

LANDSCAPE AWARD OF THE COUNCIL OF EUROPE

THE LANDSCAPE OF BOLONIA COVE. TARIFA, CÁDIZ (SPAIN)

Research, planning and intervention



I. STATE CONCERNED AND APPLICANT

1. State

Spain

Represented by

Ms. Carmen Caro
(Coordinator of National Plans for Cultural Heritage)

Address:

The Cultural Heritage Institute of Spain
C/. Pintor El Greco, 4. 28040 Madrid

Telephone:

Tel. (+34) 915504430

Email:

carmen.caro@cultura.gob.es

2. Applicant
*Name of the local,
regional authority(ies)
or NGO(s)*

Andalusian Historical Heritage Institute of the Department
of Culture of the Local Government of Andalusia
Camino de los Descubrimientos s/n 41092 (Seville)

Represented by

Mr. Lorenzo Pérez del Campo (Director)

Address:

Andalusian Historical Heritage Institute of the
Department of Culture of the Local Government of
Andalusia
Camino de los Descubrimientos s/n 41092 (Seville)

Telephone:

Tel. (+34) 955 03 70 03

Email:

Director.iaph@juntadeandalucia.es

II. PRESENTATION OF THE PROJECT

3. Name of the Project

The landscape of Bolonia Cove.
Research, planning and intervention.

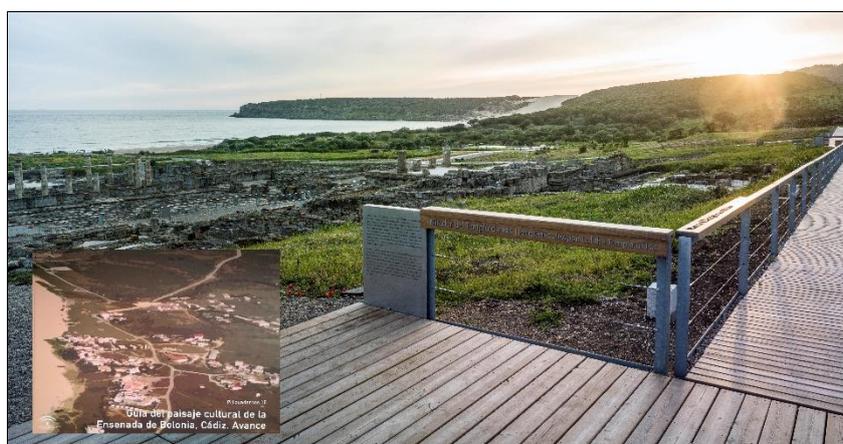
4. Location of the Project

Tarifa, Cadiz. Spain.

5. Summary of the Project (10-12 lines)

With the aim determination of adhering to the provisions of the European Convention on the Protection of Landscapes, a series of actions have been undertaken in Bolonia Cove that have integrated the natural and cultural heritage into itineraries that order its registration and experience as a cultural landscape. Through the intervention project, we have recognised the complex and relational nature of the landscape which, viewed as a process, requires the participation of the observer. Moreover, access conditions and perceptions have been improved, with new mediums provided for the interpretation. This project forms part of a greater strategy which has given clarification on how to intervene in line with the scale and qualities of Bolonia Cove's landscape and surroundings. It ranges from the analysis, diagnosis and organisational process, including the planning, to the construction project that defines the intervention. In any case, the forms of participation and the intense interinstitutional cooperation that have given support to the action are highlighted.

6. Photo representing the Project (high definition – JPEG 350 dpi) and name of the author of the photo please. Author of the photo: Jesús Granada



7. Website of the Project (if exists)

https://repositorio.iaph.es/bitstream/11532/326229/1/Guia_del_Paisaje_Cultural_de_la_Ensenada.pdf

III. CONTENT OF THE PROJECT

8. **Start of the Project** month year
The project must have been completed at least three years previously

9. **Partners**
- Andalusian Historical Heritage Institute of the Department of Culture of the Local Government of Andalusia.

10. **Financing bodies**
- Ministry of Education, Culture and Sport, through the Sub-Directorate General of the Cultural Heritage Institute of Spain (IPCE). The action, co-financed by the Ministry of the Environment with 1% cultural, is part of the National Landscape Plan Cultural development by the IPCE.

11. Central aims of the Project

Objectives of the framework project:

- I. To raise awareness of the cultural and territorial heritage of the people of Bolonia and its surroundings, while also acknowledging their ways of doing things, and the way they think and feel about their landscape.
- II. To bring together the natural and cultural heritage into a privileged and strategically-placed environment in geopolitical terms and to encourage, for that purpose, collaboration between the institutions responsible for its management.
- III. To move away from the concept of heritage as a specific purpose (also foreign and therefore remote) and address the difficulty of acting on different scales in a scenario in which various situations converge, assuming their changing reality.

