

Preserving Ritual Food as Intangible Cultural Heritage Through Digitisation: The Case of Portugal

Makhabbat Ramazanova¹, Cristina Lopes², Helena Albuquerque¹, Isabel Vaz de Freitas¹, Joana Quintela¹ and Patrícia Remelgado¹

¹Department of Tourism, Heritage and Culture; REMIT - Research on Economics, Management, and Information Technologies), Portucalense University, Porto, Portugal

²Municipality of Lousada, Portugal

ramazanova@upt.pt

cristina.lopes@cm-lousada.pt

helenaa@upt.pt

ifc@upt.pt

[jquntela@upt.pt](mailto:jquintela@upt.pt)

anar@upt.pt

Abstract: Ritual food and gastronomy, as intangible cultural heritage, is important for preserving cultural identity and traditions of a country, as well as a tool for promoting tourism. Due to globalisation and the mixture of different cultures, there is a risk that ritual food and associated traditions may be lost. In this context, the EURICA project aims to contribute to the preservation and safeguarding of European ritual recipes. The present work reflects the perspectives of the project's target group, represented by cultural organisations and stakeholders on the importance and ways of preserving this intangible cultural heritage, focusing on digital presentation and promotion. The results of the work are intended to raise the awareness of the target group about the process of digitisation of intangible cultural heritage, which in turn leads to the preservation of traditional Portuguese gastronomy in a long-term context.

Keywords: intangible heritage, ritual food, gastronomy, culture, digitisation, Portugal

1. Background

Cultural heritage is part of our daily lives. At national and regional level, we are offered natural landscapes and archaeological systems. We are also benefited with objects, literature, art and not least, the cultural heritage left to us by our ancestors, in the stories that accompany us, our children, in the foods we enjoy, in the smells we recognise, our history and values common (Lowenthal, 2005; Nilson, & Thorell, 2018). It also represents a wealth and diversity of our cultural traditions. Cultural heritage, in its different aspects, constitutes a singular expression of a territory and its history whose preservation is essential to guarantee the understanding, permanence and construction of the national identity and for the democratisation of culture. On the other hand, the cultural heritage values the territory and constitutes an important economic resource, constituting a factor of competitiveness that interest to enhance as an element of differentiation and attraction. In turn, the intangible cultural heritage (ICH) is particularly important within the scope of sustainability insofar as its principles lie in the wealth of knowledge and skills that is transmitted from one generation to the next, constituting a via and dynamic bridge connecting the past to the present (Lenzerini, 2011; Petronela, 2016). Intangible cultural heritage assumes a leading role especially in the tourism sector in various ways. ICH promotes the increase of tourism attractiveness (Esfehani, 2018) by adding value to the offer. In addition, ICH promotes the commercial aspect without compromising its' safeguarding, maintaining its authenticity and genuineness while allowing to enhance and expand new market segments (Mendonça & Lopes, 2015). ICH in revealing itself as a conservation tool, as a driver to facilitate culturally and naturally sensitive visitor behaviour, with the cooperation of tourists with local communities (Petronela, 2016). The General Conference of the United Nations Educational, Scientific and Cultural Organisation Culture, hereinafter referred to as "UNESCO", meeting in Paris on 29th June September to 7th October 2003 at its 32nd session, considering the importance of intangible cultural heritage, a melting pot of sustainable development, as highlighted in the UNESCO for the Safeguarding of Traditional Culture and Folklore, 1989, in UNESCO Universal Declaration on Cultural Diversity, 2001 and the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture, recognising that communities, in particular indigenous communities, and, in certain cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of intangible cultural heritage, as contributing to the enrichment of cultural diversity and human creativity, considering the need to raise awareness, in particular of the importance of intangible cultural heritage and its safeguard. In this convention, the concept of *intangible cultural heritage* is defined as "(...) the practices, representations, expressions, knowledge and skills - as well as

the instruments, objects, artefacts and cultural spaces associated with them - that communities, groups and, as the case may be, individuals recognize it as being an integral part of their cultural heritage. This intangible cultural heritage, passed on from generation to generation, is constantly recreated by communities and groups according to their environment, their interaction with nature and their history, instilling a sense of identity and continuity, thus contributing, to promote respect for cultural diversity and human creativity”.

The "intangible cultural heritage" as defined, in the following areas:

- (a) Oral traditions and expressions, including language as the vector of intangible cultural heritage;
- (b) Performing arts;
- (c) Social practices, rituals and festive acts;
- (d) Knowledge and uses related to nature and the universe;
- e) Traditional craft techniques.

