



COURSE DATA

DATA SUBJECT

Code: 46837

Name: Investigación, gestión y difusión de la patrimonialización etnológica y la cultura popular

Cycle: Master's Degree

ECTS Credits: 10

Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
2270 - Master's Degree in Cultural Management	Facultat de Ciències Socials	1	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
2270 - Master's Degree in Cultural Management	Investigación, gestión y difusión de la patrimonialización etnológica y la cultura popular	ELECTIVES

COORDINATION

VICENTE RABANAQUE MARIA TERESA

SANTAMARINA CAMPOS BEATRIZ

SUMMARY

The purpose of this subject is to approach the world of Ethnological Heritage and Popular Culture, both in its traditional and contemporary aspects, from the perspective of its construction and reproduction process. Popular culture will be understood as a dynamic process and a space for social struggle. As regards cultural heritage in general and ethnological heritage in particular, it is also seen as a result of social disputes around its construction as a material and symbolic resource for a group. In this respect, the current state and expansion of the concept of heritage must be taken into consideration, as well as the redimensionalization and proliferation of the festive ritual, the important development of the associative network as an activating agent of heritage, the revitalization of traditions and the folklorizing processes of culture. All these elements are taken into consideration in a first block of a theoretical nature. Subsequently, three fundamental aspects of the patrimonialization processes are addressed.

Firstly, an approach will be made to the legislation, cataloging and inventory of ethnological heritage. The current legislation on heritage is the main tool for the protection, management and dissemination of heritage. As a consequence of the law - above all, regional, but also state- it is possible to create inventories that not only serve to the knowledge and diffusion of assets, both tangible and intangible, movable or immovable, but also for protection, by means of various tools and through various competences. The existence of inventories is marked by the law - both regional and state- and allows the legal protection of



46837 Investigación, gestión y difusión de la patrimonialización etnológica y la cultura popular

assets, beyond individual rights and at the service of collective rights. The subject also offers an approximation to cataloging systems and research in the realization of ethnological inventories.

A second aspect to consider is the specific mechanisms of management and diffusion from the museum institution with respect to the materials and discourses of ethnology. This discipline has developed its own management and diffusion channels determined by the nature of its collections and the importance of its interpretation and fixation as a form of patrimonialization. Special emphasis will be placed on the different nature underlying the management, dissemination and exhibition of "museum" objects, which in the field of Fine Arts tend to explain themselves based on their value as "unique pieces" and ethnological collections, in which the object's presence becomes subordinated to interpretation and the need for an explanatory and informative discourse and in which the object may even become dispensable. All of this will be seen from a double perspective. First, the History of Ethnology associated with the museum, the management of its collections and their nature will be focused on, as well as an approach to the management model developed at the Museu Valencià d'Etnologia. Secondly, the technical management mechanisms and the strategies for the exhibition and dissemination of ethnological material in the museum institution will be addressed, through the development of a concrete museographic implementation proposal.

A third aspect to be considered in depth will be festivals and street performances. Festivals and popular culture are, within the framework of advanced modernity, powerful vectors of identity, important elements of social cohesion and very effective means of revaluing the touristic value of territories and, in general, of social, economic and political marketing. These three values can operate in parallel or collide with each other, giving rise to social conflicts. This triple function will be reflected upon in the case of Valencia - which has a rather unique festive model - and a series of resources will be offered for the cultural management of festivals, popular culture and street shows, as well as communication and promotion strategies for these, both for the exploitation of their touristic potential and for their use in an internal social key, as elements that structure society and articulate citizen participation. In the specific case of street performances, the development of Street Arts will be examined in depth, and more specifically, the world of current Street Theatre, in order to evaluate the evolution of this type of theatre and its mechanisms of dissemination and renewal, both in the Valencian Country and internationally.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

COMPETENCES / LEARNING OUTCOMES

2270 - Master's Degree in Cultural Management

Be able to formulate the budget for a cultural project, as well as the management indicators and funding sources.



