

Experiences on the approach of Malaga's heritage to citizenship

Experiencias sobre el acercamiento del patrimonio malagueño a la ciudadanía

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Abstract

The present work exposes a series of processes for the defense of the architectural and urban heritage of the city of Malaga where it has been actively involved. From the role of the art historian as a teacher, the approach of citizenship to cultural goods is sought through an emotional bond that makes them essential. What will cause that, in the case of actions in whose processes these elements were put in danger of disappearance or could suffer some type of mutilation, it is the inhabitants themselves who proceed to defend each of these causes. In this study two sectors have been considered, first of all the university students, with specific training; On the other hand, the permanent or eventual inhabitant who is located in other circles but who develops his activity in the territory where these architectural elements are located. The participation in the classroom has been positive and has resulted in an increase in the interest and cooperation of students in acts of defense, while in the work with the citizenship the involvement of the resident has been more complicated, despite the fact that they have studied, they have studied the public profiles and the dissemination and dissemination tools have been adapted.

Keywords

Civic education, diffusion, social participation, cultural heritage, architecture, historic city.

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Resumen

El presente trabajo expone una serie de procesos para la defensa del patrimonio arquitectónico y urbanístico de la ciudad de Málaga donde se ha participado de manera activa. Desde el rol del historiador del Arte como docente se pretende el acercamiento de la ciudadanía a los bienes culturales a través de un vínculo emocional que los convierta en imprescindibles. Lo que provocará que, en el caso de producirse actuaciones en cuyos procesos estos elementos se pusieran en peligro de desaparición o pudiesen sufrir algún tipo de mutilación, sean los propios habitantes los que procedan a defender cada una de estas causas. En este estudio se han considerado dos sectores, en primer lugar el alumnado universitario, con una formación específica; por otro lado el habitante, permanente o eventual, que se ubica en otros círculos pero que desarrolla su actividad en el territorio donde se localizan estos elementos arquitectónicos. La participación en el aula ha sido positiva y ha derivado en un aumento del interés y de la colaboración de los estudiantes en actos de defensa, mientras que en el trabajo con la ciudadanía ha resultado más complicada la implicación del residente, a pesar de que se han estudiado los perfiles de público y se han adaptado las herramientas de difusión y divulgación.

Palabras clave

Educación ciudadana, difusión, participación, patrimonio cultural, arquitectura, ciudad histórica.

Introduction

The idiosyncrasy of a city like Malaga and its reasons

The history of Malaga (Spain) has run parallel to that of its port, the natural entry point to this enclave. Since time immemorial, this city has been a reflection of the reality of each of its historical periods and has been transformed according to the specific situation of these periods. The most prominent changes have emerged as a result of the economic strength that trade has always given it; modifications promoted by well-positioned estates and by characters that were established in it attracted by the claim of the possibilities that this land has offered and offers.

Likewise, its more modest inhabitants have participated in these reforms, either as part of the workforce that carried them out or as mere spec-

tators, with little opinion on them. This distant position of the citizenry has been a constant also in relation to the conservation of their heritage and culture. To this day, and in a generalized way, this attitude is still maintained, although sometimes voices dissatisfied with certain interventions rise.

Various cultures have settled in Malaga that have left extensive legacies with interesting examples that make up their testimonies — Phoenicians, Romans, Muslims, Christians, etc. —. Most of the assets currently preserved are those that have been considered and called “monumental”, following guidelines that linked them to biased concepts, more related to historical and artistic valuations rather than to the multiple cultural dimensions.

These judgments have already been overcome at the international level. According to the criteria currently applied to cultural assets, there should not be a priority among them, and if there was, it could not be subjected to subjective value judgments but rather to the objective recognition of their greatest significant weight. According to the European Council, “Heritage is all testimony, of any nature, capable of illuminating the past of humanity” (Campillos, 1998, p. 37). However, on numerous occasions, outdated principles are still used in the selection of the cultural assets that should be preserved and how without impartially considering the interpretation of their referential contents.