Each State Party shall endeavour by all appropriate means to ensure the recognition, respect and enhancement of the endeavour cultural heritage in society, in particular through (i) Education, awareness and information the public, in particular young people; (ii) Specific education and training programs within the communities and groups involved; (iii) Training activities in the area of intangible cultural heritage and, in particular, management and scientific; and (iv) Non-formal means of transmitting knowledge;

1.1 Intangible Cultural Heritage in Portugal

The focus on ICH follows the publication of the Convention for World Heritage in 1972, which expressed the concern on an international scale in the preservation and protection of heritage assets of relevance. A decade later, the UNESCO Section for Non-Material Heritage was created and from that time on intangible cultural heritage was considered a priority, resulting in the publication of the final text of the Convention for the Safeguarding of Intangible Cultural Heritage in 2003. Portugal is one of the States signatories to the Convention for Intangible Cultural Heritage and the Directorate-General for Cultural Heritage (DGPC) is the entity responsible for ensuring compliance with the State's obligations regarding the study, safeguarding, enhancement and dissemination of intangible cultural heritage (PCI). This entity also has the function of processing the respective legal protection process and defining and disseminating methodologies and procedures to safeguard the entire national heritage, namely the intangible cultural heritage. In this context, the DGPC is responsible for the inventory process of this type of heritage. In the Portuguese case, in the early years of the UNESCO Convention, the application for World Heritage was direct and was not subject to prior inventory by each country. Fado was the first artistic expression to be declared an Intangible Cultural Heritage of Humanity in Portugal. Currently, we can identify a set of 8 elements that are part of the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO (Table 1).

Table 1: Representative List of the Intangible Cultural Heritage of Humanity in Portugal

Cultural Imaterial Heritage	Year of inscription	Further information
<i>Fado</i> , popular urban song from Portugal	2011	
Mediterranean Diet	2013	Present also in countries such as Cyprus, Croatia, Spain, Greece, Italy, Morocco
<i>Cante Alentejano</i> , Polyphonic Corner of Alentejo, Southern Portugal	2014	
Manufacture of rattles	2015	ICH of Humanity that needs Urgent Safeguard.
Falconry, Living Human Heritage	2016	Present in other countries: United Arab Emirates, Austria, Belgium, Czech Republic, France, Hungary, Republic of Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain, Syrian Arab Republic, Germany, Kazakhstan, Italy and Pakistan.
Bisalhães black crockery making process	2016	ICH of Humanity that needs Urgent Safeguard.
Production of Clay Figurines from Estremoz	2017	
Winter Party, Pondence Carnival	2019	

Source: DGPC¹

¹ <http://www.patrimoniocultural.gov.pt/pt/patrimonio/patrimonio-imaterial/inventario-nacional-do-pci/patrimonio-cultural-imaterial-da-humanidade-unesco/>

However, there are still other events registered in the National Inventory of Intangible Cultural Heritage, such as: *Capeia Arraiana (Sabugal)*; Kola San Jon (*Bairro do Alto da Cova da Moura, Amadora*); Traditional Dances of *Lousã (Castelo Branco)*; Feast in honour of *Nossa Senhora da Penha de França (Vista Alegre, Ílhavo)*; *Endoenças of Entre-os Rios (Penafiel and Marco de Canaveses)*; Traditional knowledge, ethnobotanical and artisanal, used in the toothpick production process (*Lorvão, Figueira de Lorvão, Penacova*); Arts and knowledge of construction and use of the avieira battery on the Tagus River (*Caneiras, Santarém*); *Caretos* of Podence Carnival Party (*Macedo de Cavaleiros*); *Xávega Art (Costa da Caparica, Almada)*; Festivals of *Campo Maior* people; Dances, Ballet Dancers and Comedies of Terceira Island (Azores); Cult of *Nossa Senhora da Piedade de Loulé (Algarve)*; *Cantar os Reis* at *Ovar*.

All this information is accessible online through the website of the DGPC. However, this entity still uses the platform called MatrizPCI. This constitutes a reference internet resource in Portuguese for the area of intangible heritage through which the expressions of intangible heritage subject to legal protection by the Portuguese State are published online, through their registration in the National Inventory of Intangible Cultural Heritage. This platform presents itself as a database that also makes available, in addition to the National Inventory, of all the expressions registered in the Lists and Registration established by the UNESCO Convention (2003), it allows access to all documents included in each legal protection process, regardless its format (text, image, video, sound), legislation and regulations, publications, educational content, and updated information about the activities developed by DGPC (courses and training actions in the context of cultural heritage), as will be reinforced in the following points of this report.