Overall objectives of the intervention project:

- A. To improve the cultural interpretation of the landscape of the cove.
- B. To favour public enjoyment and improve the landscape experience.
- C. To enhance the landscape's identity as a resource for sustainable development.

Specific objectives of the action project

1. To improve spatial relations between Baelo Claudia and the sea.
2. To improve cultural reading and interpretation of the Roman city of Baelo Claudia.
3. Conditioning for the visit and improvement of access to Baelo Claudia.
4. To improve spatial relations between the Baelo Claudia site and its surrounding environment.
5. To enhance the cultural itinerary of the port of Bolonia - anthropomorphic tombs of Betis.
6. Put a value on the necropolis of Los Algarbes.

12. Outcome

The planning

The project framework for intervention into the cultural landscape of Bolonia Cove and its environment is a long drawn-out process, crowned with the publication of the *Guide to the Cultural Landscape of Bolonia Cove*, in which sustainable planning set out the guidelines and strategies for the intervention. The action includes the management of a territory where different sectoral administrations are involved, with the complexity that this means not only in the process, but in the conceptual considerations. In parallel, we can say that participation has been the main feature of the project over its entire route, always validated by the social agents involved.

Thus, the rationale for the project should be based on three themes or stages of the process that led to the intervention subject of this presentation. These themes are briefly described below:

- I. The planning of the landscape, the *Guide* and the initial situation: to elucidate what was imagined by others in the past, at different times and with different objectives.
- I. The social perception of the landscape: how society, from different viewpoints, has conceived and sees Bolonia as a living space and how it was and is seen in the need to imagine how to combine the changing reality of the cove and its heritage and non-heritage resources.
- II. The intervention project: how to envisage a new reality and project it onto a space in a given time, and for that space to also form into an area that stirs the imagination.

Undoubtedly, current knowledge of the richness of sensory textures, social identities, depths of time and many other material and intangible aspects would not be possible without the prior existence of lengthy and extensive teamwork with the calibre of the *Landscape guide*. This *Guide* was not designed as a document exclusively for analysis and diagnosis, rather it was opted for design proposals to maintain the values of the place and enable the development of initiatives to improve the quality of life of its inhabitants. Arising from this are the framework project objectives which will subsequently help us explain the whole intervention.

In order to “overcome the concept of heritage as a specific purpose (also foreign and therefore remote) and address the difficulty of acting on different scales in a scenario in which the various heritage realities converge”, it was decided that the cultural itineraries and the architectural elements of Baelo Claudia (as a focal point of cultural attraction) should comply with the support and liaison role. A set of itineraries was drawn up which currently allow us to organise the reading of the territory through routes which, as a critical and creative tool, include the heritage features and make use of perception as an added cultural value. A response was also given to the demand for social use of heritage that is beginning to be perceived as an organisation.

For the purpose of “Stimulating awareness of the cultural and territorial heritage of the people of Bolonia and its environment, while also acknowledging their ways of doing things, and the way they think and feel about their own landscape”, these routes to and from Baelo Claudia, guide our curiosity along a path which reveals the diversity of the territory and landscapes which Bolonia Cove and its surroundings provide. Inland, from the mountain

ranges, we are able to see the Strait and the foothills of the Atlas of Morocco, almost “at your fingertips”. Two continents and two interrelated and separate cultures over the course of centuries. Two marine worlds: the Atlantic Ocean and the Mediterranean Sea, which indicate what was for millennia the gateway to the east or west, depending on how you look at it. From the beach and coastline, the mountains, with their unique and beautiful geomorphology are cognizant of another way of life dissociated from the sea’s resources. Both looks are necessary if you wish to understand the lives of the people living in Bolonia, as well as those of their ancestors.



Map: Ensenada’s Cultural Itineraries

In order to “bring together the natural and cultural heritage into a privileged and strategically-placed environment in geopolitical terms and to encourage, for that purpose, collaboration between the institutions responsible for its management”, as well as to stimulate the perception of both heritages and their complementarity, as we showed in the previous paragraph, it was opted to link up elements of the heritage using the itinerary, which present the three-fold quality of their territorial location and views of the landscape, an acceptable state of conservation and additional interest, and a greater reception capacity (of the site itself) without generating negative repercussions on the natural environment. So that the itineraries don’t just lead to heritage resources, but are recognised in their natural surroundings and in the complexity of the geopolitical enclave of the cove (e.g.: views towards Los Alcornocales Natural Park from the anthropomorphic tombs of Betis and views towards the El Estrecho from the necropolis of los Algarbes).

