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Intangible cultural heritage as a tool for urban and social regeneration in neighbourhoods. Participatory process to identify and safeguard ICH in the city of Malaga, Spain

Nuria Nebot-Gomez de Salazar ^a, Francisco José Chamizo-Nieto ^a, Francisco Conejo-Arrabal  and Carlos Rosa-Jiménez ^b

^aSchool of Architecture, University of Malaga, Malaga, Spain; ^bInstitute Habitat, Territory and Digitization, University of Malaga, Malaga, Spain

ABSTRACT

Not only the United Nations Educational, Scientific and Cultural Organization (UNESCO), but also researchers have called for the involvement of local communities in the management of intangible cultural heritage (ICH) in the last decade. Despite awareness of this need for local involvement, there is no consensus regarding common criteria and implementation methods, especially in the case of small urban neighbourhoods. This research seeks to fill that gap by exploring different participatory actions with local communities in the neighbourhoods to identify and inventory their ICH. A participatory process was conducted in the Fontanalla neighbourhood of the city of Malaga and included expert opinions and local knowledge. Informal interviews, observational works and participatory actions were used to collect extensive data, which was then categorised and analysed. The results allowed the singularities and traditions to be recognised as part of their ICH. An ICH inventory is proposed with the involvement of the local community. The results from collected data and the suggested methodology to activate ICH participatory processes are expected to be useful for researchers and practitioners working on Intangible Cultural Heritage as well as Urban Regeneration in cities.

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1. Introduction

Twenty years ago, the UNESCO Convention (2003) recognised the value of intangible cultural heritage as a driver of cultural diversity and a guarantee of sustainable development, together with the decisive role played by local communities in its production, safeguarding and maintenance. Scientific researchers have increasingly called for awareness of this necessary involvement of local communities in the safeguarding and management of ICH, particularly in the last decade (Waterton and Smith 2010; Waterton and Watson 2011; Smith 2014; Mercedes, Luz Endere, and Mariano 2014; Ireland and Schofield 2015; Jones 2017; Apaydin 2018).

Very few studies have focused on intangible heritage and community engagement in urban neighbourhoods, with the exception of certain specific experiences. This paper seeks to fill that gap by exploring specific methodological actions in ICH management with local communities in certain urban areas with problems of social cohesion and the need to requalify their urban space. In addition, the opportunities that ICH offers to activate participatory actions in urban areas can be enhanced by focusing on local neighbourhood communities.

A participatory process to identify and inventory the ICH was conducted with experts and local residents from Fontanalla, an old neighbourhood outside the medieval city walls and known for its artisan trades from the Arab period to the present.

2. Literature review

The *Heritage and community engagement: collaboration or contestation?* special issue by the IJHS journal (Waterton and Watson 2011) reflects the scientific interest in local engagement with heritage in a variety of contexts around the world. Special volumes and monographs on the topic have been published in the last decade (Chitty 2017; Bryony, Stefano, and Hawke 2017; Higgins and Douglas 2020). Cultural heritage processes are complex and there are often conflicts between institutional conceptions and local dynamics (Lacarrieu and Laborde 2018; Sánchez-Carretero and Jiménez-Esquinas 2016; Stefano and Davis 2017). Specialised research has shown the need for expert opinions to be integrated with local knowledge as a means to address this complexity (Craps and Brugnach 2015).

The approach to understanding heritage has so far focused on expert knowledge, with the collection limited to a restricted social stratum and the focus on the tangible aspects of heritage (Smith 2014). Smith (2006) argues for an alternative understanding of heritage and relates cultural heritage to social processes and experiences, referring to heritage, not as an object, but to the meaning-making process resulting from heritage events. In her words: *All heritage is intangible* (Smith 2015). According to Jones (2017) expertise forms are important and need to be maintained, but they do not lend to an appreciation of social values and meanings. Schofield (2015) likewise criticises the way in which heritage has focused on special significance for particular groups, and excluding those which express their feelings of belonging. Similarly, other authors (Waterton and Smith 2010; Lixinski 2011) point out the need for greater democratisation in heritage practices.

The literature reflects a shift in the cultural heritage approach from the static idea of objects to a more dynamic one of cultural processes (Diaz 2009). It is the social processes, rather than the produced objects, that must be preserved to guarantee the continuous creativity of a community.

Another problem relates to the methods for involving local communities in the process to preserve ICH. The way the tasks should be carried out, the methodologies to be implemented and the discrimination criteria are not specified by UNESCO and they remain open to the interpretation of the States (UNESCO Cataluña 2011). According to Apaydin (2018), new methodologies still need to be developed to increase the dialogue between 'heritage field worker' and the communities themselves to achieve a critical community engagement.

Some authors consider that the methodologies used to produce inventories focus mainly on tangible cultural heritage, while intangible heritage is addressed in a more limited way (Hernández et al. 2017; Dumas 2016). As regards the importance of these inventories as tools to protect ICH, the Commission's effort to facilitate this task with the *Guidance Note on Inventorying Intangible Culture Heritage* document (UNESCO 2021) is worth noting. It seeks to guide and help non-governmental organisations and communities with the processes of preparing inventories by offering a list of points to be considered. This research work includes an ICH inventory prepared according to those recommendations.

Some recent experiences in which local communities have worked together to identify and register intangible heritage values can be found in the scientific literature (Der Hammen, Clara, and Frieri 2014; Der Hammen Malo et al. 2015). Their scientific interest is that they use real cases to illustrate some difficulties encountered. They confirm the lack of consensual methodologies and the need to investigate common criteria to identify and inventory cultural heritage values.

ICH inventories are still very limited in Spain, although there is growing interest in ICH protection and inclusion in existing regional heritage catalogues. Different authorities are becoming aware of the importance of protecting this type of heritage and of the need to reach a consensus on policies for intervention. A National Intangible Heritage Plan was established as a reference

framework, given the absence of common criteria and methodologies in the different autonomous regions (Ministerio de Educación Cultura y Deporte 2015). Representative samples of intangible heritage by Autonomous Region are published on the Spanish Ministry of Culture and Sport website. (Gobierno de España n.d.).

Significant efforts have been made to identify and catalogue the intangible heritage of the Andalusian region (Carrera Díaz 2009). The *Digital Guide on Intangible Heritage of Andalusia* by the Andalusian Institute of Historical Heritage should be highlighted (Instituto Andaluz del Patrimonio Histórico 2021). Another recent example of archival value is the *Open Catalogue of Intangible Cultural Heritage from the Spanish Network of Biosphere Reserves 2019* (Organismo Autónomo de Parques Nacionales 2019). One of the values of this work is that it addresses the ICH of very different territories, such as the nature reserves in various Spanish regions. It also highlights the methodology of using initial worksheets to gather information from different stakeholders.

In general, works on ICH are often identified with the traditional rural way of life. Very few studies have focused on ICH in urban contexts such as neighbourhoods and vicinities. Working with smaller urban areas facilitates the integration of local residents in the ICH recognition process (Ateca-Amestoy, Gorostiaga, and Rossi 2020) and allows ICH to be used as a tool for building social cohesion. However, the relationship between ICH and urban resilience discourses is recent, with few studies on the topic from 2017 onward (Klekot and Schreiber 2020; Tavares, Daniel, and Breda Vásquez 2021). UNESCO organised the *ICH in Urban Contexts* symposium in close cooperation with The National Heritage Board of Singapore in 2019 to discuss relationship (der Zeijden, Albert, and Wee 2020).