It is clear that any urban transformation will lead to the disappearance and creation of heritage. Focusing on the territorial context that concerns us —and worries— the Historic Center of Malaga has been declared, since 2012, a Good of Cultural Interest (BIC), that is, it has the highest safeguard rank existing in Spain. Furthermore, its initiation took place in 1985, for which, since then and as a precautionary measure, it had to be determined “the provisional application of the same protection regime provided for assets declared of cultural interest” (Spain, 1985: 20344). In the same way, the writing of a registry of the characteristic buildings that compose it is mandatory, having approved in 1989 the Catalog of Protected Buildings (Rein, 2013, p. 3) which has never been updated, since the only review proposal was convened in March 2018 and is currently paralyzed at the judicial level (Press, 2018).

The central government, after the creation in 1981 of the Autonomous Communities, has gradually ceded powers to the regional powers, including those related to Culture. Therefore, the Junta de Andalucía must be the one to watch over and protect, in the last instance, the Assets of Cultural Inter-

est of Malaga, supervising the interventions approved by the municipalities. However, unique architectural elements have been demolished in recent decades. On occasions, these losses have been caused by their abandonment and disuse. In others, the interior has been demolished, conserving only the exterior walls, or part of it, resorting to the so-called “façadism”, a technique rejected by the experts due to the loss of heritage it causes; buildings have also been demolished responding to alignments delineated in previous centuries, already unnecessary; and on some occasion, it has even been proposed to replace a cataloged item with a newly built copy. In none of these cases has the irreplaceable testimonial support of these assets been considered, on which their referential durability must be guaranteed. If the Historic Center of Malaga corresponds to a small sector and it is a protected space, then it will be necessary to think about the consideration regarding the architecture that is located outside it. Some elements have become part of internationally recognized lists, although without effective protection, so they have disappeared despite their outstanding heritage values.

The slow and selective awakening of citizens

If there is an outstanding fact in the culture of Malaga in which its citizens were involved, it was “La Aduana para Málaga” (Figure 1). This action arose as a protest at the closure of the two sections that made up the Museum of Malaga. In 1996 that of Archeology, installed in the Alcazaba, and the following year, that of Fine Arts, located in what is known as Palacio de Buenavista, after being selected as the future Malaga Picasso Museum. In a “provisional” manner, the latter’s funds were transferred to the attic of the *Palacio de la Aduana*, an imposing neoclassical building that housed various administrative functions.

It would be in that same year when a large number of groups formed the so-called “*La Aduana* for Malaga Citizen Commission”, which requested that said building become the definitive headquarters of the Museum of Malaga. On December 12, 1997, a demonstration was called, attended by 5000 people, undoubtedly one of the largest known concentrations in the field of Malaga culture (Memoranda, 2016); and this was followed by three more in 1998 and 2001, as well as several confinements. In September 2005 it was ceded by the central government (Martínez, 2013, pp. 39-40) and in December 2016 it was inaugurated as the Museum of Malaga.

Figure 1
Logo and slogan of the demonstrations in favor of *la Aduana*



A. Santana Archive.

Undoubtedly, these actions happened because the residents felt fully identified with the exhibited collections, since they considered them their heritage and therefore something of their own, just as it is. Unfortunately, this event, the most outstanding in which the citizens of Malaga have shown their interest and concern for their heritage, has not occurred again on such a scale or with such intensity.

This apathy has had an impact on the disappearance of assets. Two cases of our industrial heritage stand out here: that of the port silo and that of the Citesa factory. The Silo (1942-1949), a very interesting and imposing warehouse, was demolished in 2006 to convert the old dock where it was built into a wide promenade endowed with green spaces and in which new buildings were erected. At no time did the competent administrations accept the proposals for integration and adaptation to other uses, including hospitality and culture, despite the fact that the space currently welcomes them. Later, in 2009, the old building of the International Telecommunications and Electronics Company, Citesa (1962-1963), disappeared. A building surrounded by a dense residential fabric, which could have been reused as equipment, with endless possibi-

lities due to its diaphanous interior, as it was proposed; It was also included in the Docomomo Foundation Registry (Barrera & Santana, 2014).

As has been indicated, in neither of these two cases was a citizen movement created to defend these interesting architectural pieces, although the Citesa project, on whose site another residential complex is currently being built, has aroused the inconvenience of the neighbors in relation to the proposed green spaces and public services.