The Directorate General for Cultural Heritage (DGPC), in partnership with the IMC (Institute of Museums and Conservation), has developed kits for the collection of Intangible Heritage. Namely in the dematerialisation of procedures for legal protection of cultural heritage, this institution developed a database, through a manual, with free and universal access, which allows the inventory of intangible heritage with exclusive use of information technologies, enhancing the broad participation of communities, groups and individuals in the process of patrimonialisation of this “living heritage”. This Manual, an electronic edition with free download from the DGPC website, has the fundamental objective of supporting entities, public and private, involved in processes of safeguarding intangible heritage.

The completion of this edition, prepared by DGPC within the scope of its normative role and the dissemination of good practices in the area of intangible heritage, is linked to another of its structural work lines for this same area, that of technical training for safeguarding of PCI in Portugal, expressed, on the one hand, in the technical support provided permanently to numerous entities, namely municipalities, museums and NGOs, and, on the other, in their training actions to safeguard the PCI, in person and in distance learning.

1.2 National legislation for preserving Cultural Heritage in Portugal

The recognition of its importance has enabled the organisation of various initiatives, of public and private character, which aims to its promotion and dissemination, as well as the definition of normative documents with the purpose of guaranteeing its preservation.

The Basic Law of the policy and regime for the protection and enhancement of Cultural Heritage | Lei de Bases da política e do regime de proteção e valorização do Património Cultural (Law 107/2001, of 8th September) defines Cultural Heritage *as being made up of all assets that, being testimonies with a value of civilisation or culture, of relevant cultural interest, should be the object of special protection and enhancement*. In this context, the knowledge, study, protection, valorisation and dissemination of the cultural heritage constitute a duty of the State, which thus ensures the transmission of a national heritage, whose continuity and enrichment will unite the generations in a unique civilizational journey.

The Basic Law of Cultural Heritage distinguishes between: Tangible Heritage and Intangible Heritage. According to the same document, the Intangible Cultural Heritage integrates the realities that, whether or not supported by movable or immovable, constitute “structuring portions of Portuguese collective identity and memory” and that, simultaneously, represent “ethnographic testimonies with value of civilization or culture with meaning for identity and collective memories”.

The legal regime for safeguarding intangible cultural heritage, published in 2009 (Decree-Law No. 139/2009) established the basis for the policy and regime for the protection and enhancement of cultural heritage, recognising its importance in articulation with other sectoral policies. This document is developed in harmony with international law, namely with the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted at the 32nd UNESCO General Conference in Paris on 17 October 2003, approved by the Resolution of the Assembly of the Republic n 12/2008, of 24 January, and ratified by the Decree of the President of the Republic no. 28/2008, of 26 March.

The Decree-Law No. 139/2009 identifies the areas of Intangible Cultural Heritage:

- a) Traditions and oral expressions, including language as a vector of intangible cultural heritage;
- b) Artistic expressions and performances of a performative character;
- c) Social practices, rituals and festive events;
- d) Knowledge and practices related to nature and the universe;
- e) Competencies within the scope of traditional processes and techniques.

In 2015, the Decree-Law 149/2015 (4 August) approves the creation of a system of legal protection: the «National Inventory of Intangible Cultural Heritage». This initiative appears in compliance by the Portuguese State with the provisions regarding the preparation of inventories of intangible cultural heritage in paragraph 1 of article 12 of the Convention for the Safeguarding of Intangible Cultural Heritage, adopted at the 32nd UNESCO General Conference, in Paris on October 17, 2003.

In this context, it is the responsibility of the General Directorate for Cultural Heritage (DGPC) to coordinate, at national level, the safeguarding initiatives in Intangible Cultural Heritage, through its Department of Cultural Property - Division of Immovable, Mobile and Intangible Heritage. The directive 11142/2012 of 7th August of 2012 created the structure of the General Directorate for Cultural Heritage and defined the competences assigned to the Immovable, mobile and intangible heritage.

1.3 Digitisation of intangible cultural heritage in Portugal

Since 2015, UNESCO considers that the digitalised forms of documents as a primary “*means of Knowledge*” with enormous impact in humanity as a record of human thoughts, events, languages, cultures and world understanding in a precise time and place. This recommendation reinforces that the documentary heritage is crucial in scientific and technological development. In this context the access should be conveniently implemented and encouraged to the institutions of the state members select, collect and preserve those memories. In 2016 UNESCO worked on digital management guidelines for heritage institutions, in particular libraries, archives and museums, institutions that are the main responsible for the cultural and heritage preservation in a digital way. This is a real basis to the implementation of long-term sustainable digital preservation. Those guidelines open a new era in digital preservation and the use of sustainable and durable practices. Following those international guidelines, Portuguese libraries, archives, and museums began an intensive practice of culture and heritage digitisation in web platforms.