46837 Investigación, gestión y difusión de la patrimonialización etnológica y la cultura popular

Contribute to designing, developing and implementing solutions that address social demands, taking the Sustainable Development Goals as a reference.

Have the necessary skills to plan comprehensive cultural management projects.

Know how to design a professional cultural management project or a research project applied to the cultural management sector.

Know how to lead multidisciplinary teams working on cultural management projects in organisations and institutions.

Know the fundamentals of organising, managing and conducting activities related to the dissemination of ethnological heritage, festivals and street performances, associationism and popular culture.

Learn autonomously, making informed decisions in different contexts, making judgements based on experimentation and analysis and transferring knowledge to new situations.

Learn resources for managing cultural tourism and planning cultural heritage destinations and products.

Master the management tools to develop projects that give meaning and value to a particular heritage asset.

Plan short-, medium- and long-term material and human needs for a management area, service or team in cultural institutions and organisations.

Propose creative and innovative solutions to complex situations or problems specific to the field of knowledge to meet different professional and social needs.

Understand the specific management and dissemination mechanisms applied by museums.

DESCRIPTION OF CONTENTS

1. Ethnological Heritage and Popular Culture: definition, specificity, values and activation

- 1.- The specificity of ethnological heritage.
- 2.- The values of the ethnological heritage.
- 3.- Actors, positions and practices in the processes of activation and dissemination of ethnological heritage: of the museums in civil society.

2. Popular culture and celebration

- 1.- Popular culture in the context of globalization.
- 2.- The festival as a condenser of cultural heritage.



3. Associations and Ethnological Heritage and Popular Culture

- 1.- The complexity of the associative network.
- 2.- Roots and characteristics of patrimonial associationism

4. Inventory and cataloging of the Ethnological Heritage

1. Inventory of ethnological heritage
 - 1.1. Study and inventory of ethnological heritage
 - 1.2. Tools for inventorying ethnological heritage
2. Cataloging of ethnological heritage
 - 2.1. Definition and cataloging systems
 - 2.2. Process of cataloging ethnological heritage
3. Legislation on ethnological heritage
 - 3.1. National legislation
 - 3.2. Regional legislation

5. Management and dissemination of ethnological heritage

1. Introduction.

The first attempts at the end of the 19th century and beginning of the 20th century to develop an anthropology within the museum field.

Special emphasis on the work of Pitt Rivers and Frank Boas.

The figure of Georges Henry-Riviere as the father of the so-called new museology and the development of Site Museums, Ecomuseums, etc.

2. Museology and Ethnology. Ethnological heritage

The collections. Nature and treatment.

Diffusion: The Museum, Publications, On-line resources.

3. Ethnological museums.

The Museu Valencià d'Etnologia. Management and diffusion of Ethnological Heritage in a Valencian museum of the 21st century.

Ethnological museums and the territory. The Valencian case.

4. Exhibition strategies

From the Object to the discourse. Historical models of exhibition of ethnological heritage.

Development of an exhibition. Project. Management and Production

1. Integrating elements of the Valencian festive model
 - 1.2. The Valencian festive model
 - 1.3. Fire under the legal framework of the new European directive
 - 1.4. Bulls in the street, between tradition and protest
 - 1.5. Music and dance, a heritage in full reevaluation
2. Popular culture: identity and tourist resources
 - 2.1. Reencounter with popular culture
 - 2.2. Diffusion and promotion of popular culture



6. Management of popular festivals, popular culture and street performances

1. Integrating elements of the Valencian festive model
 - 1.2. The Valencian festive model
 - 1.3. Fire under the legal framework of the new European directive
 - 1.4. Bulls in the street, between tradition and protest
- 2.3. Popular culture as a tourist resource
3. Street shows
 - 3.1. Street Theatre
 - 3.2. The Street Theatre public
 - 3.3. Street Theatre circuit and market

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	60,00
Seminar	8,00
Classroom practices	4,00
Total hours	72,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	5,00
Individual or group project	20,00
Independent study and work	133,00
Preparation of lessons	20,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	178,00

TEACHING METHODOLOGY

EVALUATION

Individual work or report. It will be evaluated based on an individual work or report with different parts. This work will constitute 100% of the grade. To pass the subject it will be necessary to pass each of the parts.