Community engagement makes cultural heritage an effective tool to promote social experiences and participatory spaces for local groups of citizens in urban contexts (de Salazar, Nuria, and Rosa-Jiménez 2020), thus promoting neighbourhood regeneration. Some authors (Carofilis and García 2015) attribute ICH with a qualitative role in the formation of communities that can even lead to transformations of the physical urban environment.

Many authors consider it is crucial in those urban contexts to identify the cultural heritage of a place and its community prior to any urban intervention or local development proposal (Pillai 2013). 'Cultural Mapping' processes provide highly integrated data on the social, physical and economic perspectives of local communities, and which are rarely taken into account in conventional Urban Planning. Cultural mapping involves the recognition of tangible and intangible resources of cultural systems, values and interdependencies between people, uses and place (Pillai 2020).

As mentioned above, there is only limited research focusing on intangible heritage and community engagement in urban contexts. The experience of the city of Ahmedabad in India is a good example of a participatory process conducted with experts and locals to identify their ICH (Think City Institute 2020). Another recent case in Peru (Ibarra and Gabriela 2021) worked with ICH on the scale of urban areas and proved to be a valuable methodological proposal to identify social agents as custodians of cultural values. Finally, the experiences presented in the symposium organised in Bogota in 2019 (der Zeijden, Albert, and Wee 2020) or actions developed in Warsaw since 2020 (Klekot and Schreiber 2020) can be useful references for other urban contexts.

3. The Fontanalla neighbourhood in Malaga as a case study

The Arrabal of Fontanalla in Malaga (Spain) is an old neighbourhood outside the walls of the ancient Moorish city (Luis 1987). Pottery was the main industry from the Arab period until the eighteenth century. That explains the different medieval archaeological ovens unearthed during excavations. Those vestiges are a sample of the artisan tradition, which has re-emerged in the last twenty years thanks to private initiatives such as the opening of the 'Glass and Crystal Museum of Malaga' in the heart of the neighbourhood, and artisan ateliers including the 'Viarca Glass Atelier' (PTV Malaga 2019; Racero-Calvo 2014).

There are many elements of tangible and intangible heritage value along with those ancient and contemporary remnants of crafts and trades. The neighbourhood boasts eighteenth-century religious and popular architecture with buildings of heritage value such as the ‘Vicente Espinel’ Institute, the Baroque church of ‘San Felipe Neri’, the ‘Glass Museum’, the ‘Casa de Expositos’ and the ‘Molinillo’ chapel (Flores and Manuel 2010). Furthermore, there are residential buildings typical of traditional nineteenth century popular architecture and many examples of mural paintings on the buildings that turn the neighbourhood into an open-air museum.

However, this ensemble has largely disappeared due to several factors: the departure of the traditional residents, the degradation of buildings due to lack of maintenance, speculative strategies, and aggressive municipal planning resulting in a policy of demolitions without an adequate assessment of the heritage (Flores and Manuel 2010). The housing stock of popular architecture has been lost, driven by a municipal plan that has favoured the construction of social housing on the site of that popular architecture. This plan, approved in 1990, had already been criticised for its impact on the heritage in just a few years: *The conservation of this whole area is complicated due to a municipal plan that contemplates its total destruction in order to build social housing, without considering the state of the building, which is not always bad, or its quality and historical and urban value* (Cobos Becerra and Fernández Reche 1999).

It is a highly complex neighbourhood from a social perspective, with a high rate of unemployment and a high percentage of immigrants (Sánchez-Gómez, Nebot-Gómez de Salazar, and García-Bujalance 2013). There is a lack of relationship between native neighbours, with a strong attachment to the neighbourhood, and new residents. In addition, the urban structure – characterised by disorderly houses, narrow and irregular streets, a high number of empty plots, abandoned and badly maintained buildings, and the strong impact of party walls in the urban space – accentuates the existing problems of social segregation.

This context of imbalance, the opportunities of existing cultural heritage, as well as current urban and social deterioration endangering this heritage, have led the authors to choose this area. The participatory process seeks to involve as many people as possible in order to achieve greater community cohesion, reinforce the sense of identity to the neighbourhood and, ideally, encourage the inhabitants’ respect for their physical environment. In this way, the designed methodology would have a direct and positive impact on the participatory governance of the neighbourhood.

4. Materials and methodology

The authors have always believed that a mixed working group needed to be set up with experts in participatory management, ICH management, experts in the history of the neighbourhood and other local community stakeholders as custodians of their heritage. Bringing together expert knowledge and popular knowledge is essential. Furthermore, the authors defined an area of action: the Fontanalla neighbourhood as an area of opportunity to access citizen groups, and learn about demands and problems.

The authors set out a 3-stage methodological approach with the main objective of involving the local community in managing the ICH (see Figure 1). As in the methodology used by Ibarra and Gabriela (2021), these stages correspond to three general objectives, namely to: (1) identify social actors, (2) identify and inventory elements of intangible heritage value, and (3) produce a cultural proposal to safeguard ICH. The Authors proposed the steps to be taken within these phases and they were discussed with the working group on the basis of the singularities and local resources of the Malaga neighbourhood.

All participatory actions were initiated by a group of researchers with financial support from University of Malaga. Two doctoral students whose PhD theses are on this subject, one student on the Master’s Degree in Architecture, and other researchers from the University of Malaga were involved in the participatory process. Local entities also collaborated with their work and specific contributions in each of the activities.

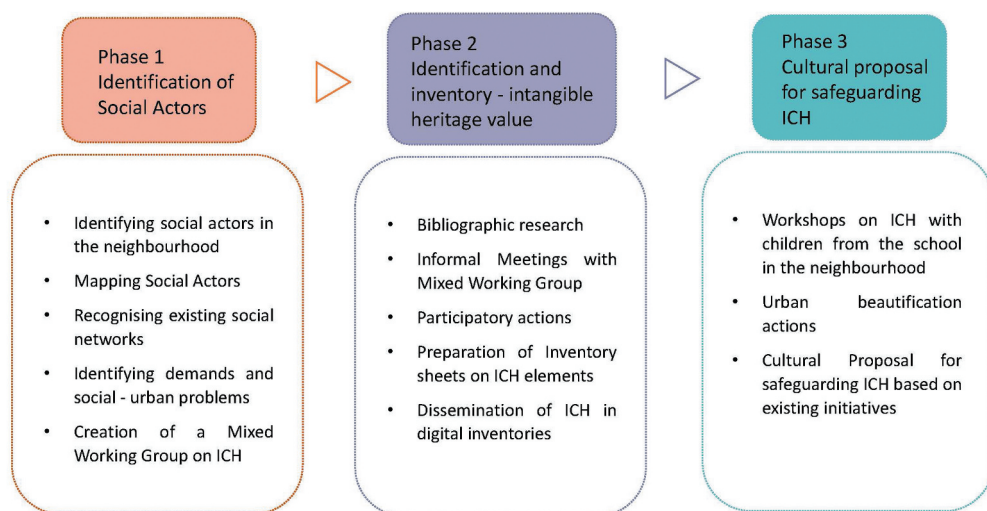


Figure 1. Phases of the participatory process to identify and safeguard the ICH in Fontanalla area.

4.1 Phase 1. Identifying social actors

Ph1.1. Identifying key social informants through informal contacts with social local entities

Key informants were contacted through informal meetings with local entities. Those informants included experts on the existing heritage in the neighbourhood, and locals within Fontanalla's community.