Libraries, in particular National Library that opens the Nacional Digital Library platform that aims to offer the open and free access to digitized contents of books and manuscripts of three libraries: National Library, Ajuda library and Évora Public Library. As main priority, their intents were to promote, in an international way, historic collections to democratise the access and contribute to preservation of ancient, rare or fragile documents of their collections. The National Digital Library also collaborates in international diffusion of digital contents of other Portuguese libraries. In this way, through a National Registration of Digital Contents, it is possible to find more than 40 Portuguese institutions that are disseminated through Europeana, Digital Library of Ibero-american heritage, Digital Luso- brazilien Library and World Digital Library.

Since 2003, the Portuguese Archives created DigitArq a platform that aims to open the access through internet to digital historic documents that can be read in the platform. In case the document is not digitalized, DigitArq offer on-line and at distance services. The National Archive – Torre do Tombo and Porto Distrital Archive were the first to create conditions to support the web platform.

In Portugal, museums collaborated with virtual visits and digitisation of collections, with more emphasis since 2003 after UNESCO Convention for the safeguarding of the intangible cultural heritage. It was after 2006, that they developed the digitisation process. The Ministry of Culture acquires new format and new strategies to improve the intangible process of digitisation where identity and collective memory obtains new dynamic. In this way, the Portuguese Institute of Museums takes new designation to promote and increase the digitisation of intangible heritage. The new designation - Institute of Museums and Conservation – achieve to new competencies on heritage preservation and conservation. In this context, it was created the Immaterial Heritage Department, responsible for all policies in these domain (Law nº 97/2007, 29th March 2007).

In 2010, the Immaterial Heritage Department created an inquiry – “The Immaterial Heritage in Portugal” – that was distributed among museums and other cultural institutions to develop and disseminate good practices of immaterial heritage safeguard. In parallel, this department improves a debate and reflection about the inventory, study, safeguard, protection and valorisation of immaterial heritage.

In 2019 the Sound Nacional Archive was created with the mission of developing the preservation of Portuguese documents that preserve sounds in any technical support or format (Missão | (arquivonacionaldosom.gov.pt)) This archive will manage the diffusion of sounds as tangible or intangible heritage for future generations and improve the research in Portugal. This archive is an important moment in the preservation of immaterial culture and immaterial supports of information.

For the near future Portuguese government announce that the power of the culture for societies is evident in all forms of manifestations tangible or intangible. The heritage and expressions of practices and traditions enriches our lives, and it is a way of social cohesion and inclusive participation of all societies and construction of open world. As vital factor in our lives need to be preserved for future generations (Património Cultural Imaterial em Portugal - Proteger o nosso património e promover a criatividade - Temas - Comissão Nacional da UNESCO (mne.gov.pt).

2. Methodology

The present study aims to provide the results of the survey questionnaire applied to the representatives of the cultural, ethnographic, tourism organisations to understand their perspectives regarding the digitisation process of the intangible cultural heritage, namely ritual and traditional recipes in Portugal. In order to examine the processes of ICH digitisation and safeguarding and to provide information systematised on a national level the survey questionnaire methodology was applied which takes into account several aspects and dimensions, namely digitisation methodologies currently used in the cultural organisations, awareness on national policies and legal frameworks for ICH digitisation in Portugal, capacity of the cultural organisations regarding the ICH digital presentation, sharing and preservation from the perspective of the personnel's knowledge, skills, competences, and expertise regarding the digitisation processes implementation.

The questionnaire content was elaborated together with all the partners involved in the EURICA “*Europe ritual cuisine– digital presentation and preservation*” project, with a special focus on the cultural and ethnographic organisations perspectives as a target group. The questionnaire includes several sections, starting from socio-demographic characteristics of the respondents, as well as a section which is dedicated for ICH, namely experience in digitisation of cultural heritage, capacity and competence for preparing, recording, storing, and publishing digital presentations of ritual food's recipes in the terms of institutional programs and practices for digitisation, staffing and costs of digitisation, technological infrastructure as well as the analysis of the competences of the staff. It was revised and approved by all the partners involved in the EURICA partnership.