The action project

To comply with these objectives, the project establishes a system of icons associated with the actions, cover/guide/protect/enjoy/imagine (details in the attached document), applied to a series of objects placed in the support territory, defining and qualifying architectural spaces so that the relationships emerging from them and from human experience build the proposal: a new layer of interpretation that symbolically and physically transforms the space through the action of the observer. In order for the proposal to standardise the intervention through the actions associated with the objects that enable the demands for use of the

space to be resolved, while providing informative content that complements the reading of the landscape. Four action groups were executed:

Action 1: Cultural itinerary Baelo Claudia / Punta Camarinal.

Action 2: Adaptation of the archaeological site to the new museum project.

Action 3: Cultural itinerary of the port of Bolonia/anthropomorphic tombs of Betis.

Action 4: Cultural itinerary necropolis of Los Algarbes/Punta Paloma.

The implementation of a language based on the serigraphy was also proposed, as an update of traces and imprints, both natural and anthropogenic, that are produced in this place. To this end, the project implementation uses materials belonging to our present time as well as natural stone, wood, steel and prefabricated concrete.

The project is understood, ultimately, as an exercise in the transfer of knowledge: the task has consisted of providing the support whereby reciprocal relationships belonging to contemporaneity can take place, where the objects of the past play a fundamental role in building the present and the future. The panels attached include photographs of each action, with the aim of making them clearly comprehensible.

Action 1

Complies with specific objective 1, *Improve the spatial relationship between Baelo Claudia and the sea*, through: 1) creation of accessible itinerary on the coastline of the archaeological site of Baelo Claudia; 2) improvement of the access infrastructures to the beach; 3) improvement of the access infrastructures to the Bolonia Dunes; and 4) provision of a new enclosure on the coastline of the archaeological site of Baelo Claudia.

Complies with the specific objective 4, *To improve the spatial relationships between the Baelo Claudia site and its environment*, through: 1) provision of new enclosures and boundaries; and 2) adaptation of accesses.

In order to *Improve the spatial relations between Baelo Claudia and the sea*, we are looking for new exchanges of views, from the interior to the beach and from the beach to the interior of the site, which brings us to propose the creation of an intermediate space: a new boundary that is opened up in order to construct a route whose layout underlies the orthogonal geometry of the cardoons and decumanus of the Roman urban structure, breaking the direction of the line of the beach to generate places to stay; superb platforms for viewing the landscape of the cove. In this way, the city is made visible from the sea, extending the shade of the cardoons onto the shore.

To *Improve the spatial relations between the site of Baelo Claudia and its environment*, we undertake to replace the existing enclosure and gates, developing two basic types within the same constructive language (enclosure with mesh and enclosure with wire) that redefine the traditional fencing of the cove. Replacement of the site enclosure around its whole perimeter improves its relations with the coastal strip and the natural environment in which the site is located, allowing greater visual permeability.

Action 2

Complies with the specific objective 2. *To improve the reading and cultural interpretation of the Roman city of Baelo Claudia*, through: 1) restoration of the urban layout; 2) definition of

a new material vocabulary in the treatment of archaeological borders and areas; and 3) new museology and museography.

Streets and archaeological areas are defined, incorporating in a same element the protection/demarcation of the archaeological remains and their signposting. New areas of residence are drawn up at strategic points of the site, such as observation platforms which structure the tour route and clarify the findings between the Roman urban routes and the additional routes provided in the project. These include new paving and the urban furniture required for public use of the site: benches and seats, preferably placed in shaded areas with bins and water fountains.

The implementation of the project was an opportunity to update the keynote presentation of the site (museological content and museographic supports) in line with development at the visitor reception centre (museum). This discourse is reinforced with the definition of a language code in the treatment of archaeological areas and routes which will be applicable, in the future, to areas of the site still not excavated and not subject to this intervention. This language extends to all workings in the cove.

Action 3

Complies with objective 5, *Enhance the cultural itinerary of the port of Bolonia-anthropomorphic tombs of Betis*, through: 1) the creation of lookout points and rest areas; and 2) new museology and museography.

The cultural itinerary of the port of Bolonia-anthropomorphic tombs of Betis-Betijuelo relies on the secondary road that gives access to these settlements. The elements proposed are primarily located on the pasture land of Betis, on the site of the anthropomorphic tombs and at those rest points considered of interest along the route, either due to their scenic value or their proximity to any element of cultural or natural heritage in the cove.

Action 4

Complies with objective 6, *Enhance the necropolis of Los Algarbes*, through: 1) provision of new enclosures and boundaries; 2) adaptation of accesses; 3) creation of lookout points and rest areas; and 4) new museology and museography.

