



THE AUDIOVISUAL FOOTPRINT OF HERITAGE AT THE UNIVERSITY OF GRANADA: History, Management, and Education

MANUELA GARCÍA LIRIO ¹

¹ University of Malaga, Spain

KEYWORDS

Heritage
Audiovisual
University
Cinema
Exhibition
Memory
Education

ABSTRACT

This article examines the audiovisual footprint of university heritage at the University of Granada. Through movable and immovable property, photography, photogrammetry, cinema, and both material and intangible heritage, the inherited memory of a university with nearly five centuries of history is revealed. This heritage is transformed into contemporary records with the aim of preserving, disseminating, and exhibiting it for present generations. Its history and recovery are narrated through various museographic initiatives designed to enhance its value and facilitate its management through educational practices.

Received: 03/07/2025

Accepted: 01/ 10 / 2025

1. A Click into the Past: Exploring the Audiovisual Legacy of Our Universities

In the age of the information society and digital media, creation and art have become increasingly integrated with technology. This integration serves as a means of generating content, providing platforms for display, and facilitating the distribution and dissemination of audiovisual material as a source of information between museums and academia, within the framework of university heritage.

With the advent of technology in the classroom, the education system itself has undergone a transformation that highlights significant technological advances. During the first decades of the twenty-first century, classroom dynamics relied on visual projection using a slide reel: a small box containing a series of photographic transparencies mounted in plastic frames. These transparencies were projected onto a large screen using a slide projector. Two decades later, this practice is now largely nostalgic, having been replaced by digital presentations that can incorporate both images and sound. Such advances have meant that many of these tools, once employed as educational aids, have become authentic heritage relics treasured by universities.

University audiovisual heritage constitutes a rich and diverse collection of records documenting the academic life, research, and cultural activities of higher education institutions over time. From early graduation films to recordings of pioneering lectures, this heritage provides invaluable testimony to the evolution of thought and society. By preserving and disseminating these materials, universities not only honour their past but also enrich the present and future of research and education.

The University of Granada, heir to a centuries-old academic, historical, and human tradition, translates its audiovisual heritage into the digital memory of the tangible through movable property, photography, photogrammetry, and cinema. Through various initiatives linked to restoration, conservation, and dissemination, museographic projects have been undertaken to enhance the value of this heritage and make it more widely accessible to society.

Restoration, conservation, and dissemination facilitate the development of resources and initiatives such as exhibitions, promoting the cultural development of the institution and strengthening the academy's communication strategies. In essence, the university's heritage reflects the teaching, research, and administrative experience developed by the University of Granada over the past five centuries, although many items have also been contributed through private donations. On this basis, all heritage is organised into different categories or types, which encompass the university's collections and museums.

This work forms part of the ATLAS AV¹ project, which focuses on the audiovisual heritage of the University of Granada. Two areas are taken as reference: first, the physical material that has survived to the present day as evidence of academic use and classroom training; and second, audiovisual material as a means of dissemination, a strategy that many universities have yet to fully implement to showcase their heritage collections.

In sum, audiovisual media have become the digital memory of the tangible world: the most contemporary form of record, in much the same way that a catalogue serves as the documentation for a temporary exhibition once it has concluded.

2. Audiovisual Heritage as a Source of Information Between Museums and Academia

To address the concept of audiovisual heritage, it is necessary first to consider the broader concept of heritage. According to the Royal Spanish Academy, heritage refers to the set of assets belonging to a natural or legal person. In the context of university heritage, this responsibility falls to the university institution itself. University heritage is understood as all movable and immovable property that forms part of the university (García Lirio, 2021, p. 56). Díaz Redondo defines it as the set of tangible and intangible assets linked to higher education institutions, organisations, and systems, as well as to university communities and their social and cultural environment (2012, p. 122).

To refine this concept further, Luis Horta offers the following definition:

¹ ATLAS AV: Audiovisualisation of Art History in Academia and the Museum. Principal Investigators: Iñaki Estela Noriega and Modesta Di Paola. Reference: PID2022-136753OB-I00. Ministry of Science and Innovation.

It is a legacy passed down from generation to generation that has turned the university into a repository of culture. Therefore, the heritage of universities is understood as all tangible and intangible traces of human activity in relation to higher education. It constitutes a source of accumulated wealth directly connected to the academic community of teachers and students, their beliefs, values, achievements, and social and cultural functions, as well as the modes of knowledge transmission and the capacity for innovation (Horta, 2013)

University heritage encompasses as many variants as there are types of items housed in university museums and collections, with audiovisual heritage representing one element of this rich corpus. Edmonson defines audiovisual heritage as encompassing: a) Sound, radio, film, television, video, and other productions that include moving images and/or sound recordings, whether or not they are primarily intended for public dissemination; b) Objects, materials, works, and intangible elements related to audiovisual media from technical, industrial, cultural, historical, or other perspectives, including materials associated with the film, radio, television, and recording industries, such as publications, scripts, photographs, posters, advertising materials, manuscripts, and various creations, including costumes and technical equipment; c) Concepts such as the perpetuation of techniques and environments that have fallen into disuse, associated with the reproduction and presentation of these media (Edmonson, 1998, p.7).

