivo.com> [4-11-22]
- Ecomuseu de les Valls d'Àneu [Eco-museum of the Àneu Valleys]
Esterrid'Àneu, Lleida, Spain.
<https://www.ecomuseu.com/> [1-11-22]
- Ecomuseo del río Caicena [Eco-museum of the River Caicena]
Almedinilla, Córdoba, España.
<http://www.ecomuseoriocaicena.es/> [31-10-22]
- Ecomuseo de Laponte [Laponte Eco-museum]
Villanueva de Santo Adriano, Asturias, Spain.
<https://laponte.org/> [29/10/2022]
- Les Forges de Pyrène [Forges of the Pyrenees]
Montgaillard, France.
<https://www.france-voyage.com/francia-guia-turismo/las-ferrerias-pyrene-1556.htm>
[31-10-22]

7.2. Section2: Public or private institutions and organisations that could potentially support the creation, communication or marketing of ICH tourism services, experiences and routes

Spain

- Cultura de Galicia (Xunta de Galicia)
<https://www.cultura.gal/es/patrimonio-cultural> [27-10-22]
- Instituto de Estudos Miñoranos (IEM)
<https://iem.gal/> [27-10-22]
- La Descommunal. Revista Iberoamericana de Patrimonio y Comunidad
<https://ladescommunal.org/archivo> [27-10-22]
- Asociación de Desarrollo Rural Saja Nansa
<https://sajanansa.es/> [27-10-22]
- Turismo de Cantabria
<https://www.turismodecantabria.com/descubre/visitas-talleres-y-catas> [27-10-22]
- Fundación Camino Lebaniego
<https://www.caminolebaniego.com> [27-10-22]
- Turismo Rural Cantabria. Cantabria, España
<https://www.turismoruralcantabria.com/actividades.php> [4-11-22]
- Turismo de Andalucía. Andalucía, España
<https://www.andalucia.org/es/inicio> [4-11-22]

Portugal

- Turismo Rio Maior
<https://www.turismoriomaior.pt> [27-10-22]

Ireland

- Fáirte Irland. The National tourism development authority
<https://www.failteireland.ie/Supports/Get-quality-assured.aspx> [10-11-22]

Northern Ireland, UK

- Tourism Northern Ireland
<https://www.tourismni.com/>

7.3. Section3: Lead ICH actors

- Asociación Cultural Alfombras da Guarda
A Guarda, Spain.
<https://www.facebook.com/Asociaci%C3%B3n-Cultural-Alfombras-da-Guarda-351515185560014/> [1-11-22]
- Asociación de Rederías do Baixo Miño “Atalaia”
Galicia, Spain.
<https://www.instagram.com/redeiras.atalaia/?hl=es> [4-11-22]
- Asociación cultural Red-eras
Spain.
<https://rederas.org/> [22-11-22]
- Asociación de Embarcacións Tradicionais “O Piueiro”
A Guarda, Galicia, Spain.
<https://piueiro.webnode.es/> [4-11-22]
- Asociación La Hila
Polaciones, Cantabria, Spain
<https://lahila.wordpress.com/about/> [22-11-22]
- Braojos tradicional
Braojos de la Sierra, Madrid, Spain.
<http://www.braojostradicional.com/2017/04/prueba/> [31-10-22]
- Mardacos Ayer y Hoy
Mardacos, Madrid, Spain.
<http://mardacosayeryhoy.blogspot.com/> [1-11-22]
- Rutas y/o visitas interpretativas PCI Rio Maior
Rio Maior, Portugal.
<http://www.fabricadalegria.pt> [1-11-22]
- Genatur. Educación ambiental & turismo rural
Andalucía, Spain.
<https://genatur.com/>
- Arq. Patrimonio
Andalucía, Spain.
<http://www.argpatrimonio.com/> [4-11-22]
- Marimantas Vejer
Vejer de la Frontera, Cádiz, Spain.
<https://marimantasvejer.com/> [4-11-22]