The work undertaken in this action is focussed on putting a value on the necropolis of Los Algarbes, one of the main archaeological sites in Andalusia, through the creation of a cultural itinerary that continues as far as the enclave of Punta Paloma.

For Anthropomorphic Tombs and Los Alarbes, just as in the case of the archaeological site of Baelo Claudia, the execution of the action project was an opportunity to update the keynote presentation of the site (museological content and museographic supports). And, similarly, it includes a language code in the treatment of archaeological areas and common routes towards updating the whole area of the cove.

IV. RESPECT OF THE CRITERIA OF THE ATTRIBUTION OF THE AWARD

13. Sustainable territorial development

Is the project part of a sustainable development policy?

Does it contribute to the enhancement of environmental, social, economic, cultural or aesthetic values of the landscape? How?

Has it successfully countered or posed a remedy to any pre-existing environmental damage or urban blight? How?

Is the project part of a sustainable development policy?

The project, since its inception in the planning phase, culminating in the drafting of the *Guide to the Cultural Landscape of Bolonia Cove*, sets objectives for social, environmental and landscape sustainability. And therefore responds to its responsibility of complying with these objectives, as shown in section 12 of this sheet.

The sustainability policy that endorses the project is based on three aspects of a coordinated intervention:

The territorial and landscape intervention of the cultural and environmental heritage for its mutual reinforcement, which is achieved with different tools: 1) the environmental (and cultural) protection of the delimitation of El Estrecho Natural Park (2003); 2) the cultural (and environmental) protection of the demarcation of the archaeological site of Baelo Claudia; and 3) the protection of both heritages through the landscape intervention that is the purpose of this prize, which puts a value on part of the cultural heritage scattered throughout the cove (anthropomorphic tombs of Betis and the necropolis of Los Algarbes), raising the profile of the territory and with it the social control over its heritage. In the video we can check how one of the park rangers of El Estrecho Natural Park, who appears at the beginning of the interview with the Director of the park, at the necropolis of Los Algarbes, is also co-responsible for the care of the distributed heritage, with views to its protection in the event of fire. Heritage which, on the other hand, is placed under the authority and maintenance of Tarifa City Council, through its Heritage field.

The containment of demand for consumptive use and residential through second homes and the intensive hospitality industry in the natural and cultural surroundings of Bolonia, through: 1) the demarcation of the El Estrecho Natural Park and associated issues 2) drafting of the PRUG¹ of El Estrecho Natural Park (2002) and 3) of the PORN² Algeciras-Tarifa coastline (2007), as well as through 4) the drafting of the *Guide to the Cultural landscape of Bolonia Cove*, 5) the construction of the museum of the archaeological site completed in 2007, which with its stamp shows the cultural importance of the site and the cove, and 6) the extension of the scope for demarcation of the CA of Baelo Claudia, product of the drafting of the master plan (derived from the aforementioned *Guide*) and conducted between the years 2000 and 2004. With this set of actions, we manage to anchor the low impact uses (livestock, forestry, harvesting, local small-scale tourism), which assist with the maintenance of the qualities of the territory, and at the same time opening up new alternatives for non-

¹ PRUG: Master Use and Management Plan

² PORN: Natural Resources Organisation Plan

consumptive tourism uses, such as nature, rural, cultural or research, which involves placing a value on the natural and cultural heritage.

The double funding from the Ministries of Culture and Environment of the project of intervention for enhancing the archaeological heritage conducted in Bolonia in order to prioritise the cultural and landscape value of Bolonia Cove and its environment, which accounts for the coordination of cultural and environmental policies of the Local Government of Andalusia.

Does it contribute to the enhancement of environmental, social, economic, cultural or aesthetic values of the landscape? How?

The enhancement of traditional uses and economy, of strong roots in the space of Bolonia, through the containment of previously mentioned consumptive uses, as well as through the promotion of other associated uses such as rural tourism, which make the former economically viable. One clear example is the concession of an important extension of grazing land of 80 hectares, in compensation of the significant increase in the limits of the archaeological ensemble carried out in 2013, which downplayed those same grasslands, until used for those purposes.

The generation of employment (also qualified) and the improvement of the local businesses. We mention various initiatives in this regard: 1) On the occasion of the drafting of the *Guide to the Cultural Landscape of Bolonia Cove*, employment workshops were held to qualify the people of Bolonia and its environment in the development of heritage-linked tasks, before and during the intervention works and subsequently for the maintenance of the archaeological site. Currently the archaeological site has contracted a total of 16 people in the municipality of Tarifa, at least half of whom are from Bolonia with the rest from the centre of Tarifa itself or other villages or hamlets in the same municipality, which gives a clear idea of the repercussions the intervention has had on the local population; 2) the improvement of the shoreline increased the demand of visitors and, with that, the capacity for investment of local businesses close to Baelo Claudia and linked to sun and beach tourism, which has increased their business opportunities beyond the traditional summer season; and 3) the tourism companies are influenced by an increase in cultural activity relating to the cove's heritage, and similarly have been registered from the Town Council of Tarifa.