At the international level, and taking the UMAC² database as a reference, notable examples of audiovisual collections include the Royal Melbourne Institute of Technology in Australia, the Audiovisual Archive of the Catholic University of Eichstätt-Ingolstadt in Germany, the Andean Ethnomusicology Centre of the Riva-Agüero Institute in Lima, Peru, and the audiovisual collection of the University of Granada, which will be discussed in greater depth in this study.

World Audiovisual Heritage Day is celebrated annually on 27 October, a date of significance for all institutions committed to commemorating it, such as the National Library of Spain, which marked the 14th Audiovisual Heritage Day in 2024 under the slogan *Invisible Collections: Sound and Audiovisual Archives of Musical Heritage*.

Audiovisual archives narrate the lives of people and cultures across the world. They constitute an invaluable heritage and an affirmation of our collective memory, as well as a significant source of knowledge, reflecting the cultural, social, and linguistic diversity of our communities. They enable us to grow and to better understand the shared world in which we live. Preserving this heritage and ensuring its accessibility to the public and to future generations is a central objective for all institutions dedicated to memory, as well as for society at large (UNESCO).

Although World Audiovisual Heritage Day commemorates the adoption in 1980 by the 21st General Conference of the *Recommendation for the Safeguarding and Preservation of Moving Images*, it also serves as an opportunity to raise public awareness of the need for urgent action and to recognise the importance of audiovisual documents.

However, when this concept is applied to the field examined in this study, it becomes evident that it represents a relatively little-known form of heritage. Organic Law 2/2023 of 22 March on the University System (hereinafter LOSU) does not explicitly mention audiovisual heritage. In Article 21, which concerns university historical, artistic, and cultural heritage and libraries, it stipulates that:

1. Universities shall preserve and protect their historical, artistic, cultural, and documentary heritage in all its forms, in accordance with applicable legislation. To this end, they shall register and catalogue the tangible and intangible assets that comprise it, using scientific criteria.
2. Universities shall publicise this heritage and make it accessible to the public, promoting its display through collections, exhibitions, and museums.
3. Universities shall endeavour to collaborate with one another and with other entities responsible for cultural heritage to better achieve these objectives.
4. Universities shall progressively digitise and make accessible their archives and library collections to democratise access to scientific and cultural knowledge.

² The UMAC platform (International Committee for University Museums and Collections) was established in 2001 with the aim of becoming the global representative body for university museums and collections.

5. Archives, libraries, museums, and other university cultural entities, in the manner determined by each university, shall act as instrumental agents in achieving these objectives within the scope of their competences and in the performance of their functions (Organic Law 2/2023 on the University System, p. 21).

In recent years, the Salamanca Declaration (2008) has emphasised that universities are the primary custodians of the historical, artistic, and cultural heritage of both Spain and Europe. University heritage is rich and complex, encompassing movable and immovable property, archives, libraries, buildings, artistic objects, historic gardens and trees, urban and landscape complexes, and mobile collections. This heritage remains active and directly engages with the teaching, learning, research, and management activities that characterise academic life, thereby promoting its restoration and enhancement. It also contributes to the economic and social dynamics of the environments in which it is situated. Consequently, it was proposed that the Spanish Government incorporate a Plan for the Historical and Cultural Heritage of Universities into the action plans of the Ministry of Culture.

More recently, following the 1st Ibero-American Congress on University Heritage at the University of Seville in April 2024, a framework for reflection and knowledge exchange was established, and the Seville Declaration on University Heritage was presented, although it makes no explicit reference to audiovisual heritage.

Currently, the concept of cultural heritage encompasses a complete value chain, including research and knowledge, protection, conservation and restoration, as well as the exhibition, dissemination, and communication of the tangible and intangible values of movable and immovable cultural property. This is framed within a context that prioritises sustainable development and the improvement of quality of life.

Cultural heritage is regarded as one of the great contemporary assets and as an instrument of social transformation. It is recognised as a key resource for education, science, the appreciation and valorisation of identities, the interpretation of the landscape, and the promotion of socio-cultural and economic development. Its influence on both urban and rural environments positions it centrally and demands responsible management to prevent indiscriminate use and to safeguard its substantive values (Seville Declaration on University Heritage and its Social Function, 2024).

López Yepes (2017) describes the current state of audiovisual heritage in and around Spanish universities, with particular emphasis on the Complutense University of Madrid. The study analyses audiovisual heritage primarily within the context of Spanish university libraries and documentation centres. It examines the role of university audiovisual environments as communication tools within Web 2.0, highlighting the new functions undertaken by audiovisual documentalists. It further proposes the establishment of a multimedia information service as the initial phase in developing an open-access university audiovisual heritage network with an Ibero-American focus.