Afterwards the questionnaire was translated from English to Portuguese language to guarantee that the national respondents perceive better and easily understand the objective of the project EURICA. The questionnaire was distributed among 40 representatives of cultural and ethnographic organisations, regional and local museums, research centres and institutions in Portugal in February 2021. The Portuguese partners Portucalense University and Lousada Municipality contacted the potential respondents using various tools in order to assure high responding rate and explain the project aim and questionnaire objectives. As a result, a total of 26 responses were obtained, which means 65% responding rate. The findings and results from the analysis of the survey responses received are described in the next section.

3. Results and discussion

3.1 Socio-demographic characteristics of the respondents

Table 2 provides a detailed information about the socio-demographic characteristics of the sample, namely gender, age, education level, field of education, type of organisation where the respondents work and their role within organisation.

Further the respondents were asked about duration of working in the cultural or heritage sector, 65.4% of the respondents referred for more than 5 years, 11.5% between 3-5 years, and 7.7% less than 1 year. Next question was addressed to the interviewees to understand where they have previous digitisation experience. As results demonstrate 69.2% of them do not have any experience in digitisation, only 19.2% of the respondents have some experiences, related to cultural tangible heritage, while 7.7% stated that have some experience, but in other institutions not related to cultural heritage.

It was also important to analyse the skills of the respondents in relation to the use of different technological tools and equipment, such as cameral, drone, video, and photo editing. Most of the respondents stated that they are (80.8%) are average computer user (office, excel, mail, social networks, etc.), while 38.5% can use other digital tools and equipment (camera, drone, video / photo editing, etc.)

Table 2: Socio-demographic characteristics of the respondents

Variables	Categories	Frequency	%
Gender	Female	13	50%
	Male	13	50%
Age	Between 20 and 30 years	4	15%
	Between 31 and 40 years	8	31%
	Between 41 and 50 years	10	38%
	Between 51 and 60 years	4	15%
Education	Doctorate	7	27%
	Bachelor	13	50%
	Master	5	19%
	Other	1	4%
Field of Education	Archaeology	3	12%
	Social studies	2	8%
	Cultural management	1	4%
	Cultural management	6	23%
	Art history	4	15%
	Other	10	38%
Type of organisation	Private company	4	15%
	Government / Local Authority	7	27%
	Cultural organization (beyond the museum)	2	8%
	Other	4	15%
	University	9	35%
Role in organisation	Collaborator / Freelancer	4	15%
	University Professor	6	23%
	Employee	4	15%
	Manager	6	23%
	Researcher	2	8%
	Other	4	15%
	Total		26

The next objective was to define what digital and non-digital formats an individual has used or searched for in the past regarding the cataloguing and storage of intangible assets. The respondents indicated the following options: PDF TEXTS; VIDEOS in Google drive, clouds, video, photos, external disk and PC, inventory digital platforms; design programs, excel, document scanning and 3D drawing, magazines, books, films, photos, tape recorder, 3 interviewees were not able to answer and 7 of them mentioned that they have not used any formats.

Regarding the legal framework for cultural heritage (tangible and intangible) in their country, namely Portugal the positive situation can be observed in the responses, 42.3% stating “Yes” and another 42.3% stating “No, but I would like to explore it”, while only 15.4% do not have knowledge about the legal framework in Portugal.

3.2 Digitisation of a ritual and traditional recipe

Most of the organisations do not have a program or policy to digitise cultural collections of intangible heritage. However, they understand an importance to record and preserve their country traditional ritual recipes, 81% answered very important and 19%, important. Moreover, the importance of preserving traditional recipes for ritual dishes stems from the danger of losing their recipes, a danger that is considered real by 84% of respondents.

As for accessibility question, according to them the main accesses to get a ritual recipe in Portugal, is through recipes books, bibliography, local community, witness passage, movies, local restaurants, confraternities, online channels, and social networks. Regarding the criteria to be used when selecting recipes for traditional dishes to be digitised, priority is given by the respondents to the historical and cultural value of the recipe and the desire to preserve it. For the traditional ritual recipe’s digitisation, it is necessary and of key importance for the recipes to be carefully pre-selected, an activity that needs the opinion and support of experts from different domains. According to the opinion of the respondents, when choosing stakeholders to improve the identification of such a list of recipes, they would mainly rely on cultural associations (92%). In the following question, respondents were that should be used to preserve traditional recipes. The possibilities are audio presentations, video presentations, documenting, photography, biographical storytelling and other. The results for the different opinions are similar, highlighting video presentations (26%) and scanning the old recipes (25%) (Fig.1).