The promotion of the territorial and landscape awareness relating to the cultural and environmental heritage was achieved, before the drafting of the project, through 1) the creation of heritage and employment workshops in the framework of Culture 2000 and Alliances for conservation, 2) the creation of artistic workshops directed at adults and children, in the framework of the same projects, 3) the creation of workshops on the use of materials for the ecoconstruction within the same framework; through the action project with 4) the incorporation of more information that is clearly visible and accessible in relation to cultural heritage, with careful signage and 5) the creation of rest and observation areas of the landscape, both in the archaeological site of Baelo Claudia and in the space of the necropolis of the anthropomorphic tombs of Betis. In all cases the results are verified through the data held on visits to the cultural heritage and the broadening of the objectives of these visits, showing the gradual appropriation of the heritage by the population of

Bolonia, Tarifa (municipality which forms part of Bolonia) and the environment of El Estrecho.

The acknowledgement and approval by the local and regional population of the cultural landscape of the cove, whose most representative symbol is the archaeological ensemble of Baelo Claudia. The enhancement of the archaeological ensemble through the creation of the museum, completed in 2007 has contributed greatly in this respect. Such acknowledgement/approval is verified by: 1) the growing number of brides and grooms who decide to make this site the stage and setting for their wedding (see panel photographs); and 2) the use made of the theatre by local schools and neighbouring municipalities, for representations of the Roman era, with children's costumes included (in video), shows another step in the road to social appropriation of the heritage.

Has it successfully countered or posed a remedy to any pre-existing environmental damage or urban blight? How?

The improvements to the access conditions and visibility of the heritage and the beach, the dunes and the Sierra de la Plata, through the retraining of the coastal area of the archaeological site which, among other positive things: 1) has increased the visibility of the CA and its surroundings from the beach; 2) has stimulated investment for improvements to local restaurants on the beach; 3) has generated better equipped car parking areas that are less visible from the beach and the surrounding area; and 4) has rearranged the accesses with the creation of a prioritised system, through the museum which, in addition to leading to the archaeological site, functions as a knowledge portal for researchers and teachers.

The improvement of the accessibility and protection of the local heritage in the inner territory of Bolonia has meant: 1) a greater passage of visitors, reducing the problems of vandalism and looting which, although not too frequent, have taken place in the past; 2) this same transfer, which means greater visibility of areas less frequently visited in the past, has functioned as a restraint to illegal residential uses in part of the rural area; and 3) the cleaning and maintenance associated with that heritage has increased the awareness of the need to care for the natural landscape to which it belongs.

14. Exemplary value

*Can the project be considered of exemplary value? Why?
Which are the good practices that it implemented?*

Can the project be considered of exemplary value? Why?

The project carried out is exemplary because it is based on a broad and integrated approach to the cultural and natural heritage of Bolonia and its environment, responding to the territorial and landscape complexity of El Estrecho, where yesterday and today the north and the south have been criss-crossing in a permanent flow of humans and migrations in both directions. Movement which was been seen as enriching as well as disruptive, through which different visions of the world and universe were discovered from east to the west. Or vice versa. There, at the south-north and east-west crossroads, Bolonia was able to continue being a town with a Roman site and other distributed cultural heritage. However, through intervention, it has again become what it once was and will continue to be: a symbol on the landscape of those crossroads, whose upgrading redefines the role of Bolonia's population (both to themselves and in relation to others), not as guardians against the unknown, but as

heirs and custodians of a diversity that permeates them and which has also led to their own ways of building their landscape, the outcome of uses that have been made and are still being made by its people past and present. How many other territories and landscapes can boast this scale of responsibility? In pursuit of this responsibility, the initial project framework and subsequent follow-up action has drawn up and its objectives largely met.

Which are the good practices that it implemented?

The good practices developed by the project are linked to the guidelines given from Europe and include the following steps:

I. Recognition, registration and diagnosis of the landscape of Bolonia and its environment, that has involved the following tasks: 1) characterisation and classification of the material and intangible elements linked to the landscape of Bolonia and its surroundings 2) detailed identification of the heritage features, which allowed their cultural and landscape status and relevance and delimit the intervention to the three elements tapped: Baelo Claudia, Los Algarbes and the anthropomorphic tombs of Betis; 3) understand and relate the recognised heritage in the territorial context and scale, incorporating the information relevant from the point of view of its sustainability (natural heritage, environment, socio-economic conditions, etc.); 4) analyse its perception by society; 5) decide the interest and the opportunity of the intervention; and 6) define the **landscape quality objectives** included in section 11 of this file.