Spain was a pioneer in hosting one of the most innovative initiatives in this field at the Faculty of Fine Arts of the University of Castilla-La Mancha, in Cuenca, with the inauguration of the International Museum of Electrography (MIDECIANT) in 1990, on the initiative of Professor José Ramón Alcalá. The museum currently houses a collection of more than 1,800 tangible pieces and approximately 80 intangible items of electrographic and digital art.

In this context, the Museum of the University of Navarra (MUN) is also noteworthy. Its origins are linked to the photography collection of José Ortiz Echagüe, a prominent figure in the history of photography in Spain. This visual collection laid the foundations for a major museum project that recently celebrated its tenth anniversary. Although MUN did not open its doors until 2015, the first items that now form part of its collection arrived at the university in the early 1980s, specifically in 1981, one year after the death of José Ortiz Echagüe (AA.VV., 2014, p. 43), who had begun seeking an institution to house his entire photography collection in the 1970s. The collection also included his furniture, personal library, documentation and correspondence related to his photographic work, cameras, and more than 1,100 original photographs, together with over 2,500 negatives (García Lirio, 2022, p. 70).

All of these items have become part of the digital footprint and identity of the institutions that ensure their proper conservation and promote their dissemination.

3. Methodology

This study examines the legacy of audiovisual heritage and the different strategies derived from it within the University of Granada. It focuses on the work of the university's Heritage Area, which operates under the Vice-Rectorate for University Extension and Institutional Relations. The Heritage Area's responsibilities include identifying and cataloguing the university's movable, immovable, and intangible cultural assets; promoting research, understanding, and sustainable development of these elements; ensuring the preservation, conservation, and restoration of the items that form part of the university's heritage; and facilitating their dissemination within both the academic community and society at large. Through these activities, the Heritage Area strengthens institutional identity and promotes awareness of heritage as a living record of history and the values it represents.

The execution of these functions is structured around four lines of action: 1) knowledge and documentation; 2) prevention, conservation, and restoration; 3) recognition and dissemination; and 4) regulatory development, planning, and compliance with applicable legislation relating to the cultural heritage of the University of Granada.

To this end, a qualitative methodology has been adopted, centred on fieldwork, observation, and interviews with heritage staff. To delimit the scope of the study, Table 1 presents a classification of audiovisual heritage, facilitating an examination of two principal areas: the collections and their dissemination. The collections provide insight into the university's movable assets, while the dissemination component highlights six distinct strategies that promote university heritage through diverse audiovisual and outreach initiatives.

Table 1. Classification of audiovisual heritage.

Collections and holdings		Dissemination	
Scientific and technological heritage	Audiovisual		Publications (Technical notebooks)
Audiovisual collection	Audiovisual collections	Heritage buildings	5- Photography in the Contemporary Art Collection
Photography collection	Heritage collections	Exhibitions	8- University library
	Conservation and Restoration	Other	12- The University of Granada Archive

Source: Author's elaboration, 2025.

4. Objectives

The primary objective of this study is to analyse the university's audiovisual heritage as a source of research bridging the museum and academia. This objective is articulated through three lines of action: first, to examine the audiovisual collection owned by the university; second, to analyse audiovisual resources as a means of dissemination; and third, to investigate the various initiatives that have arisen around this form of heritage, including exhibitions, new museum spaces, and related activities.

Secondary objectives include raising awareness of the audiovisual heritage of the University of Granada, emphasising its significance as a source of knowledge and historical memory; analysing the historical evolution of audiovisual production at the university, identifying key milestones and trends; and exploring the educational and research potential offered by this heritage.

Finally, this contribution seeks to address a gap in the literature, as no publication to date has compiled the full scope of the University of Granada's audiovisual heritage, nor has it been documented in the technical notebooks³. This underscores the dynamic nature of this heritage, which continues to grow and evolve.

³ The editorial series *Cuadernos Técnicos del Patrimonio de la Universidad de Granada* was established to provide the Vice-Rectorate for University Extension with publications addressing heritage-related issues in a transversal manner, serving as a vehicle for the dissemination and dialogue of the various collections that make up the university's rich patrimonial assets. The *Cuadernos Técnicos* series, which currently comprises 19 volumes, does not have any dedicated to audiovisual university heritage. However, one volume focuses on photography within the contemporary art collection (No. 5), another on the University Library: Historical Collections and Special Archives (No. 8), and a further volume on the archive of the University of Granada (No. 12).

5. Exploring the Audiovisual Heritage of the University of Granada

This section examines the audiovisual heritage of the University of Granada, organised according to the various collections within its Heritage Area. Although it is not possible to assign a precise date to the establishment of an audiovisual archive at the University, it is likely that the earliest recordings were associated with academic and cultural events, as well as conferences. This is illustrated by the exhibition *La mirada del águila* (*The Eagle's Gaze*, 2016), which, in addition to presenting a retrospective of the evolution of the institution's corporate image, included recordings of several academic events, such as the official opening of the academic year.