Ph1.2. Mapping social actors through the use of a Geographical Information System (GIS) digital platform

The mapping consisted of the graphical representation – by points – of the different local entities involved in the project as well as their location in the neighbourhood. The mapping of key actors or sociograms supposes the use of schemes to represent the social reality of a territory and understand its complexity. The mapping of key actors is being increasingly used as a diagnostic and project management tool; not only in development but also in research projects (Tapella 2007). A digital web-GIS platform (www.platic.es) was used to construct the social map. Previous work by the authors provides further information on the use of this digital platform (Chamizo-Nieto, Nebot-Gomez de Salazar, and Rosa-Jimenez 2019). The mapping of citizen initiatives through the use of GIS has also been used in other projects such as CIVICs (<https://www.civics.cc/es/#!/iniciativas>) or LAB717 (<https://laboratorio717.org/>).

Ph1.3. Mapping existing social relationships through the use of GIS digital platform

The mapping process also involves using lines or threads (sociogram technique) to represent the relationships among social actors. This consists of graphically representing interpersonal relationships in a group of individuals using a set of points – individuals – connected by one or more lines – interindividual relationships – (Tapella 2007). The above-mentioned digital platform has also been used for this mapping. GIS allow the geolocation of points and networks in the territory, and their spatial analysis in the project area.

Ph1.4. Identifying demands and social urban problems through fieldwork with locals and direct observation

A social and urban analysis was carried out based on the information gathered in the field work with the local community (informal meetings and surveys) and direct observation. Two types of

surveys were carried out to identify citizen needs and demands. The first survey was carried out online with fourteen people representing local entities or those involved in the project. Those questions focused on the recognition of problems and demands related to urban environment. The second survey was carried out with twenty-nine people, all under eighteen years old and pupils from the secondary school in the neighbourhood. The questions focused on identifying the degree of knowledge of the local ICH, as well as identifying demands and needs at urban level.

Apart from the social analysis, certain urban planimetries (analysing uses and facilities, social housing, public spaces, green areas, degraded urban spaces, accessibility problems, etcetera) were conducted. The aim was to identify and map problems and opportunities at social and urban level.

Ph1.5. Setting up a mixed working group on ICH

Based on the knowledge acquired in the first approach to the neighbourhood, a mixed working group was set up, made up of experts in participatory management, heritage management, experts in the neighbourhood (historians and archaeologists) as well as social actors from the local community: associations, entities, and local residents.

4.2 Phase 2. Identifying and inventorying elements of intangible heritage value

Ph2.1. Bibliographic research and local sources on the neighbourhood's ICH

A bibliographic search was carried out on the neighbourhood, its history and cultural heritage. Different sources were used: books on the history of the city and the area, historical maps, local websites, strategic plans, photographs, etcetera.

Ph2.2. Informal meetings with mixed working group

A series of informal meetings were held with the agents of the mixed working group to explain the project and main objectives, as well as to receive feedback from agents in relation to their vision on potential heritage in the neighbourhood – either tangible or intangible heritage.

Ph2.3. Defining participatory actions using consensual decisions

The authors proposed participatory actions which were discussed with local entities in the working group, along with the suitability of and method for their implementation. Consequently, specific participatory actions were organised and developed: a walk through the neighbourhood guided by experts and locals, a ceramics workshop, a glass workshop with local artisans, and a guided tour for students from the local school.

Ph2.4. Preparing inventory sheets for an ICH catalogue by means of semi-structured interviews with experts and locals

Based on the information gathered in the previous phases, its analysis and classification, the authors prepared a series of datasheets for each element with cultural heritage potential, in accordance with the UNESCO criteria and aspects to be considered UNESCO (2021). They were completed with the information provided by experts and the local community through semi-structured interviews. The datasheets can be consulted in [Annex 1](#).

The interviews are based on planned questions, but with a greater degree of flexibility than in structured interviews as they are adapted to the interviewees. A question guide is prepared so that the interviewee speaks spontaneously, modifying the order, including the content of questions, if necessary (Díaz-Bravo et al. 2013). Six interviews have so far been carried out with people directly involved in the management and with a deep knowledge of the neighbourhood's ICH. The questions – and always related to the elements of heritage value to be inventoried – are classified as follows: identification of the intangible element, characteristics, related persons or groups, and state of the element.

Ph2.5. Disseminating ICH in existing digital inventories

The different elements with heritage potential were recorded and mapped on the *Information and Management of Historical Heritage platform* of the municipality of Malaga: <http://malakanet.adabyron.uma.es/>. The platform is based on the Arches system, an open access software that offers multiple advantages such as the possibility of including ICH as well as giving visibility to local communities.

The geolocation of the different elements of heritage value facilitates the understanding of the relationship with their urban environment and with other heritage values and categories. In addition, it shows the integration of agents involved in the safeguarding process and not only general descriptions of elements as included in many catalogues.

4.3 Phase 3. Cultural proposal for safeguarding ICH

Based on the results in previous phases – the different participatory actions carried out and the inventory proposal –, the authors have proposed activities to develop overtime in order to ensure the dissemination of their ICH. The different proposals have been shared with the local community agents. This is important for locals to be able to self-manage and promote all the initiatives themselves.

5. Results

The first two phases have been completed, while the third one has been partially implemented. The participatory actions carried out do not constitute a closed process, but rather they aim to promote new participation with possible continuity over time, even should some of the agents, such as external agents (academic researchers and technical advisors), not continue. Precisely, the proposals of the third phase should be developed by the local community without the presence of external actors.

5.1 Phase 1. Identifying social actors

Ph1.1. Identifying key social informants

The authors contacted different experts on the existing heritage in the neighbourhood and the following representatives of the local community: (1) 'Arrabal Fontanalla Association of Local Residents and Traders' as a driver of transformation of the area in recent years, with a high level of community activity through actions to improve the physical and social environment; (2) 'Glass and Crystal Museum of Malaga' as a fundamental cultural entity located in the neighbourhood for the dissemination of its glass artisan expertise and local craft traditions; (3) craft ateliers currently active in the area, such as the VIARCA SL glass workshop, which is continuing craft traditions as productive activity. Finally, (4) the 'Vicente Espinel' Secondary School has also been involved in order to raise awareness of the Fontanalla ICH among young people as the future custodians. The formation of this group allows the non-hierarchical confluence of scientific, local and artisanal knowledge and practices, which are fundamental to this type of process (Roldán and Arelovich 2020). Previous work by the authors explains in detail the specific points and difficulties found in this phase (de Salazar, Nuria, and Rosa-Jiménez 2020).

Ph1.2. Mapping social actors

Based on the information provided by the informants and the informal meetings with different entities and companies, the authors have drawn up a map of social actors: local entities, associations and NGOs in the neighbourhood. The use of a web-GIS platform (see Figure 2) proved to be a very useful tool to pinpoint all the initiatives and social agents, and their location in the neighbourhood, with the added advantage of being able to update the map over time. The map shows the