II. The enhancement of the cultural and natural landscape through the participation of the population, that has been achieved by: 1) establishing the appropriate intervention strategies for achieving the landscape quality objectives defined in diagnosis; 2) setting out the mechanisms for citizen participation during the process that led to the definition of these objectives which are described in more detail in the attached document; and 3) promoting the synergies required for favouring development, in such a way that they interpret the heritage landscape not only as a limiting and conditioning element, but as a facilitator of the socio-economic improvements for the population affected and of their immediate surroundings, which has been set out through the participatory research and the holding of workshops.

III. The drafting of the *Guide to the Cultural Landscape of Bolonia Cove*. Since its creation in 1989, the IAPH has opted to execute projects that increase the traditional object of guardianship of the cultural assets to large areas of the territory with unique cultural values. From the year 2000 work began on matters concerning cultural landscapes with the drafting of the *Guide*, published in 2004. As a corollary of the aforementioned good practices and as good practice in itself, recommended as a knowledge and planning tool in all the PAYS.doc documents, this *Guide* has served to synthesise and pinpoint the work carried out during the first phase of the project, as well as to recognise and promote new forms of relationship with the territory and the consideration and integration of the population and its ways of life in the planning process.

IV. The creation of the Laboratory. In 2008 the IAPH integrated into its organisational structure the Cultural Landscape Laboratory, with the aim of contributing to the knowledge and analysis of the cultural values of the landscape and to identify the landscapes of cultural interest of Andalusia to develop criteria that supports its protection, conservation, dissemination and use. These backgrounds, along with the issuance of the European Landscape Convention that the IAPH, as an instrumental body of the Department of Culture

shall opt for the creation of a Cultural Landscape Laboratory, which began functioning in 2005, and was formally integrated into its organisational structure in June 2008.

V. The action project and its execution. This is an integrated intervention that understands the cultural heritage in the context of the landscape and is closely related to the natural heritage, as well as to the living conditions of the local population without neglecting the expectations of visitors (regional, national, European or non-European). The intervention was explained in the section and it does not appear necessary for it to detract from other aspects of the same, except for the participation of the local labour in the execution process and its subsequent maintenance.

VI. A new management model of the heritage and landscape. Prior to the intervention of architecture of the landscape, which positively affected both the cultural assets and its environment, it was necessary to explore new management skills training: 1) with the process set up for the diagnosis, collaboration frameworks were implemented among the different actors involved (administrations responsible for managing the heritage, the territory and the landscape, local agents, associations and other non-profit organisations), through the creation of employment and heritage workshops; 2) moreover, working protocols were established both for the recognition and diagnosis of the area and for drafting the framework project, in both cases through field work and the preparation of participative workshops with the local population; 3) clearing channels were sought, as in the case of the usufruct transfer of grazing lands in exchange for those that became part of the archaeological ensemble; and 4) given the need for a financing model that made the initiative feasible, the provision of both ministries was crucial for the project's execution.

VII. The communication. Throughout this long and sometimes difficult process a suitable communication strategy was needed that was sustained in three pillars: 1) A large part of the responsibility was assumed by the Archaeological Site of Baelo Claudia, through its then director and an efficient and committed working team, which continues functioning in spite of the hard years of crisis. A group of people who, in addition to their knowledge and dedication from the very beginning and through their proximity they provided the local agents with the confidence and the necessary importance in much of the process launched; 2) the interdisciplinary team for the recognition and diagnosis, organised and led by the IAPH, also executed an important role in the creation of confident communications channels with the community, through the work carried out by the group of anthropologists; and 3) the relevant role assumed by the Rural School of Campiña de Tarifa, through its headquarters in Bolonia, third pillar in the mediation of relations between the managers and the community (and not just the students and parents).

15. Public participation

Does the project actively encourage the public's participation in the decision-making process? How?

Does the project actively encourage the public's participation in the decision-making process? How?

According to the 2001 population census, the population of the municipality of Tarifa was 15,764 and was characterised by its scattered population throughout the territory and three parishes or similar. The demographic development demonstrates, however, a growth in the coastal zones and the population decline in the inland centres. In fact, much of the

cove's population and its rural environment, at the start of the recognition and diagnosis process for the intervention was disseminated in two types of settlement: the enclaves and the houses grouped together or dispersed, many times out of management.