It was in this context that the first audiovisual documentary entitled *La otra mirada* (*The Other View*)⁴ was produced, embodying a spirit of renewal and encapsulating the process of adapting the university's emblem and logo to new forms and spaces of communication within an institution with nearly five centuries of history. Featuring a purely audiovisual format and a text-free narrative, the documentary depicts the entire process of this significant institutional renewal, offering images that provide a fresh perspective and bringing the university's history and heritage closer to contemporary spaces of innovation, research, and knowledge (García Roldán, 2017, p. 95).

University cinema also played a fundamental role in the development of the audiovisual heritage, alongside various items of movable property and numerous other initiatives, as will be discussed below.

5.1 Audiovisual Heritage: Definition

The term *heritage* encompasses a range of meanings and interpretations. It is generally understood as the set of assets belonging to a natural or legal person that possess cultural, historical, social, and economic value, often incalculable, which places a corresponding responsibility on their owners to preserve and safeguard them.

The term *audiovisual* refers to the combined use of hearing and sight. According to the *RAE Dictionary*, it is particularly associated with teaching methods that employ acoustic recordings accompanied by visual images.

Before examining the concept of *audiovisual heritage*, it is necessary to consider a specific typological variant of university heritage: that which is preserved and managed by the university itself. In discussions of university heritage, it is essential to take into account the institutional context and the diverse functions that the university, as a higher education institution, continues to perform (Ruiz Torres, 2024, p. 292).

When referring to audiovisual heritage, the focus is essentially on heritage managed through archival systems. Audiovisual archives encompass a variety of models, types, and institutional interests; nevertheless, all such archives share the core functions of collecting, managing, preserving, and providing access to their collections (Edmonson, 1998, p. 13).

Figure 1. Screen shot of video mapping.



Source: Patrimonio UGR, 2018.

⁴ <https://patrimonio.ugr.es/multimedia/exposicion-la-mirada-del-aguila-pasado-y-futuro-de-la-universidad-de-granada-a-traves-de-sus-simbolos/>. Accessed: 28/01/2025

Audiovisual heritage is understood to encompass all categories of moving images, audio and video recordings, documents, and related objects. The audiovisual heritage of humanity comprises documentary collections of this kind, managed and preserved by a range of organisations, institutions, public or private companies, and private collectors worldwide.

Among the movable cultural assets of the University of Granada are collections and archives structured into six categories: anthropological, archaeological, artistic, bibliographic and documentary, natural sciences, and scientific-technological. It is within this final category that the audiovisual collection is situated, among more than twenty classifications.

In commemoration of the European Year of Cultural Heritage in 2018, the University of Granada organised a programme of activities, including the projection of a video mapping (Fig. 1) on the façade of the Faculty of Law, showcasing selected heritage collections. This video mapping constitutes an audiovisual work derived from the university's rich heritage, created to promote a commemorative event through a medium-specific language.

5.2 Audiovisual Collection

The audiovisual collection⁵ comprises more than 100 items related to cinema and photography, ranging from bellows cameras and projection lanterns of the early nineteenth century to televisions, films, and projectors of the twentieth century.

By consulting the Heritage Information System⁶, it is possible to gain an understanding of the collection's contents, at least insofar as they have been catalogued, through 23 items, including projectors, monitors, stereoscopes, films, and cameras.

This collection is housed in the Heritage Reserve Area within the Espacio V Centenario, where a photographic set was also installed as part of the project of the Management and Restoration Centre of the Secretariat of Cultural Assets (Report of the University of Granada, academic year 2022–2023). However, some items are dispersed across various locations within the University of Granada, particularly in the Faculty of Library and Information Science and the Faculty of Philosophy and Arts.

5.3 Photography Collection

The University of Granada's photography collection is preserved in its entirety within the University Archive, comprising more than 10,000 photographs that represent and illustrate diverse aspects of university life. All images, accessible via the Archive's online catalogue, ARCHERO, are described in the computer system in accordance with the ISAD(G) format, specially adapted for photographic collections.

The subject matter is highly varied, encompassing institutional events, university facilities, sporting activities, and even scenes relating to primary and secondary schools, which were, for a considerable period, under the University's jurisdiction.

*Technical Heritage Notebook 5*⁷ was devoted to photography within the contemporary art collection. The core of this collection comprises works primarily donated by artists and those acquired through exhibitions and awards, including the photography category of the Alonso Cano Artistic Creation Awards and the Federico Mayor Zaragoza Awards organised by the University of Granada. In addition, other collections, referred to as folders or projects, complement the core holdings and encompass extensive groups of monographic works on a range of themes.

5.4 University Film Club

The Film and Audiovisual Area of the University of Granada operates under the Madraza Centre for Contemporary Culture. This area has played a significant role within the field of culture and university outreach.

Its origins date back to 1949, when a group of students and lecturers, passionate about the seventh art, decided to create a space to share their love of film and promote high-quality cinema. In its early

⁵ <https://patrimonio.ugr.es/fondo-coleccion/coleccion-audiovisual/>. Accessed 28/01/2025.