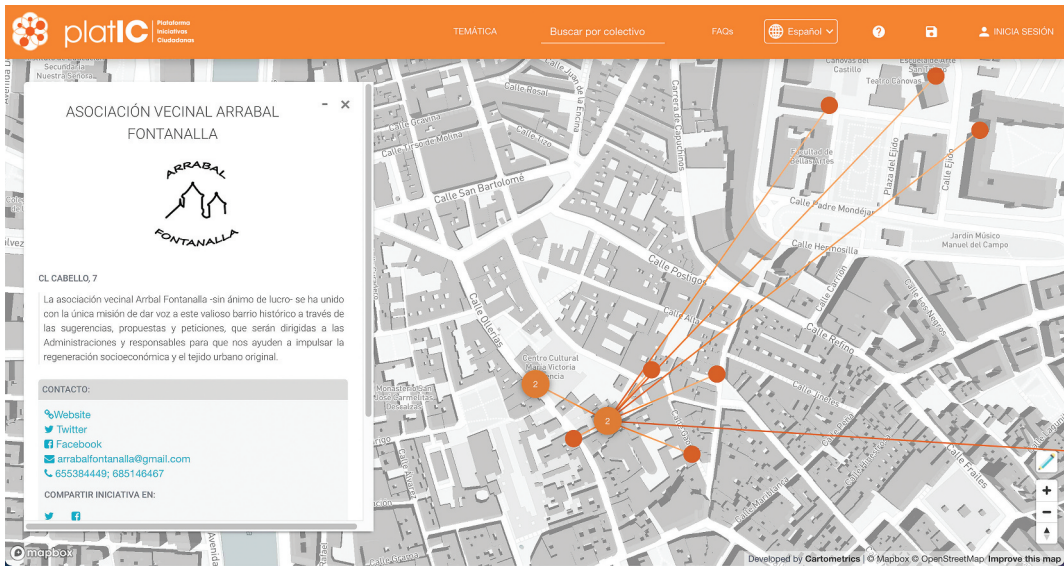


Figure 2. Map of social actors in the neighbourhood.

concentration of actors and entities in one part of the area – the lower area – and that there are hardly any initiatives in the upper part, home to most of the social housing, degraded urban spaces and accessibility problems (see Figures 2 and 5).

Ph1.3. Recognising existing social relationships

Mapping social relationships reveals which of the entities collaborate with each other, which have a greater capacity to access the local community, etcetera (see Figure 2). The map on the platform shows a close relationship between the main local entities: the residents and traders association, the secondary school and the ‘Glass and Crystal Museum’ in the heart of the neighbourhood. The first two are also in close contact with many of the people living or working in the area. This facilitates the dissemination of the project to a large part of the local community.

Ph1.4. Identifying demands and social urban problems

The authors contacted NGOs involved in local development, such as the ‘Arrabal Association’ that works for the social and employment incorporation of vulnerable people (<https://asociacionarrabal.org/quienes-somos>) and CEAR, the Spanish Commission for Refugees (<https://www.cear.es/>), located in the neighbourhood. The information gathered in the meetings highlighted the following problems for the social integration of vulnerable groups: problems with language and the lack of regularisation of foreigners who are left without access to socio-occupational integration programmes. It should be noted that the San Felipe Neri district had a population of 1139 inhabitants in 2020, 30% of whom were foreigners, according to data from the Spanish National Institute of Statistics and Informatics (INEI). Additionally, other threats affecting the neighbourhood and its social cohesion were identified, such as the development of tourist rental flats in recent years, with entire buildings dedicated to tourist activity.

Furthermore, the surveys conducted (aimed at determining the degree of knowledge of the neighbourhood’s intangible heritage, as well as problems related to the urban environment), revealed a lack of public spaces for the locals, as well as great lack of knowledge of ICH among the immigrant population.

Survey 1. Sample of fourteen respondents over twenty-five years of age, mostly Spanish. The aim of the survey was to identify urban problems and demands in the neighbourhood. 92% of

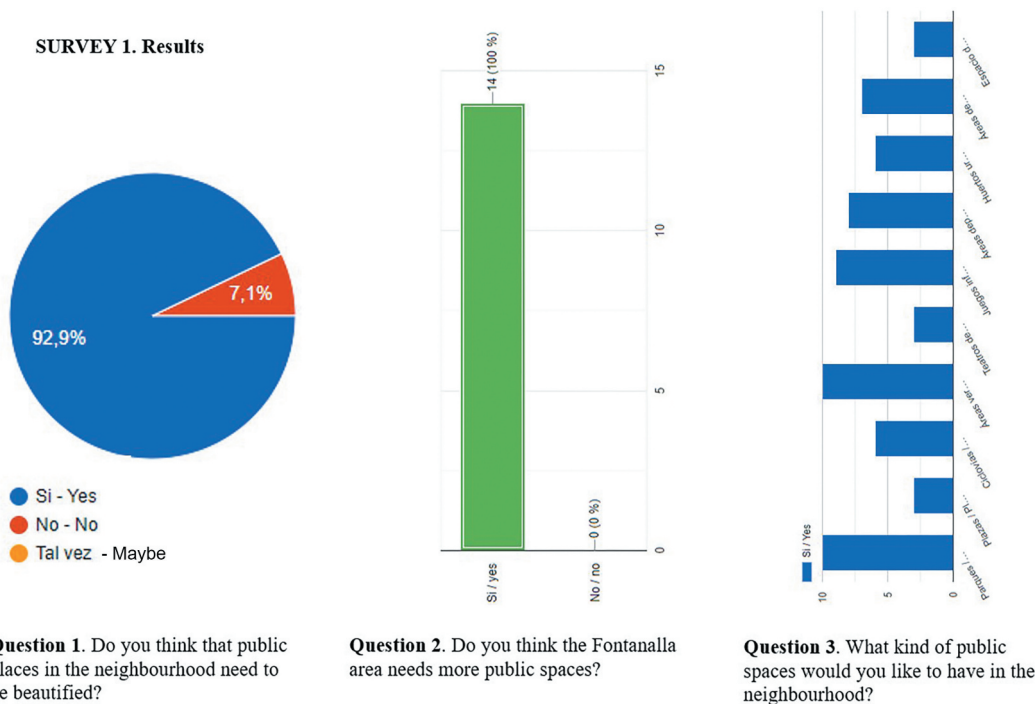


Figure 3. Results obtained from survey 1.

respondents recognised the need to beautify some of the neighbourhood's degraded spaces, and 100% the need for more public spaces. The most requested uses for these public spaces were parks, green areas, children's playgrounds, and sports areas (see Figure 3).

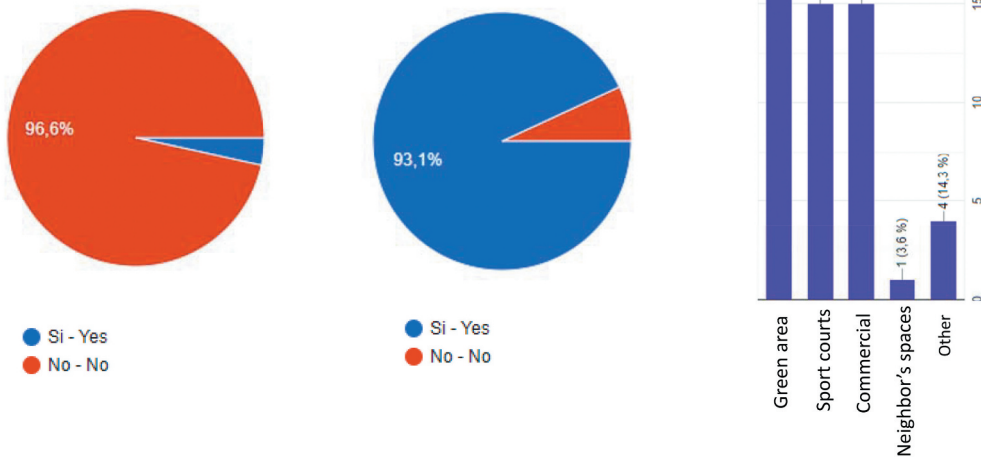
The size of the sample would need to be increased, along with greater variety in the respondent age. The online survey did not have the expected results in terms of the number of answers, possibly due to the lack of better planning in its dissemination. However, it should be noted that all the results were subsequently presented and discussed in informal meetings with other actors in the local community.