- Nansa Natural
Cantabria, Spain.
<http://nansanatural.es/> [4-11-22]
- Senda Viajes
Spain.
<https://www.sendadelnorte.com/> [4-11-22]
- Páxinas da Guarda
Galicia. Spain
<http://paxinasdaguarda.blogspot.com/2018/> [31-10-22]
- Obaixoulla.gal
Galicia. Spain.
<https://www.obaixoulla.gal/> [1-11-22]
- A casa das historias de Manuel Gago
<http://www.manuelgago.org/blog/> [31-10-22]
- Ponte...nas ondas!
Spain-Portugal.
<http://pontenasondas.org/que-e-ponte-nas-ondas/?lang=es> [1-11-22]
- Territorio Archivo. Fundación Cerezales, Antonino y Cinia
León, Spain.
<https://www.territorioarchivo.org/> [29/10/2022]
- Audioguías del Mar
Cádiz, Spain.
<https://soldecocos.org/> [29/10/2022]

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- *Charter on Cultural Routes* (2008). Quebec: ICOMOS, https://www.icomos.org/images/DOCUMENTS/Charters/culturalroutes_sp.pdf [28-10-22]
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- *Turismo y patrimonio cultural inmaterial* (2013). Madrid: World Tourism Organization, <https://www.e-unwto.org/doi/book/10.18111/9789284415397> [28-10-22]

- *AIUla framework for inclusive community development through tourism - Executive summary*. (2020). World Tourism Organization, <https://doi.org/10.18111/9789284422135> [28-10-22]
- *Recommendations on tourism and rural development – A guide to making tourism an effective tool for rural development*.(2020). WorldTourismOrganization. UNWTO, <https://doi.org/10.18111/9789284422173> [28-10-22]

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7.4.3. Other useful links and resources

- World Tourism Organization
<https://www.unwto.org/sustainable-development> [27-10-22]
- The International Social Tourism Organisation (ISTO)
<https://isto.international/> [27-10-22]
- The Creative Tourism Network
<http://www.creativetourismnetwork.org/?lang=es> [27-10-22]
- The European Institute of Cultural Routes (Luxembourg)
<https://www.coe.int/es/web/cultural-routes/european-project> [27-10-22]
- Cultural Routes of the Council of Europe: resources
<https://www.coe.int/en/web/cultural-routes/resources> [27-10-22]

Heritage Interpretation

- Association for Heritage Interpretation (AHI)
Spanish-language association
<https://interpretaciondelpatrimonio.com/> [31-10-22]
- Seminario permanente de Interpretación del Patrimonio Natural y Cultural. SEMIP
Spain
<https://www.miteco.gob.es/es/ceneam/grupos-de-trabajo-y-seminarios/interpretacion-delpatrimonio-natural-y-cultural/default.aspx> [31-10-22]
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United Kingdom
<https://ahi.org.uk/> [31-10-22]
- InterpretEurope
<https://interpret-europe.net/> [31-10-22]
- National Association for Interpretation. NAI
United States
<http://www.interpnet.com/> [31-10-22]
- Raining Stone. Interpretar el Patrimonio
<https://manelmiro.com/> [31-10-22]

Other

- *Experiences explained. A guide to understanding and developing memorable tourism experiences*
Fáilte. Ireland. National Experience development framework,
https://www.failteireland.ie/FailteIreland/media/WebsiteStructure/Documents/4_Corporate_Documents/Strategy_Operations_Plans/Experiences-Explained.pdf [10-11-22]
- *Open catalogue of the intangible heritage of Spanish biosphere reserves*
http://rerb.oapn.es/images/CATALOGO_ABIERTO_DEL_PATRIMONIO_CULTURAL_INMATERIAL_DE_LA_RED_DE_RESERVAS_DE_LA_BIOSFERA_ESPA%C3%91OLAS.pdf [28-10-22]
- *Experiences, traditions and festivities*
<https://www.tradicionesyfiestas.com/experiencias-tradicionesyfiestas/> [31-10-22]

On the next page:

1. Visit-cheese making workshop in El Cabrero de Bolonia, Cádiz, Spain.
2. Experience in the Salinas. Rio Mayor. Portugal.
3. Visit Pastor for a day. Terra Cha Cooperative. Rio Mayor. Portugal.





Sobre INTERREG Espacio Atlántico

Atlantic CultureScope es un proyecto cofinanciado por el Fondo Europeo de Desarrollo Regional, FEDER, en el marco del Programa INTERREG Espacio Atlántico.

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