⁶ Objects | UGR Information System. Accessed: 21/12/2024.

⁷ <https://patrimonio.ugr.es/publicacion/fotografia-en-la-coleccion-de-arte-contemporaneo-de-la-universidad-de-granada/> Accessed: 26/01/2025

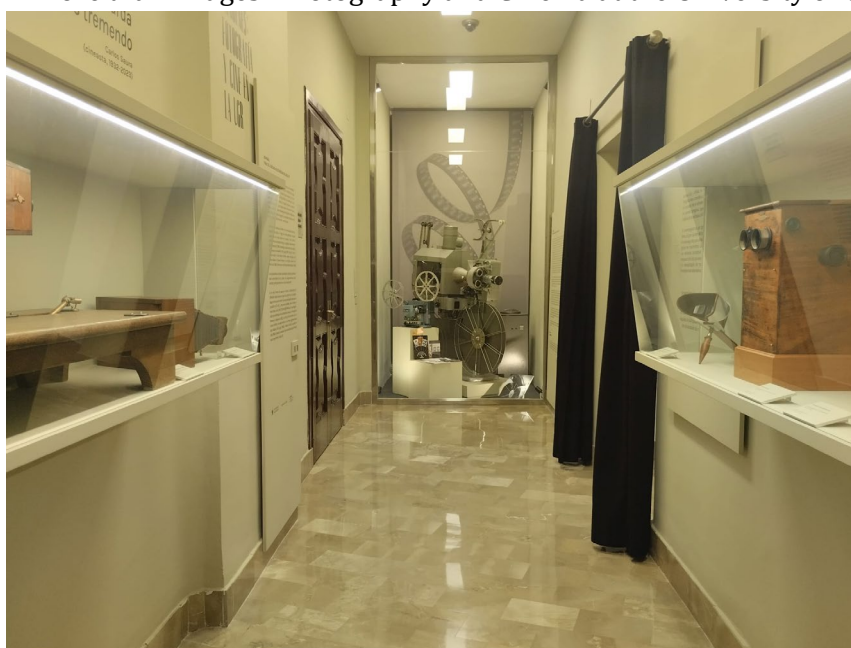
years, the *Cine Club de Granada*, as it was then called, met in small venues and screened films of diverse genres and origins. These screenings soon became true cultural events that encouraged debate and film analysis.

Over the years, the University Film Club has grown steadily, becoming a cultural landmark in Granada. It has organised numerous film cycles, retrospectives, and tributes to directors and actors, and has taken part in national and international film festivals. In addition to its screenings, the Film Club has organised film workshops, training courses, meetings with filmmakers, and other activities related to cinema.

In recent years, the club has adapted to new technologies by incorporating digital projection into its activities. Today, it remains a cultural reference point and a meeting place for film enthusiasts. Its programmes cater to a wide and diverse audience, encompassing everything from classic cinema to the latest developments in independent film.

Since the announcement that the Goya Awards of the Spanish Film Academy would be held in Granada, a range of activities has been designed with an educational, outreach, and promotional focus, connecting culture, cinema, and the university's heritage.

Figure 2. More than Images: Photography and Cinema at the University of Granada.



Source: Author's elaboration, 2025.

To commemorate the seventy-fifth anniversary of the first session of the Granada Film Club, on 2 February 2024 the University of Granada inaugurated an exhibition space in the Sala Máxima of the Espacio V Centenario (Fig. 2). The exhibition offers a concise overview of the Film Club's history, featuring the old 35 mm and 16 mm projectors used from the 1970s until the end of the 2014–2015 academic year, when the club transitioned to digital format, as well as editing and winding tables, and the catalogues employed for decades to hire films.

An additional area is dedicated to objects belonging to the University's audiovisual heritage and associated with photography and image projection, including stereoscopes, epidiascopes, bellows cameras, and projection lanterns dating from the late nineteenth century to the 1930s.

The opening event was attended by the actress and director Lone Fleming, widow of filmmaker Eugenio Martín, founder of the Granada Film Club and the current UGR University Film Club.

5.5 Audiovisual Collections: Dissemination.

Currently, cultural dissemination and mediation programmes employ audiovisual media as a strategy to convey a wide range of messages concerning the content of their activities and experiences to the public. These moving-image narratives offer a novel perspective on the various discourses and artefacts within the field of art and culture (García Roldán, 2017, p. 91).

The global dissemination of the University of Granada's heritage represents one of its principal challenges. To address this, the University employs a variety of tools. These include publications, such

as the *Technical Heritage Notebooks* and numerous exhibition catalogues; the Audiovisual Collections, which comprise the Audiovisual Collection of Heritage Buildings of the University of Granada; the various Heritage Collections; and activities related to Conservation and Restoration. In addition, the University has developed the Virtual Portal of the Heritage of Andalusian Universities as part of the Atalaya Project, coordinated by the University of Granada, and provides information on the many exhibitions dedicated to heritage, organised with the participation of the Secretariat of Cultural Assets, the Secretariat of Conservation and Restoration, and the Secretariat of Immovable Heritage.