It is also worth mentioning the case of *Hoyo de Esparteros*, a sector adjacent to the main avenue of the Historic Center, the Alameda. For several decades part of this hamlet was completely abandoned and several of its historic buildings were demolished despite having wall paintings or being designed by the most prominent nineteenth-century architects in Malaga. At least, since 2004, the construction of a hotel was proposed, for this it was necessary to unify plots, annex a public road, and demolish a building that had architectural protection; its file was eliminated in 2008, by the local administration, from the Catalog of Protected Buildings of the Special Plan for Protection and Interior Reform (PEPRI) (Málaga, 2008). That same year, the buildable area of the new building multiplied considerably, at the same time that it was signed by an internationally renowned architect. In 2012, the regional government definitively approved the necessary modifications to allow this real estate operation.

The discontinued piece was described by the administrations and by local newspapers as an old pension in ruins (Ruiz, 2019), *La Mundial*, a name it acquired during its last usage. Although, originally it was the urban residence of the Heredia Loring, counts of Benahavís, and it was designed (1892-1894) by Eduardo Strachan Viana-Cárdenas, author of the most iconic road in the city, that of the *Marqués de Larios* (1887 -1891). It also conserved a large number of original elements, despite its state of neglect.

To safeguard this architectural asset, at the end of 2010, an active group of experts and residents was formed, which was called the Citizen Platform in Defense of the *Hoyo de Esparteros*. But its interesting actions did not prevent its demolition, although there was a brief judicial stoppage, and in March 2019 it was demolished (Sau, 2019-03-11; 2019-03-21). Only the ironwork of its balconies and small samples of its interior decoration were saved, all to integrate it into a copy that, without any sense, will be made in the vicinity. Likewise, during its destruction it was discovered that its forgings were made of metal, being, together with the buildings on *Calle Larios*, one of the first documented examples in this city.

A struggle with a more positive end was the safeguarding of the *San Agustín* Convent (16th-20th centuries), where the central government has proposed the location of the State Public Library. In 2008 a project was drawn up, modified later, which was quite inconsiderate with the monastery since it partially demolished it and distorted its original elements. Faced with such a situation, both citizens and the Association of Former Students, since it was the Augustinian school, managed to pressure the administration, achieving that in 2018 the Ministry of Culture paralyzed the intervention (Vázquez, 2018). In addition, it allowed the in-situ analysis of the convent through a parietal archaeological study that is bringing to light previously unknown data, and that give way to new interpretations about the original configuration of the complex.

Martials and methods

The difficulty of approaching citizens

This work has focused on interventions in which, to a greater or lesser extent, there has been active participation, from the role of the Art historian. As the time frame covered is so wide, from the 1990s to the present day, the material, tools, techniques, and instruments used in each of them have varied considerably, although the strategies remain the same: first, to make the local heritage and the situation in which it is known, always making use of the diffusion in the various stadiums; second, to make the individual aware that the heritage and culture generated by his society — past and present — belong to him. Finally, they will recognize and identify with them, producing an intellectual and emotional appropriation of them. It will be then when the individual will feel capable of defending them and giving voice to the need to safeguard them.

The dissemination tools adapted to the moment and to the needs

In order to get closer to citizens, we must use the same means they use in daily life. Thus, one of the most successful ways to publicize what hap-

pens to the heritage of a city is the local press. In the context of the defense of the port silo and the Citesa building, in 2006 and 2009, respectively, the publication of short but concise texts in Malaga newspapers was proposed, since it would reach a wide spectrum of readers by providing them with more information.

For the first case, several articles were written by members of the Department of Art History of the University of Malaga (UMA), either collectively or individually (Camacho et al., 2006; Santana, 2006). The intention was to make citizens understand that an existing architectural asset could be readjusted and perfectly inserted into the new urban proposal of the port wharf, also becoming its main piece (Figure 2).

Figure 2
Demolition of the port silo. 2006-05-24



Photography: A. Santana.

In the second, two disciplines were brought together, Architecture and Art History, signing the corresponding article by two professionals trained in each one of them. On this occasion, it was not only intended to show that the characteristics of the Citesa industrial warehouse allowed it to accommodate various equipment functions for an area with a high population density, but also

to indicate that its heritage values had managed to be inserted in the registry of buildings of the Docomomo Foundation, specialized in the documentation and conservation of the architecture and urban planning of the modern movement, and whose part dedicated to the province of Malaga had been drawn up by the architect Sebastián del Pino Cabello. On this occasion, there was an important entity that defended its maintenance, as is the case of the Official College of Architects of Malaga. Likewise, the former factory workers supported this decision by reproducing the text of the article on their blog before the press (Del Pino & Santana, 2009-09-13; 2009-09-15) (Figure 3).