Survey 2. Sample of twenty-nine respondents, all under eighteen years old and pupils from secondary school located in the neighbourhood. This survey was aimed at identifying the degree of knowledge of local ICH, along with demands at urban level. 58% of those surveyed were Spanish, and the rest were foreigners, with five children from Venezuelan (representing 17% of the whole). 96% of students said they were not aware of the tradition of craft trades as something specific to the neighbourhood, and 93% considered that this tradition should be disseminated and protected (see Figure 4). These results showed a generalised problem of lack of knowledge of ICH among the younger population. This problem is greater due to the high percentage of immigrants who are unaware of Fontanalla's traditions.

In relation to urban demands, 67% of children indicated a lack of parks, as well as outdoor sports fields, and commercial services (with 53% of respondents referring to both issues).

Some urban problems stood out such as the lack of public spaces, meeting areas or green areas, as well as the poor upkeep of some streets. The recent appearance of tourist flats as a threat to the cultural heritage and identity of the neighbourhood was denounced during informal meetings with stakeholders. Specific urban issues were discussed at the neighbourhood association meetings,, such as the need to rethink mobility in the area, or the problem of including parking spaces on the ground floor of new social housing developments, as they encourage lifeless streets.

SURVEY 2. Results



Question 1. Did you know anything about the Intangible Cultural Heritage in Fontanalla area: its traditions such as the craft trades?

Question 2. Do you think these traditions should be made known and protected as something that belongs to the neighbourhood?

Question 3. Do you miss any of the following things in the neighbourhood (tick 2 maximum)?

Figure 4. Results obtained from survey 2.

An urban analysis was then conducted by authors using maps. They thus pinpointed few public spaces and no green areas, unbalanced location of facilities and commercials, concentrated social housing, hotels and tourist accommodation, high number of vacant plots and archaeological sites. The concentration of social housing could be identified in one part of the neighbourhood, corresponding to the most degraded areas with accessibility problems. On the other hand, the area with the concentration of facilities, traditional housing and tourist accommodation has been renovated in recent urban planning interventions.

Ph1.5. Setting up a mixed working group on ICH

A mixed working group was created on the basis of the knowledge acquired in this first approach. The group is made up of researchers with experience in participatory management and ICH, as well as experts in existing heritage in the Fontanalla neighbourhood. The local community is represented by the aforementioned entities: 'Arrabal Fontanalla Association of Local Residents and Traders', the 'Glass and Crystal Museum of Malaga', and the 'Viarca Glass Atelier'.

5.2 Phase 2: Identifying and inventorying elements of intangible heritage value

Ph2.1. Neighbourhood ICH bibliographic research and local sources

In addition to journals, books and scientific works, local sources can be useful to learn more about the history of the neighbourhood: local websites, for example those of local authorities, local television programmes, or even photographs provided by local residents (see Figure 6).

Ph2.2. Informal Meetings with mixed working group

The main objectives of the project – to recognise the potential of the neighbourhood's intangible heritage and to make it known to the local community in order to safeguard it – were explained at

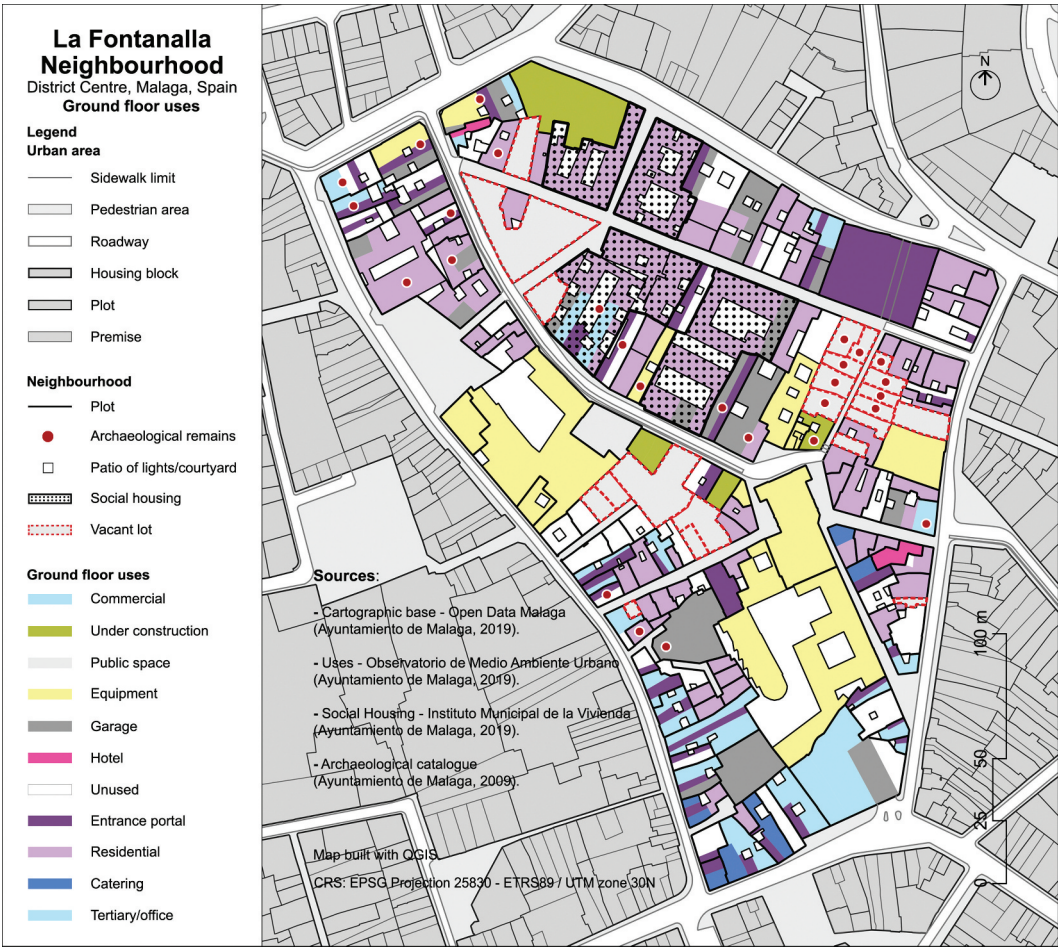


Figure 5. Map of ground floor uses in the neighbourhood.



Figure 6. Locals sharing old photos of the area. Courtesy of Antonio Ortega.

those meetings. Explaining the concept of intangible cultural heritage – what it is, what it is for and its importance as a tool for identity and social cohesion – is very important. A small training workshop on ICH may even be considered, although the aim should be to avoid it being too theoretical and to approach the concept in a practical way adapted to the target group. In the case of the Fontanalla project, a specific workshop on intangible heritage has not been held, but the concept has been explained in different preparatory meetings. It should be noted that many of the participants of the working group – related to the field of Arts and Crafts – were already familiar with this concept. It may also be useful to develop graphic and written materials that explain the concept of intangible heritage in a simple way.

The different agents have provided their vision on the values with heritage potential, both in terms of tangible and intangible heritage. All this information should be recorded for further analysis or inventory compilation for example. In the case of Fontanalla, the working group proposed the selection of 8 places to visit in the neighbourhood as samples of its cultural heritage (see Figure 7). A guided visit with local people was organised based on that selection.

Ph2.3. Participatory actions

The implemented actions are as follows:

- A walk through the neighbourhood guided by an expert and storytelling by locals (12/01/2019):



Figure 7. Proposal of eight places of heritage value in Fontanalla area. This map was used for the guided visit of the neighbourhood.

The tour was guided by an expert (historian) and local residents. The visit was open to the entire local community and other people interested in learning about the Fontanalla district. The selection of the places to visit was made by the mixed working group after the collective recognition of the places and elements with heritage value. One of the most interesting aspects of the experience focused on the spontaneous personal contributions of the locals. All testimonies should be recorded using video, audio, or any other available resource. Such materials are useful to draw up inventories to disseminate ICH.