In this context, the rural college of Campiña de Tarifa has played and is playing an important role from the point of view of social activation, given that the majority of children who live in the Bolonia site and its environment are students of this college. Through the rural college, it has been possible to organise many of the channels of participation, inter alia, through the holding of infant workshops towards greater involvement of the local population (firstly the children and then their parents) both in the process that led to the intervention project, and in the very future of its community.

The workshops were held between 2000 and 2003, in two moments of the process, and were part of the work that culminated in the drafting of the *Guide to the Cultural Landscape of Bolonia Cove*. The first ones, in the framework of Culture 2000 project, and the second, promoted from the Conservation Partnerships project. In both cases, a before and after was marked in relation to the population of the site with a natural and cultural heritage (understood from that moment in its landscape context) and with the managers responsible for carrying out the action. Thus, this means a key milestone in the encouragement of local population's participation in the decision-making.

The first workshops included the group brought together under the title "Understanding of our landscape as an experience", which was proposed as a coordinated laboratory by plastic and visual artists and focussed on social awareness relating to the countryside and the importance of the subjective view, as well as in the social construction of a shared subjectivity (or intersubjective) that respects it, and therefore encouraging participation. In the ecoconstruction workshop the recognition and revaluation of traditional techniques and materials, in order to encourage rooting of wisdoms and ways of doing things.

Falling within the scope of the Conservation Partnership project, prior to the organisation of the second workshops, participatory research was carried out that enhanced the knowledge of the territory and its people by the researchers, as well as the revaluation of the learning, tasks and demands of local populations by each other. This situation of increased knowledge and awareness gave rise to a growing involvement and expectation in the decision making on the territory and landscape by said settlers, in particular, in relation to the important cultural and natural heritage that distinguishes it. We refer most extensively to this experience in the annexed text. In any case, this first phase of participatory research generated the enabling environment for carrying out: 1) the debate workshop on employment and cultural heritage; and 2) the visual arts and landscape workshop.

The aim of the workshops was the formulation of concrete proposals on the valuing of aspects of the local heritage in order to socio-economically invigorate the area. Once the social agents were identified, a process of debate was begun regarding cultural heritage, as well as the results of the territory recognition work, all this with the additional aim of stimulating awareness of the heritage as a generator of employment. The participants made proposals to the responsible bodies and disseminated them to the latter.

Due to the field work and the participatory research performed through the European projects Cultura 2000 and Alliances (and of the *Guide* itself), it was discovered what the *rural people* and the *seafaring community* thought and felt. One and all had to imagine a

reality for which they were not prepared for in some cases, because among other things, they perceived it as alien and burdensome. However, this unique space of the ensemble so generous in the beauty and diversity of its landscape, was the ideal scene for imagining these necessary changes. More than ten years has passed since then and the situation has reverted favourably, even in spite of the crisis.

Is the project in line with the wider policies implemented by national, regional or local authorities?

Given the territorial complexity, as well as the patrimonial wealth of the area of the intervention, as shown in section 14, from the autonomous government, coinciding with the support of the state and European policies and funding, a set of policies have been implemented relating to the management and promotion of this heritage, resulting in their retraining, as well as greater visibility and accessibility from the point of view of the landscape. In the following table, which includes all the steps taken between 1989 and 2012 underscores the long process that has revolutionised the management of the Bolonia site and its environment.

Table: national, regional and local policies in the Bolonia site and its environment.

YEAR	PROJECT PLAN	INSTITUTION(S) RESPONSIBLE
1989	Creation of the Archaeological Site of Baelo Claudia	Public Institute owned by the Local Government of Andalusia
1994	Provisional approval of the special protection plan and improvement of Bolonia Cove and the centre of El Lentiscal	Tarifa City Council
2000	Project Culture 2000 which analyses and diagnoses the Tarifa-Baelo Claudia-Barbate crossroads.	IAPH – Department of Culture – Local Government of Andalusia
2002	Master plan of the natural resources of the future Natural Park of the coastline of Algeciras-Tarifa.	Department of the Environment – Local Government of Andalusia
2002-2003	Partnerships for conservation	IAPH - Department of Culture – Local Government of Andalusia
2003	Creation and demarcation of the El Estrecho Natural Park	Department of the Environment – Local Government of Andalusia
2004	Guide to the Cultural Landscape of Bolonia Cove	IAPH - Department of Culture – Local Government of Andalusia
2006	Intercontinental biosphere reserve of the Mediterranean Andalusia (Spain)-Morocco Includes the El Estrecho Natural Park	UNESCO unanimously approved its inclusion in the world list of biosphere reserves.
2007	Opening of the monographic museum and administrative building. Important milestone of prioritisation of the Baelo Claudia site and of the cove in its entirety.	Local Government of Andalusia
2007	Master plan for use and management of El Estrecho Natural Park which addresses the recommendations of the Guide regarding the protection of the cultural heritage	Department of the Environment – Local Government of Andalusia
2008	Creation of the Landscape Laboratory	IAPH - Department of Culture – Local Government of Andalusia
2010	Master plan and demarcation of the archaeological ensemble of Baelo Claudia	Archaeological complex. Local Government of Andalusia
2008-2012	Drafting and execution of the intervention project in the Bolonia ensemble for creating cultural itineraries.	IAPH - Department of Culture – Local Government of Andalusia and the Historical Heritage Institute of Spain.
2012	El Estrecho Natural Park is declared a special conservation zone belonging to the European ecological network Natura 2000.	