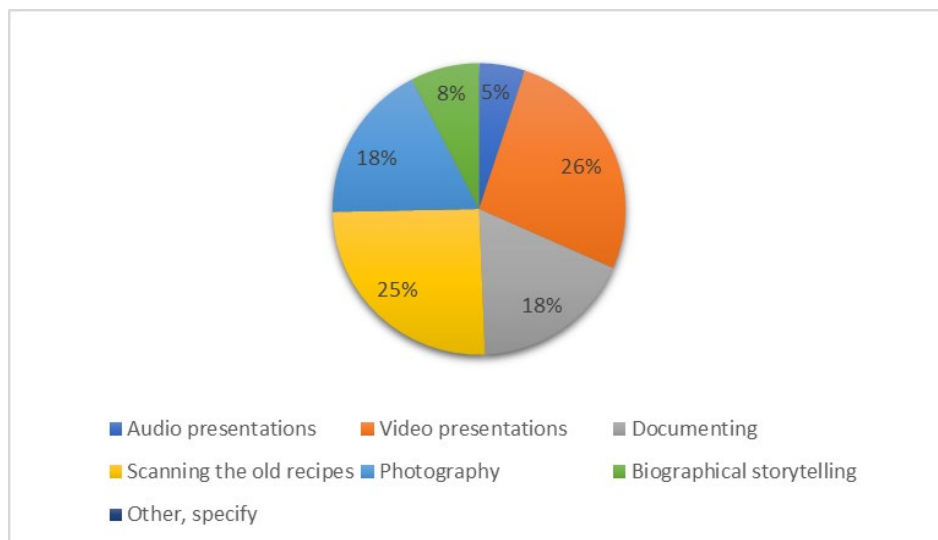


Figure 1: Necessary tools to be used to preserve the recipes of ritual dishes

An important point in the digitisation of documents is the assessment of digitisation costs. The cost of digitising items varies greatly in different organisations, partly because much digitisation related activities are carried out by a third party under contract which may make it difficult for the respondents from the participating organisation to determine the approximate costs estimation.

Despite the respondents are not aware about the costs of the process, it can be stated that they show sensitivity, awareness and conscious regarding the relevance of preservation, which makes it much easier for organisations to build teams able to fulfil the job. If most of participants not having information about can mean that the organisations are in fact not actively working towards the goal of the preservation of the ICH such as gastronomy.

Continuing with a digitisation, the respondents were asked how a digital recipe should look like. As we can see in the figure 2, they consider that a digital recipe should be available as text, image and audio (69%) or as video with subtitles (65%). No one referred image and audio or only text.

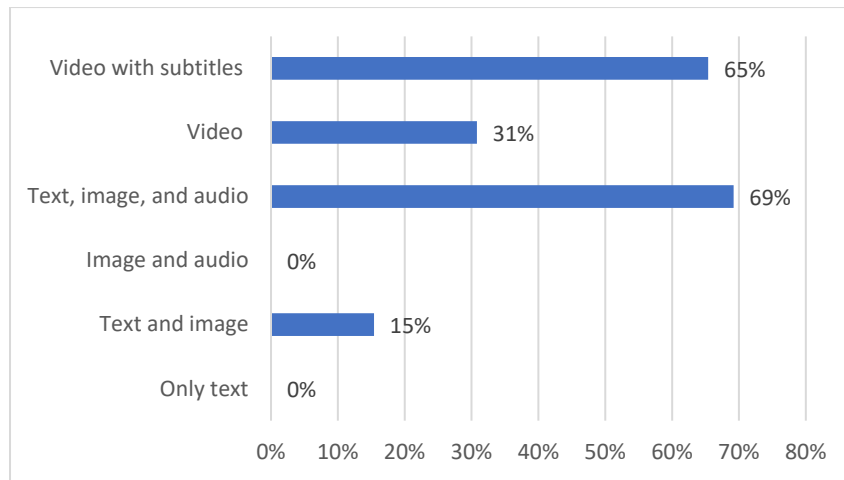


Figure 2: How a digital recipe should look like

The most used format are JPG and PDF, as we can see in the graphic below. Nevertheless, the respondents identified MP4, DOC, and GIF as other type of formats used in their work, being used by more than 40% of the respondents. Regarding the compression methods used, 54% of the respondents referred that they use ZIP compression method. There are 38% that do not know or do not answer to this question. Concerning the basic tools needed of digitising ritual cuisine, the answers varied according to the graphic. Most of the respondents use professional video camera (39%) and mobile phone with camera (37%). There are also 19% that refer the use of simple video camera (Figure 3). The best option for digitizing recipes, according to the data, is the use of a dedicated recipe-management app.