- Ceramics workshop with students from Vicente Espinel Secondary School (12/2021):

The aim of this workshop was to introduce children between the ages of fourteen and sixteen to the craft of pottery, due to its tradition in the neighbourhood. At the beginning of the workshop, the concept of ICH was explained, and reference was made to the neighbourhood's tradition as a place of crafts and trades, where craftsmen and potters' workshops can still be found. In addition, a practical workshop was held for students to learn and practise techniques such as decorating ceramic pots together with a ceramist and their art teacher at school. The involvement of the school's teachers is important in order to incorporate this activity into the relevant teaching programme

(see <https://eventos.uma.es/76978/detail/pci-fontanalla-20-22.html>).

- Glass workshop with students from Vicente Espinel Secondary School (12/2021):

The glass workshop was organised to introduce the students to the craft and techniques of glass and crystal. As in previous workshops, it started with the presentation of some basic ICH concepts and the relationship of the Fontanalla neighbourhood with intangible heritage, and specifically with the craft of glass. The mainly practical workshop took place in a glass workshop located in the neighbourhood and was taught by the master glassmaker. Various techniques such as glass cutting, colouring and stained-glass assembly were presented. Students had the opportunity to try these techniques and become familiar with this craft

(see <https://eventos.uma.es/76978/detail/pci-fontanalla-20-22.html>).

- Guided visit from the neighbourhood with students from Vicente Espinel Secondary School (12/2021):

Special emphasis was placed on the tradition of the typical trades and crafts of La Fontanalla, including pottery, ironwork, glass, mural paintings. The history of certain families and the traditional architecture was used to explain the pottery tradition, along with a visit to some of the archaeological sites of existing pottery kilns. The craft of glass was also showcased, including a visit to the 'Glass and Crystal Museum', and the mural paintings that decorate many of the facades of the houses and buildings from the eighteenth and nineteenth centuries. The visit was led by the director of the 'Glass and Crystal Museum of Malaga', who is a historian and local resident neighbour

(see <https://eventos.uma.es/76978/detail/pci-fontanalla-20-22.html>).

Ph2.4. Preparing inventory sheets on ICH elements

Three inventory sheets were prepared by authors on the elements with cultural heritage value based on the information gathered in the previous phases, its analysis and classification: (1) the pottery trade, (2) the glass trade, and (3) the stories and people from Fontanalla. The 3 sheets are a proposal for an inventory of intangible heritage elements (see [Annex 1](#)).

Semi-structured interviews with experts and representatives of the local community were run to develop the 3 elements according to UNESCO recommendations (2021). For example, in the case of the stained-glass trade sheet (see [Annex 1](#)), an expert historian, the director of the 'Glass and Crystal

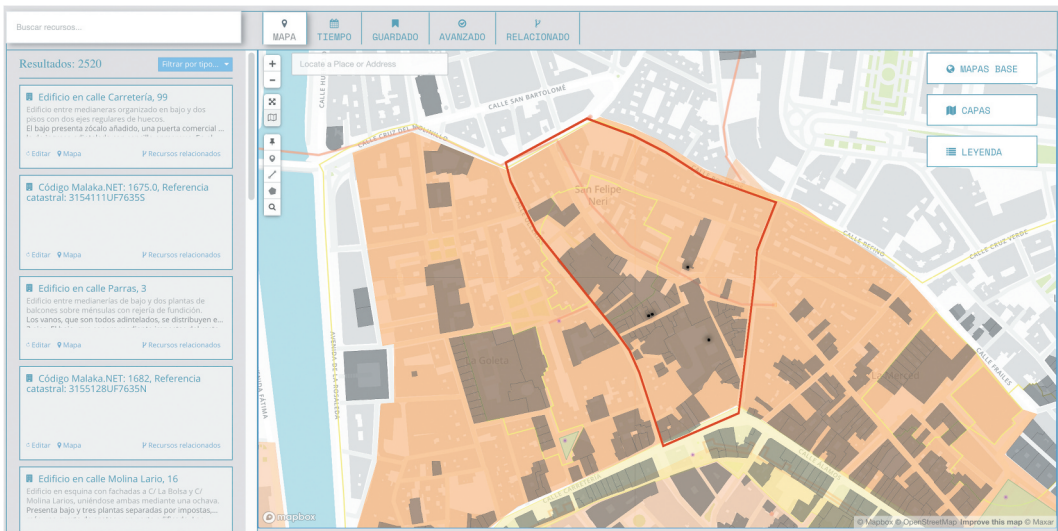


Figure 8. Malakanet digital platform: 'Information and management of the historical Heritage of the municipality of Malaga'.

Museum', and people from the residents' association were involved in its preparation. The documents can serve as material to be used in future workshops to raise awareness of the neighbourhood's intangible heritage – with schoolchildren, for example – or in different participatory actions related to ICH.

Ph2.5. Dissemination of ICH in digital inventories

The different elements with heritage value have been registered and mapped on the 'Information and Management Platform for the Historical Heritage' of the municipality of Malaga: <http://malakanet.adabyron.uma.es/> (see Figure 8) as well as the project website: <https://eventos.uma.es/76978/detail/pci-fontanalla-20-22.html>.

The possibility of including audio-visual and photographic materials (produced by the social agents themselves), as in the case of previous mentioned websites, is very useful to disseminate this type of heritage, and for the local community itself to do so in an authentic way.

5.3 Phase 3: Cultural proposal for safeguarding ICH

Ph3.1. Theoretical and practical workshops on ICH with students

Young people's general lack of knowledge of ICH is the reason for proposing annual workshops with students from the local school. Therefore, a partnership agreement between the school and local entities is suggested. The proposal is to integrate regular workshops into the Art and History syllabus in different academic years. Therefore, teaching material should be developed to serve as a guide for the teachers and organisations involved. The project's methodological proposal includes a first theoretical session in the classroom to present some basic ICH concepts, and specifically about the intangible heritage of the neighbourhood: the pottery and the glass trades, and the stories and tales of the Fontanalla area. On the second day, three types of workshops would be held with different courses: a ceramics workshop to be held at the school, a glass workshop at the 'Viarca' workspace located in the neighbourhood, and/or a guided visit to discover the intangible heritage. Including the local authority in the agreement is also proposed so it can provide some funding and help to disseminate the workshops.

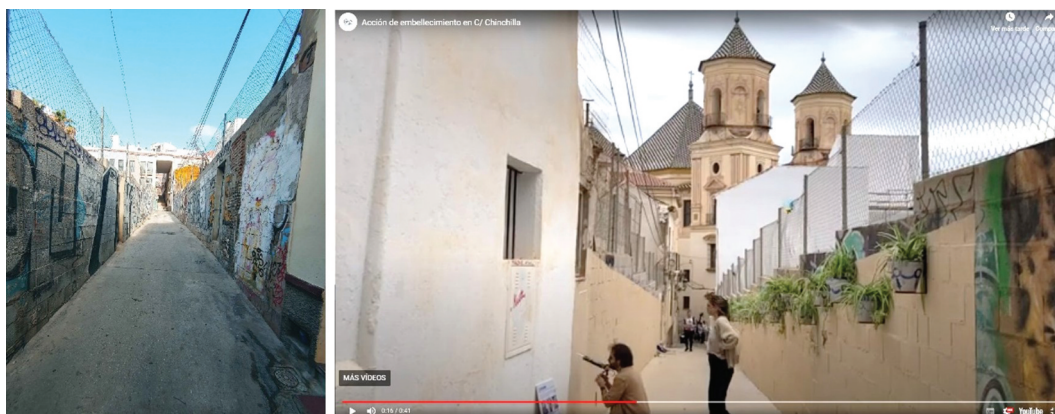


Figure 9. Beautification urban action in Fontanalla.