The audiovisual section⁸ is organised into six categories: audiovisual collections, heritage collections, conservation and restoration, heritage buildings, exhibitions, and others.

These audiovisual collections serve primarily as a visual record or archive of materials produced for posterity, particularly ephemeral content such as exhibitions. It is a young, dynamic collection that continues to evolve and expand, with origins dating back to 2018. Just as a catalogue remains after the closure of a temporary exhibition, the audiovisual record persists as reproducible material when a heritage event is promoted.

The audiovisual collections section includes three documentaries corresponding to specific exhibitions: *Altiplano, historia de un paisaje* (*Altiplano, History of a Landscape*); *Musal, museo de la salud* (*Musal, Health Museum*); and *Habitantes, la cara más humana del Hospital Real* (*Inhabitants, The Most Human Face of the Royal Hospital*).

The Heritage Collections comprise twenty-four multimedia files that primarily relate to the featured pieces⁹, as well as other notable items such as the María Zambrano Pharmacy, the restoration of the celestial globe, and various video mappings. These audiovisual resources, which can now be regarded as multimedia outputs, were recorded to form part of the museographic design of each piece, enriching and complementing the objects on display with a narrative that serves as an invitation to explore the heritage collections.

The Conservation and Restoration category encompasses twelve activities associated with various restoration interventions, including the restoration of the stained-glass windows of the Colegio Máximo de Cartuja, the restoration of the fountain in the Botanical Garden, and the inauguration of the Centre for the Management and Restoration of Cultural Heritage.

The Heritage Buildings category comprises fifty-six documentaries analysing aspects of the University of Granada's real estate. Over the years, videos have been produced in which institutional specialists present these spaces, including buildings of historical, artistic, and monumental significance, archaeological sites, and notable examples of contemporary architecture. Recently, in commemoration of the International Day of Persons with Disabilities, this collection was updated with the addition of subtitles to ensure accessibility for individuals with hearing impairments and to facilitate understanding for those with limited proficiency in Spanish.

The Exhibitions category includes more than sixty documentaries related to exhibition projects, installations, and openings. This section dates back to 2017, coinciding with the commencement of the governing team led by Rector Pilar Aranda Ramírez. A recent development in this category is the inclusion of not only documentaries produced by the University itself but also videos produced by the external press, such as the broadcast of the tribute to Francisco Fernández in Torreblascopedro.

The Others category includes documentaries related to activities such as Cartuja Kids and Music in the University's Heritage Courtyards, that is, outreach initiatives that do not fall within the previous categories.

⁸ <https://patrimonio.ugr.es/difusion/colecciones-audiovisuales/?tipo=colecciones-audiovisuales>. Accessed: 28/01/2025

⁹ The featured piece is a window into the collections of the University of Granada. Located in the hallway of the Royal Hospital, it exhibits one or more pieces on a semi-permanent basis that refer to one of the more than thirty heritage collections owned by the University. The museographic design of this exhibition resource is complemented by an audiovisual presentation that aims to contextualise the piece.

Figure 3. Faculty of Fine Arts in Audiovisual Collection



Source: Patrimonio UGR, 2025.

In summary, all the sections described above are hosted on the YouTube channel UGR Media¹⁰, which contains sixty-five playlists, including Patrimonio UGR with 128 videos. The scope of the University's audiovisual heritage thus extends beyond heritage initiatives. Comparable content is available on other channels, such as the La Madraza Contemporary Culture Centre, with 125 videos; the University Film Club, with 40 videos; the Culture Channel, with 88 videos; and Cultural Events, with 12 videos.

The UGR Media channel was established on 2 October 2013 and currently has 20,000 subscribers, who have collectively viewed the 1,924 videos across these playlists a total of 3,882,932 times.

5.6. Soundscape V Centenary

To commemorate its 500th anniversary, the University of Granada is launching *Horizonte Sonoro V Centenario* (500th Anniversary Soundscape), a project designed to create transmedia content that disseminates the history of the University and the individuals who have shaped it over five centuries through innovative, sound-focused formats.

This project commenced in May 2024 with the broadcast of *Universitaria. Celebrating Women at the University*, an audio documentary series exploring the role of women in Spanish university education. The narrative is delivered in the first person through *Memoria*, the protagonist of the series, who weaves together the stories of researchers¹¹ who, from the present, give voice to the women largely forgotten by history, the women who have shaped the University of Granada over the past five centuries. Across five episodes, *Beyond the Pioneers*, *Opening Doors*, *Daring to Know*, *Losing Everything Conquered*, and *Celebrating the Women of the University*, the series narrates stories, experiences, and life histories that now form part of the University's human heritage.

Memoria is a character created to challenge traditional narrative forms in the broadest sense. She seeks to do justice by including in this incomplete history the vast majority of women without whom the so-called pioneers of higher education would never have existed.