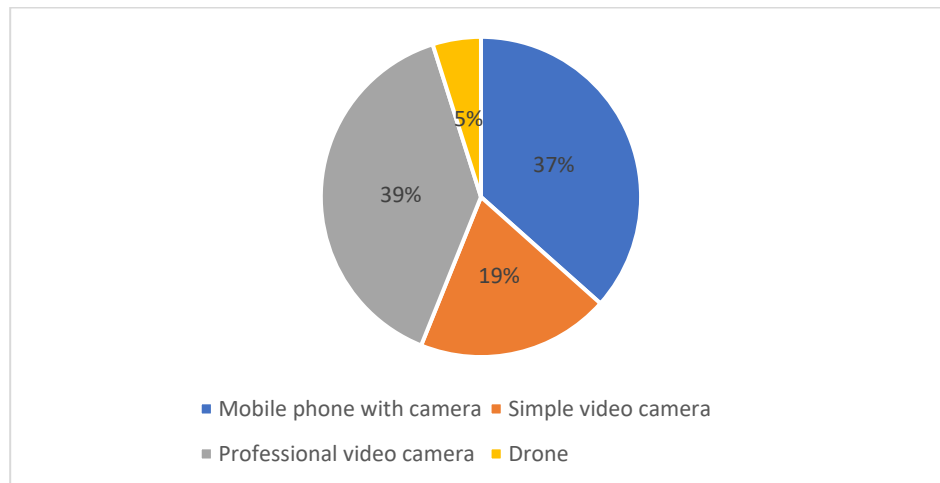


Figure 3: Which option do you consider best for digitising recipes?

The respondents described the sequential steps that digitising a ritual recipe, being first a recipe search and collection, digitising the recipe and introduction of the collected elements in a text file, selection of the products (ingredients) and materials for the recipe elaboration, recording of the cooking process (in a traditional place, and save all the process in a server).

Regarding the question what is the best place to digitise a ritual food recipe, most of the respondents mentioned that is indoor, in restaurants (65.40%), 46.20% referred to outdoor, during local events and only 30% mentioned indoor, in libraries or museums or other cultural places (Figure 4).

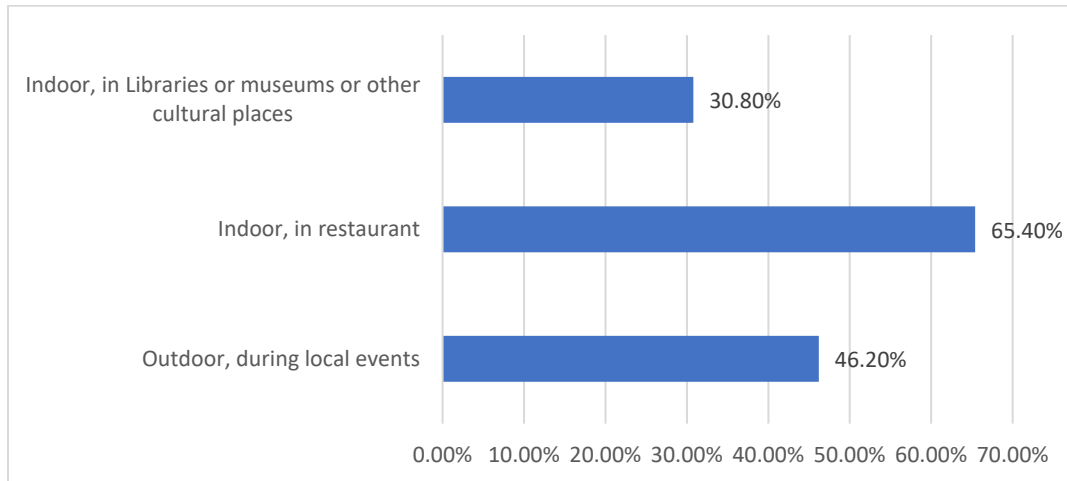


Figure 4: Where do you think you will most likely digitise ritual food recipes?

As for the best platform for digitally displaying the traditional cuisine recipe. The figure below indicates that Facebook and Youtube are the most selected options, following by Instagram, Tik Tok.