Ph3.2. Urban beautification actions

Urban beautification actions in degraded public spaces are proposed by authors. Such actions can be carried out together with the local community. The aims of these actions are to encourage locals to take care of the environment, to aim to renovate degraded urban spaces, and to showcase the ICH. They are, therefore, small urban acupuncture interventions that seek to have a repercussion on a larger area. An initial action was run in one of the streets with problems of accessibility and lack of maintenance (see [Figure 9](#)). The intervention involved using flowerpots (made by students in the different participatory workshops organised) to decorate the street. The process and results of this intervention are available at <https://youtu.be/L4CYInQmwww>

Ph3.3. Encouraging existing plans and initiatives through ICH

Working with existing projects of the local communities increases the possibility of success and continuity over time. In the case of Fontanalla, two existing initiatives have been identified. The authors propose to use ICH to support the ‘Fontanalla Florido’ project promoted by the neighbourhood’s resident and trader association (<http://arrabalfontanalla.com/?p=670>), and the craft market project (http://arrabalfontanalla.com/?page_id=24#cinco).

The annual celebration of a craft market is presented as an opportunity and a meeting place for local craftspeople and with the citizens of Malaga. The involvement of the neighbourhood association and of the local authority is considered necessary. It is also suggested that other craft-related entities, even if they are not located in the neighbourhood, such as the ‘San Telmo School of Arts and Crafts’, or craft associations and federations in the city of Malaga, become involved with the project.

Ph3.4. Promotion of craft trades through the creation of a ‘cluster’

The proposal is for craft workshops to be concentrated in the same location in the area, such as Cabello Street, where there are already two craft workshops. Funding needs to be developed to encourage new crafts workshops; the role of the local authority is important for their implementation.

6. Discussion

The methodology used – sequenced in 3 phases according to its main objectives – is a useful tool to activate a participatory process of a community around its ICH. As in the work by Ibarra and Gabriela (2021), this phase/objective systematisation allows the process to be adapted to the singularities of each work environment over time. The definition of the subphases or steps differs

from the Ibarra method, and the study of not only social, but also urban conditions, is highlighted in our research, with problems, demands and proposals identified in the physical environment. The proposal is thus in line with the idea expressed by Pillai (2013) of recognising and mapping cultural heritage by considering social, physical and economic aspects of local communities.

6.1 Importance of identifying social actors

Based on the results analysis, the authors have concluded that the formation of the mixed working group is a key aspect for the success of the process. Most of the members are subsequently agents participating in the different programmed actions. The incorporation of representatives of neighbourhood associations is of great interest, since they allow the involvement of local residents in the project and in the ICH management. The involvement of schools is also important to make the values of the local culture known to the younger population. In the case of Fontanalla, as in other neighbourhoods with a high rate of immigrants, there is a great lack of knowledge of local traditions and a lack of identity with the physical environment. Working on local ICH with children and young people at schools, as in other previous projects (Think City Institute 2020), can be a very effective way of promoting the sense of identity, and respect for the social and urban environment. The participation of all the students – nationals and foreigners alike – has led to the involvement of marginal groups, and a broader and more diverse community around the Fontanalla ICH. Paying attention to marginalised groups is necessary for reinforcing social cohesion of local communities.

6.2 Some key aspects to identify, recognise and inventory the ICH together with local communities

The lack of common criteria and methodologies for the identification and inventory of ICH together with local communities is still a challenge (Der Hammen, Clara, and Frieri 2014; Der Hammen Malo et al. 2015). The ‘walk through the neighbourhood guided by an expert and storytelling by the locals (01/12/2019)’ activity proved to be the most efficient way of carrying out the phases to identify and recognise elements of heritage value. This activity has led to the creation of various spaces for participation (visit and preparatory meetings) between experts and locals to decide which elements and places with heritage value should be included in the guided visit. Regarding the inventory of these elements using the datasheets sheets, the UNESCO recommendations on the issues that should be addressed in their preparation are helpful and allow, in some way, common agreed criteria to be established (2021). The sheets are not conceived as closed or final documents, but as open documents, to be completed by different agents of the local community and which can be modified over time.

6.3 The role of cultural heritage in urban environments

The cultural proposal includes different actions aimed at training and involving the local community, such as ICH workshops, as well as improving the urban environment. An action to transform the degraded urban space is carried out, confirming the role of cultural heritage in the formation of communities, as well as the regeneration of their physical environment (Carofilis and García 2015). This physical intervention, involving the community and related to local heritage, has remained in good condition after several months, which leads us to think about the ICH’s ability to promote a sense of respect and care for the environment surrounding us.

7. Conclusions

This paper aims to show the different phases, singularities and difficulties found in a complete participatory process over a 3-year period to identify and inventory ICH in collaboration with the local community of the Fontanalla neighbourhood in Malaga. The value of this work is, precisely, to

show the completed participation process and to assess it. The different results obtained are intended to serve the local community to give continuity to the process of protecting its ICH. In fact, one of the great challenges in the long term is the continuity of participatory actions being driven by the local community in an autonomous way, without the support of external agents.

Undoubtedly, the relationship between ICH and urban resilience is one of UNESCO's priorities at the moment. It is expected that results from survey on thematic initiative 'Safeguarding intangible cultural heritage in urban contexts', made by the Secretariat of the 2003 Convention (UNESCO 2022), will be discussed in the next committee session in Botswana in December 2023. The methodological approach implemented in the project is expected to serve as a reference for other authorities and entities interested in activating participatory processes to identify and protect the ICH in urban contexts.

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Notes on contributors

Nuria Nebot-Gómez de Salazar is Associate Professor at the School of Architecture of the University of Malaga. She is an Architect (2003) by the Polytechnic University of Madrid and PhD in Architecture (2012) by the University of Malaga. She has developed her professional activity through architectural projects in her own Architecture Office (<https://mlkt.es/>) and as a founding partner of the *Malakaton* collective (<http://malakaton.es/>). Currently (2010-2023), she is a lecturer and researcher at the School of Architecture and the University Institute for Habitat, Territory and Digitalisation, both in the University of Malaga. Her research career focuses on tourism and landscape, linked with regeneration of mature destinations; what was object of study for her doctoral thesis through a grant funded by the Spanish Ministry of Tourism. Co-director of the Chair Emerging Technologies for Citizenship (2018-2020) at the University of Malaga, with research interests in public space, participatory urbanism and new technologies.

Francisco José Chamizo-Nieto is PhD candidate in Architecture at University of Malaga through a grant funded by the Spanish Ministry of Universities (FPU19/02468). He is Architect (2016) by the University of Malaga. Collaborator in the Chair Emerging Technologies for Citizenship (2018-2020) at the University of Malaga. Since 2019 he is a member of the research group HUM-969 Urbanism, Tourism, Landscape and Architectural Innovation, and the University Institute for Habitat, Territory and Digitalisation, both in the University of Malaga. His research interests focuses on the tourism gentrification phenomenon in the main port destinations through the spatial analysis of the intensity of tourist use and the different citizen initiatives involved in the conflict of interests. The social perspective is present in the different lines of research through citizen participation: urban tourism, intangible cultural heritage, urban safety and social mobilisation for the preservation of the coastal landscape.