¹⁰ <https://www.youtube.com/@UGRmedia>

¹¹ Some of the most prominent academic feminists at the University of Granada will participate in this series, including Pilar Ballarín Domingo, Cándida Martínez López and Marga Sánchez Romero. Also featured will be voices that, in one way or another, have made history through their lifelong efforts: Rector Pilar Aranda Ramírez, Professor of International Law Mercedes Moya Escudero, and writer and biographer specialising in the Civil War and the Republic, Antonina Rodrigo.

Figure 4. Habitantes Exhibition. The Most Human face of the Royal Hospital.



Source: Author's elaboration, 2025.

Another initiative developed within the framework of *Horizonte Sonoro* is *Sound Map: What Does Cutting-Edge Science Sound Like?*, which focuses on the daily work of researchers and highlights the University as an undisputed international benchmark. The project builds on the temporary exhibition *Habitantes: The Most Human Face of the Royal Hospital*. It is a transmedia exhibition designed for audiences of all ages. According to its curator, Clara Peñalver, it offers a sensory and intimate experience that is profound and mysterious, yet playful and educational. The installation is conceived to bring visitors' senses, and with them their knowledge, closer to one of the most remarkable aspects of the University of Granada's immaterial heritage: the essence of the human being. The exhibition invites visitors to explore the complex history of those who inhabited the spaces of one of the city's most emblematic buildings, the Royal Hospital, now the headquarters of the Rectorate of the University of Granada, which has witnessed more than five centuries of social and cultural life.

6. Results, Management, and Education

Having examined the audiovisual heritage from multiple perspectives, platforms, initiatives, and projects, it can be concluded that the audiovisual heritage of the University of Granada constitutes a rich repository reflecting the history, science, and culture of this centuries-old institution. This heritage, comprising audiovisual documents of various types, films, photographs, videos, and sound recordings, represents an invaluable legacy for research, teaching, and the dissemination of knowledge.

One of the principal findings is the close relationship between audiovisual heritage and education at various levels. As a research resource, audiovisual documents serve as primary sources for investigations in diverse fields, including the history of the University, the development of science and technology, and the study of culture and society.

In the context of teaching, audiovisual material enriches the learning experience across disciplines. Historical films can illustrate past events, videos of scientific experiments can elucidate complex concepts, and sound recordings can support the study of music or language.

Audiovisual heritage also plays a vital role in the dissemination of knowledge. Through exhibitions, screenings, publications, and other events, the University makes its heritage accessible to society, fostering engagement with science and culture. Examples include audiovisual projects documenting architectural heritage, such as *Arte en movimiento (Art in Motion)*, which establishes a dialogue between heritage spaces and contemporary artistic creation, and initiatives that communicate scientific research, such as *Health from an Audiovisual Perspective*, presenting advances in cancer research. Additionally, the University's educational programme, *EducaUGR*, offers activities for schoolchildren and young people that use the University's heritage as a teaching resource.

In summary, the audiovisual heritage of the University of Granada constitutes a valuable resource for education at all levels, enabling research, teaching, and the dissemination of knowledge in innovative and engaging ways. This heritage not only enriches the educational experience of students but also promotes scientific and humanistic culture within society.

7. Conclusions

After analysing all the resources, the following conclusions can be drawn:

The University's audiovisual heritage is not isolated but forms synergies with other scientific and cultural disciplines, including publications and exhibitions. For example, the documentary project *Horizonte Sonoro* is linked to the exhibition *Habitantes: las caras más humanas del Hospital Real* (*Inhabitants: The Most Human Faces of the Royal Hospital*) and the publication *Cruzando fronteras: mujeres en la Universidad de Granada, 1900–1936* (*Crossing Borders: Women at the University of Granada, 1900–1936*).

Audiovisual heritage constitutes intangible heritage and has become the fastest-growing category in recent years, documenting events, activities, exhibitions, and presentations that revolve around university cultural life and, in particular, its heritage. It can be understood as a repository in which all material produced and generated from the University's heritage is stored and compiled.

In summary, audiovisual heritage has become a fundamental tool not only for understanding and appreciating the past but also for creating a record of contemporary activities. It enables the reconstruction of history and facilitates an understanding of the changes the University has undergone over time. It contributes to the dissemination of knowledge, promotes cultural heritage, and preserves memory, ensuring the conservation of unique and irreplaceable testimonies for future generations.

At present, the University of Granada possesses a valuable audiovisual heritage spanning a wide range of topics and formats. This material is distributed across various archives and departments, which presents challenges for access and preservation, despite its availability through digital resources.

The preservation of audiovisual heritage remains a constant challenge due to the fragility of the media and the rapid obsolescence of technologies. The University of Granada, like other institutions, is actively engaged in the digitisation and preservation of its audiovisual collections.

The dissemination of audiovisual heritage is essential for highlighting this legacy and making it accessible to both the University community and the general public. The University of Granada regularly organises screenings, exhibitions, and activities related to its audiovisual heritage.

The future of audiovisual heritage presents both opportunities and challenges. Digitisation and the development of online platforms will facilitate broader access to these materials. In addition, artificial intelligence and machine learning have the potential to serve as valuable tools for the management, conservation, and analysis of audiovisual collections.