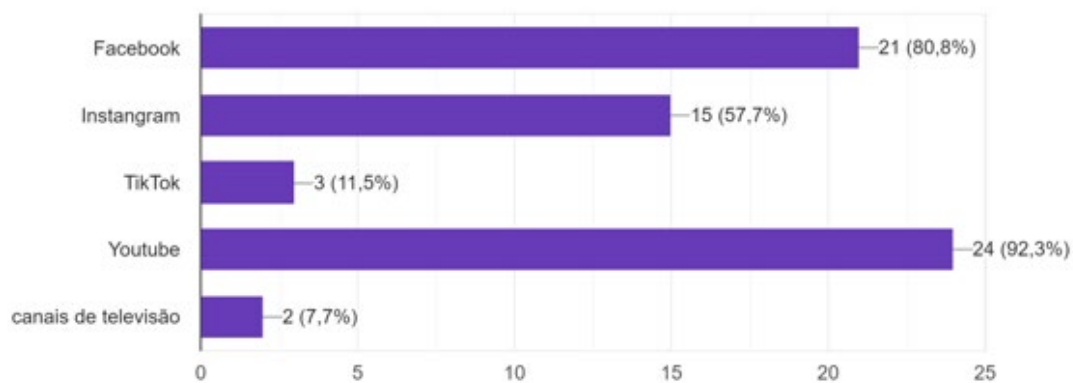


Figure 5: The best platform for digitally displaying the traditional cuisine recipe

The 76.9% of our target group do not aware whether their organisation own copyright in the digitalised form of the documents, only 11.5% replied yes to this question. This result requires organisation to take steps towards increasing awareness of employees about the copyright issues.

Regarding the skills needed to digitise the intangible cultural heritage the respondents referred to competences in video production (88%), skills in digitisation (77%), skills in taking photographs (77%).

Moreover, the residents were questioned about materials needed to make traditional digital kitchen recipes as accessible as possible to audience or visitors. The mentioned options are video recording equipment and related end-editing and editing accessories, multifunctional cultural space, own quality equipment, online platforms, digital tools, scanners, photo, and video cameras. The most important thing is to have human resources available and dissemination through partner networks and web site.

Media and newspapers adequate to inform the public about a database of traditional digital cooking recipes are special magazines and televisions, local newspapers, facebook, local radio, social networks, posters, online platforms, wines magazine, tourist office, TV, Lousada TV, Porto Canal. Organisations could support the dissemination of traditional digital cooking recipes are Turismo de Portugal and eventually gastronomic Brotherhoods, General Directorate of Culture, Route of the Romanesque, Alentejo Tourism, Porto and North Tourism, County public and cultural entities, restaurants, Cultural Associations and Brotherhoods linked to Gastronomy, Social networks, Town hall and restaurants, Gastronomic fraternity, Brotherhoods, Route of the Romanesque / CIM TS / TPNP, ER., Cultural associations, brotherhoods town hall.

4. Conclusions

The results of the present study indicate that overall, participants show awareness on the importance of protecting the intangible cultural heritage of the country and extend the gastronomy patrimony. In this context they recognise the value of working the digitisation of traditional recipes and its promotion. Though, data collected can be seen that 99% of the organisations do not have any program so far regarding the digitisation of ICH. The findings require organisation to document the value and process of preservation of the ICH within their entities. Moreover, they should inform the employees about the capabilities of the organisation. The analysis of the collected information also demonstrates that the level of the respondents' awareness about the price for digitisation is very low. There are also respondents who have answered that they do not know, or they have no information regarding the available equipment for digitisation in their organisation, which can be explained to total ignorance of the process of digitalisation of cultural heritage. Thus, it is not surprising that some of the respondents do not have a clear idea how the digitisation of the ICH should be done, in particular traditional and ritual cuisine.

Taking in consideration that participants that replied to this questionnaire are above 30, they may not be sensibilised to the technology era. However, they are confident on the necessity to preserve and record the traditional recipes and rituals of their country and their answers show sensitivity, consciousness, and discernment on knowing exactly what is needed to build a project. They demonstrated interest in exploring various tools used for digitisation, they have a general idea how a digital representation of a recipe should look like and selected some option as the best to present and promote a specific recipe.

The solutions they demonstrate here demonstrate creativity and assertiveness, as well as being technically savvy enough to lead to marketing campaigns that can make a difference on a global scale. It seems that there is a big generational weight and that organisations should have a big role here, giving their participants education, necessary equipment, and basic tools for digitisation. Therefore, the EURICA projects contribution is highly essential in order to reinforce the value of the intangible cultural heritage such as traditional gastronomy, its promotions among the cultural and ethnographic organisations, involvement different stakeholders from the mentioned organisations, contribute to the enhancement of their skills and competences in digitisation process, which will preserve the traditional European gastronomy in a long-term context. The present methodology can be applied in other countries, striving to contribute to the preservation of ritual cuisine with the support of local stakeholders.

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