Francisco Conejo-Arrabal is PhD candidate in Architecture at University of Malaga through a grant funded by the Spanish Ministry of Universities. He is Architect by the School of Architecture of Malaga (2018). As a researcher, he is a member of the research group in HUM-969 Urbanism, Tourism, Landscape and Architectural Innovation, and the University Institute for Habitat, Territory and Digitalisation, both in the University of Malaga. His research interests focuses on the following topics: urban tourism, historic urban landscape and urban planning.

Carlos Rosa-Jiménez is full professor of Urban and Regional Planning at the University of Malaga since 2020. He is an Architect (1996), Master in Architecture & Heritage (1997) and PhD in Architecture (2003) by the University of Seville. He was honoured with a Final Project's Degree award (1997) and Doctorate award (2004). He was an Assistant Lecturer (2007), Assistant Doctor (2010) and Associate Professor (2011) at the School of Architecture of the University of Malaga. He is currently the Secretary of the University Institute for Habitat, Territory and Digitalisation. His research career focuses on the architectural dimension of tourism and its link to the landscape, as well as urban and heritage rehabilitation and requalification. This research has been awarded various recognitions as the XIII Spanish Biennial of Architecture and Urbanism (category of research, 2016).

ORCID

Nuria Nebot-Gomez de Salazar  <http://orcid.org/0000-0001-6187-0972>
 Francisco José Chamizo-Nieto  <http://orcid.org/0000-0002-7752-1248>
 Francisco Conejo-Arrabal  <http://orcid.org/0000-0001-7180-2893>
 Carlos Rosa-Jiménez  <http://orcid.org/0000-0001-6356-8734>

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Appendix

ANNEX 1,: Guidance Note on Inventorying Intangible Cultural Heritage (according to UNESCO, 2003)

1 IDENTIFICATION OF THE ELEMENT	
1.1 Name of the element used by the community	Craftsmanship of stained glass
1.2 Short name, the most descriptive (including areas and categories)	- Stained glass craftsmanship: design, manufacture and restoration of artistic stained glass windows - Scope: national
1.3 Groups that recognise the element as part of their Intangible Cultural Heritage	- 'Museum of Glass and Crystal' - 'Atelier VIARCA' - 'Arrabal de Fontanalla Association of Neighbours and Shopkeepers' - 'Vicente Espinel Secondary School'
1.4 Geographical location	'Arrabal de Fontanalla Association of Neighbours and Shopkeepers', Malaga
1.5 Short description of the element	The craft of stained glass is the craft of manufacture and composition of glass. Basically, this work consists of the design, ornamentation and execution of stained glass as a product to occupy holes in buildings. The stained glass windows form part of the constructive-structural elements. They close a hole, through the design and colours of the materials. Professionals of the craft define this trade as the old plateresque, understanding the stained glass as jewellery in architecture: the small details that enrich the living.
2 CHARACTERISTICS OF THE ELEMENT	
2.1 Associated material elements (if any)	- Museum of Glass and Crystal - Atelier VIARCA - Cathedral of the Encarnacion - Malaga City Hall - Finance Building - Bank of Spain - Santa Rosa de Lima Church - San Manuel School - Echegaray Theatre
2.2 Associated intangible elements (if any)	Techniques for creating stained glass windows: - <i>Leaded glass</i> . Classic cathedral technique. This is the most traditional technique and consists of joining the different pieces of glass with an H-shaped piece of lead and a tin solder at the intersections. - <i>Tiffany</i> . A modern technique that forms a more elegant stained glass window. This consists of joining different pieces of stained glass with an adhesive strip of copper and a continuous soldering of tin. - <i>Fussing</i> . The glass pieces are placed in the furnace one on top of the other at a temperature of 700°C and with specific temperature curves. The result is a seamless piece.
2.3 Forms of transmission	- 'Museum of Glass and Crystal': the exhibition of artistic stained glass. - 'Atelier VIARCA': the creation and restoration of artistic stained glass windows.

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- 2.4 Origin of the element (according to the community) The glassmaking trade was consolidated in Malaga in the 20th century, because the most important glassmakers were to be found in Europe and the north of Spain. The profession, until that time, was nomadic, i.e. they travelled from one place to another depending on the work. During the first decades, companies dedicated to stained glass emerged, but when the wars came, all activity came to a standstill and disappeared. Following that situation, there was a need to rebuild and restore many of the churches which had suffered the ravages of this period. In this context, the Maumejean family emerged, as a group of brothers who learned the trade and were based in Madrid, San Sebastián and Paris. They produced quality works, and after the war, the work was focused on the need to rebuild due to demand. In Malaga, the stained glass windows arrived unassembled, i.e. only the pieces, for later assembly. The stained glass windows of the current historic buildings are made by external master glassmakers who import the pieces and are assembled in the city by amateur glassmakers. In this context, David Cascón learned the trade in Segovia with Rafael Davía, and as a result of his experience in the cathedral of Segovia, he developed his own workshop. In 1985, he returned to Malaga and founded VIARCA, the first professionalised atelier in the field of stained glass. This consolidated the sale of stained glass, and the subsequent Molina Larios workshop is created. For 6 years, he was master glazier of the Cathedral of Malaga. During this time in Malaga, David met Rudi Bellemans, a Belgian artist who taught him everything related to glass painting. Through his atelier, different professionals have learnt the trade. VIARCA are currently the official restorers of the 'Museum of Glass and Crystal' of Malaga.

3 INDIVIDUALS, GROUPS AND ORGANISATIONS

- 3.1 Practitioner/performer (person who knows the technique and performs it) - 'Atelier VIARCA' (<https://www.viarca.com/sobre-nosotros/>)
- 'Jose Luis Camacho' (<http://www.joseluiscamacho.es/>)
- 3.2 Depository transmitters (depositories of physical manifestations of the element, or of oral transmissions) - 'Museum of Glass and Crystal' (<https://www.museovidriocrystalmalaga.com/>)
- 3.3 Other transmitting participants - 'Vicente Espinel Secondary School' (training activities with students, and collaborations with local entities for the recognition of the Intangible Cultural Heritage of the neighbourhood).
- 'Arrabal de Fontanalla Association of Neighbours and Shopkeepers' (involvement of the association in actions to promote intangible heritage through traditional crafts in the neighbourhood).

4 STATUS OF THE ELEMENT: FEASIBILITY

- 4.1 Threats that endanger the practice (if any) The biggest problem is the lack of generational replacement. This problem can be mitigated if there is demand. But the uncertainty and the future viability of this type of work make it difficult for the next generation to take over. Although conservation is something constant, everything depends on the forms and ways in which the restorations are carried out. The construction companies are not committed to the specific restoration of the elements. So, there is not direct work with them. This depends on the administrations. If the majority of historic buildings have stained glass windows and are public, the management depends on the administrations.

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4.2	Threats that endanger the transmission (if any)	In the end, anything that endangers its practice puts its diffusion at risk. These are the same as in the previous section.
4.3	Safeguard measures applied, or possible measures to be applied	Regulate public funding for the restoration of the assets, specifying the amounts of each part to ensure the correct intervention on the different constructive-structural elements. At the level of specific measures, the creation of an official crafts brand and the promotion of fairs and meetings could be very beneficial for diffusion throughout the territory.
5 DATA COLLECTION/PREPARATION OF SHEETS		
5.1	Consent of communities/groups/individuals for data collection related to the element	- 'Museum of Glass and Crystal' - 'Atelier VIARCA' - 'Vicente Espinel Secondary School'
5.2	Communities involved in the preparation of sheets	- 'Museum of Glass and Crystal' - 'Atelier VIARCA' - 'Vicente Espinel Secondary School' - 'University of Malaga' - 'Arrabal de Fontanalla Association of Neighbours and Shopkeepers'