The tourist pressure was instrumental in the definition of the public policies that led to the protection of a large part of the coastline and environment of El Estrecho, in the interests of the conservation of its heritage values (natural and cultural) and landscape.

From that awareness of the growing role that the landscape has come to play in the understanding and management of our territory and its heritage, deriving from the policies promoted by the EU and especially by the European Landscape Convention, a new commitment emerged with the latter, which gradually gained scope in a different range of policies, but especially within the Autonomous Community of Andalusia.

The insufficient synchronisation of some of the applied policies could be criticised, but under no circumstances would it be fair to deny the willingness to work, also with the community, to promote a strong reinterpretation, development and ownership of the landscape of Bolonia Cove and its environment, by its inhabitants.

16. Awareness-raising

Is the project effectively increasing public awareness of the importance of landscape in terms of human development, consolidation of European identity, or individual and collective well-being? How?

The numerous initiatives begun by the various and convergent governmental policies of different fields (of the State, the autonomous community and city council) shown in the previous section, in principle and in some cases due to the significant media impact they had at the time, resulting in the rejection of the population as it was perceived as a threat to the local economy (in particular, the demarcation of areas of protection and restriction of uses, such as El Estrecho Natural Park). From the work carried out during the participatory research and workshop phases, it was possible to demonstrate the significant role that the cultural and natural heritage of the cove and its surroundings could play in promoting the local economy, and therefore encouraging greater public awareness with regard to the importance of the landscape.

In any case, the increase in the tourism demand in relation to the cultural heritage of Bolonia Cove indicates a change in the place occupied by said heritage in the collective consciousness of local people and visitors (from Andalusia, Spain and the European Community), whose figures increased significantly one year following the completion of the intervention, when the informal channels of friendship and relationships (a predominant source of knowledge in Bolonia) managed to broadcast their value.

It is worth mentioning how awareness of the importance of the landscape has generated a curious effect on the Cove's population, which openly expresses their desire to increase economic activity, but in parallel hunger for the conservation of (and reduced pressure on) the heritage values of their landscape.

Through the survey conducted during the drafting of the *Guide to the Cultural Landscape of Bolonia Cove*, visitor interest and approval could be detected in relation to the Baelo Claudia site and the Cove, although there were also indications of shortcomings in terms of the museum and museological proposal lacking in diversity.

The reality today is very different and can be read in two ways. First of all, through the access statistics to the archaeological ensemble. It is worth remembering that the work

finished at the end of 2012 and that 2013 saw the beginning of the publicity campaign for the intervention, the new visiting conditions and the landscape itineraries. This change yielded its finest fruits as early as 2014, with a 10% increase in visits over the previous year, given that the total number of visits went from 137,559 in 2013 to 150,763 in 2014. However, the increase did not stop in 2017, reaching an overall figure of 165,547 visits, 20% more than in 2013. The data available from 2018 show the same trend. An interesting fact we can point out is that the increase in visitors from Andalusia in groups (not schools) increased by more than 40% between 2013 and 2017.

Secondly, the changes must be interpreted according to the imagination of the smallest, in this case the students of the rural public college Campiña de Tarifa, who, in 2004, at the request of the IAPH have executed drawings on Bolonia with respect to the question *What do you think are the most important and beautiful aspects of Bolonia? Tell me with pictures.* The children responded with a varied and illustrative portrait of their perceptions of the landscape. In their drawings they included most of the natural and cultural features (such as arches and columns) that represent the heritage of the Cove and its surroundings. Many with a level of detail and a really surprising perception of visual sights for their ages (6 to 8 years old).

And yes, it appears that the children managed to incorporate the richness of the landscape as a part of their cultural background, the survival and social acceptance of their natural and cultural heritage will be guaranteed. It then falls to them to imagine other possible worlds.

V. ADDITIONAL MATERIAL

See attached material:

- Annex text (20 pages): *PDF format*
- 2 Photos: *JPG format*
- 2 Posters: in one *PDF format high definition*
- Video: *mpeg 2 format*