8. Acknowledgements

This text was produced within the framework of the R&D project *ATLAS: Audiovisualisation of Art History in Academia and Museums* (PID2022-136753OB-100) at the Complutense University of Madrid, funded by the Ministry of Science, Innovation and Universities. Principal investigators: Ignacio Estella Noriega and Modesta Di Paola.

References

- AA.VV. (2014) *Museo de la Universidad de Navarra. Idea*. Pamplona: Trama.
- Aliaga Cárceles, J.J y Cánovas Belchí, J. (eds.) (2023) *Arte y patrimonio en el audiovisual*. Madrid: Silex
- Declaración de Salamanca sobre el Patrimonio Histórico Cultural de las Universidades. [http://umac.icom.museum/wp-content/uploads/2017/05/declaracion SALAMANCApatrimonio 2008.pdf](http://umac.icom.museum/wp-content/uploads/2017/05/declaracion_SALAMANCApatrimonio_2008.pdf)
- Declaración de Sevilla sobre el patrimonio universitario y su función social. <https://cicus.us.es/wp-content/uploads/2024/05/Declaracion-Patrimonio-Universitario-Castellano.pdf>
- Díaz Redondo, J. (2012) Patrimonio universitario, patrimonio virtual. *Educación y futuro* (27). 121-137.
- Edmonson, R. (1998) *Una Filosofía de los Archivos Audiovisuales*. París: Unesco.
- García Lirio, M. (2021) *Museos y colecciones universitarias de arte en el ámbito iberoamericano*. Tesis Doctoral. Universidad de Granada.
- García Lirio, M. (2022) *Museos y colecciones universitarias de arte en España y Latinoamérica*. Granada: Universidad de Granada.
- García Roldán, Á. (2017) Imagen para la nueva Mirada de la Universidad. *La Mirada del águila: pasado y futuro de la Universidad de Granada a través de sus símbolos*. Granada: Universidad de Granada. Pp. 91-96
- Horta, L. (2013) Patrimonio universitario. La pertinencia de la memoria. Columna de opinión de la Universidad de Chile. <https://uchile.cl/noticias/97438/patrimonio-universitario-la-pertinencia-de-la-memoria>
- Huerta, R. y Domínguez, R. (2018). Educación artística para fomentar la investigación en cine y audiovisuales. *EARL. Educación artística. Revista de investigación*, 9, 10-22.
- Iañez Ortega, M. (2014) *Musealización y puesta en valor del patrimonio cinematográfico*. Tesis Doctoral. Universidad de Granada.
- Iañez Ortega, M. (2024) *La conservación del patrimonio cinematográfico en los museos*. Gijón: Trea.
- Kaiser Moro, A. (2023) *Comunicación y difusión transmedial del patrimonio cultural y artístico*. Tesis Doctoral. Universidad de Granada.
- Ley Orgánica 2/2023 de 22 de marzo, del Sistema Universitario. <https://www.boe.es/buscar/act.php?id=BOE-A-2023-7500>
- López Yepes, A. (2017) Patrimonio audiovisual universitario: un servicio de información digital para su gestión documental. En: Sierra, J. y Cadaval, M. (Eds.) *En el punto de mira. Investigaciones sobre comunicación en la era digital*. Madrid: McGraw Hill.
- López Yepes, A. (2024) Audiovisual en línea en la Universidad española: bibliotecas y servicios especializados. *Icono* 14. Vol. 12, Nº 2. 338-361.
- Marcos Recio, J.C (Coord) (2013) *Gestión del patrimonio audiovisual en medios de comunicación*. Madrid: Síntesis.
- Marfil Carmona, R. (2021) (Coord.) *Historia, arte y patrimonio cultural: Estudios, propuestas, experiencias educativas y debates desde la perspectiva interdisciplinar de las humanidades en la era digital*. Dykinson.
- Monasterio Morales, J.E. (2005) La preservación del patrimonio audiovisual: funciones de la filmoteca. *PH. Boletín del Instituto Andaluz del Patrimonio Histórico*. Nº 56. 60-69.
- Rivera Careaga, M.A. (2021) Patrimonio audiovisual: una experiencia formativa para proyectos locales en Chile. *Revista en Estudios y Educación REXE*. 20 (43) 401-413.
- Ruiz Torres, D. (2024) Patrimonio universitario como eje cultural de las ciudades del siglo XXI: mediación, difusión y tecnologías digitales como paradigmas de actuación y buenas prácticas. *PH. Boletín del Instituto Andaluz del Patrimonio Histórico*. Nº 113. DOI: <https://doi.org/10.33349/2024.113.5730>
- UNESCO. Día Mundial del patrimonio audiovisual <https://www.unesco.org/es/days/audiovisual-heritage#:~:text=El%20D%C3%ADa%20Mundial%20del%20Patrimonio,de%20las%20Im%C3%A1genes%20en%20Movimiento>