REFERENCES

- ALONSO FERNÁNDEZ, L. (1999), Introducción a la Nueva Museología. Alianza Editorial. -

**46837 Investigación, gestión y difusión de la patrimonialización etnológica y la cultura popular**

ARRIETA, I. (coord), Patrimonios culturales y museos: más allá de la historia y del arte, Donosti, EHU. -BELCHER, M (1997): Organización y diseño de exposiciones: su relación con el diseño, Gijón, Trea. -CARRERAS, C., MUNILLA, G., M. ARTÍS, BALLART, J. y M. BOADA (2001): Gestió del patrimoni històric, Edicions de la UOC, Barcelona. -ESCAMILLA, Leandre Escamilla, MARQUÉS Mireia i VILANOVA Manuel (2004) Teatro de calle. Veinte años aprendiendo. Elorrio, Artez. -GARCÍA BLANCO, Á. (1999) La exposición, un medio de comunicación, Madrid, Akal. -HERNÁNDEZ I MARTÍ, G.M, B. SANTAMARINA, A. MONCUSÍ i ALBERT, M. (2005), La memoria construida. Patrimonio cultural y modernidad, Tirant lo Blanch, València. -LEON, A. (2000), El Museo, Teoría, praxis y Utopía. Cuadernos de Arte Cátedra. Madrid. -MAS, Pasqual (2006), La calle del teatro. Hondarribia, Hiru. -MAS, Pasqual (2014), El teatro de calle actual. Madrid, Amargord. -RICO, Juan Carlos (1994), Los espacios expositivos. Museos, Arquitectura, Arte vol I, Madrid, Silex Ediciones. -RICO, Juan Carlos (1996), Montaje de exposiciones. Museos, Arquitectura, Arte vol II, Madrid, Silex Ediciones. -RICO, Juan Carlos (1999), Los conocimientos técnicos. Museos, Arquitectura, Arte vol III, Madrid, Silex Ediciones. -ROIGÉ, Xavier y otros (2014), Construyendo el patrimonio cultural y natural. Parques, museos y patrimonio rural, València, Germania

- ARIÑO, A (1992): La ciudad ritual. La fiesta de las fallas, Barcelona, Anthropos. -ARIÑO, A (coord.) (1999), El teatre en la festa valenciana, València, Consell Valencià de Cultura. -BARTHES, Roland (1973), La cámara lúcida. Madrid. Paidós. -BENJAMIN, Walter (1980), La obra de arte en la época de su reproductibilidad técnica, en Discursos Interrumpidos I, Madrid, Taurus. -DELGADO, M (coord.) (2003): Festa, carrer i revolta. Els usos simbòlics de l'espai públic a Barcelona (1951-2000), Barcelona, Generalitat de Catalunya. -DÍAZ G. i VIANA, L (1999), Los guardianes de la tradición. Ensayos sobre la invención de la cultura popular, Oiartzun, Sendoa Editorial. -FLORESCANO, E (comp.) (1993), El patrimonio cultural de México. México, Fondo de Cultura Económica. -FRECHINA, J V (2009): Adéu a la cordà? Un paradigma de la progressiva -reglamentació de les festes populars, Caramella, 20 -HERNÁNDEZ I MARTÍ, G.M. (2002), La festa reinventada. Calendari, política i ideologia a la València franquista, València, Universitat de València. -HOBSBAWM, E. i RANGER, T. (1988), Linvent de la tradició, Vic, Eumo. -LOWENTHAL, D (1998), El pasado es un país extraño. Barcelona, Akal. -MARTÍ I PÉREZ, J (1996), El folklorismo. Uso y abuso de la tradición, Barcelona, Ronsel. -MAS, Pasqual (2007) ¿Es el teatro callejero un teatro popular?, en VV. Y a ti te encontré en la calle, Burgos, La Tarasca, 54-57. -PRATS, LI (1997), Antropología y Patrimonio. Barcelona, Ariel