Figure 3
Citesa factory before demolition



Ca. 2009 (Del Pino & Santana, 2009-09-13).

Unfortunately, in both processes, the fateful demolitions were not stopped. With the passage of time, the internet has become an essential tool for disseminating any type of information. The appearance of the text about Citesa on the web was the first contribution in a completely digital medium, back in 2009. But to speak of success in mobilizing the citizens of Malaga

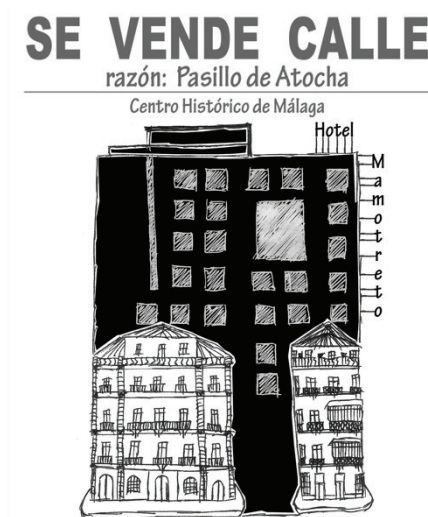
through new technologies, we have to refer to later cases, specifically the *Hoyo de Esparteros* and the Convent of *San Agustín*.

The experience of *La Mundial* has undoubtedly been the one that has marked a turning point in the issue of safeguarding heritage in Malaga and is also one of the ones that has generated the most effort, requiring greater involvement. It began in 2010 with a meeting in which participants trained in various subjects — Architecture, Geography, Art History, Industrials, etc. — were summoned, thus giving rise to an important multidisciplinary group. In this sharing, the situation was presented from various perspectives and it was decided that the three pillars to take into account would be: research, dissemination, and publication of results.

The starting point was the search for information covering various fields and focusing it on various specific purposes. In relation to urban planning, a trace was made of the historical cartography of the place to specify when the environment was configured. In order to know the architecture of the building in danger and its history, we began with the consultation of the bibliography already published, which, although not much, did provide essential data that led to original documents in the main archives —Municipal and Historical Provincial—; Protection regulations were also swept at various levels — national, regional and local — for this, the Spanish Historical Heritage Law (LPHE), the Andalusian Historical Heritage Law (LPHA), the PEPRI of the Historic Center of Malaga were consulted and the Catalog of Protected Buildings.

Public dissemination of the data collected was essential, making use of the internet for greater dissemination. Thus, the first action was the creation of a manifesto that was uploaded to various social networks (Figure 4). It requested the suspension of the project, the restoration, and enhancement of the architecture, and the conservation of the urban layout; Citizen consultations were also required for future urban planning. This document collected 500 signatures from individuals and groups from all over Spain, which opened a new work option: the holding of the so-called I Meeting in Defense of the City and Heritage (EDCP) in Malaga in October 2011. Various participants attended associations and platforms from other provinces to give visibility to their problems (Figure 5).

Figure 4
Poster of the manifesto in defense
of *Hoyo de Esparteros* and *La Mundial*

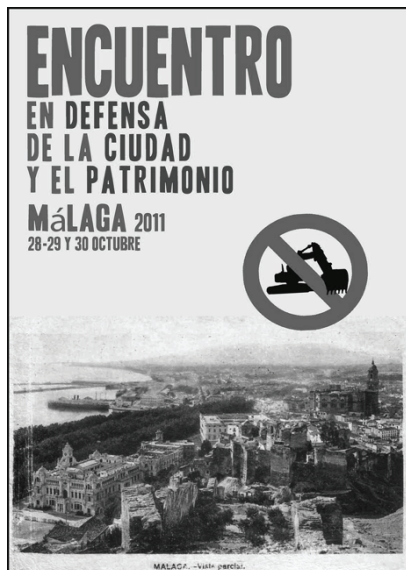


A. Santana Archive.

Undoubtedly, the use of the internet was essential in this movement, resulting in the creation of new blogs in defense of Malaga's heritage and the creation of petitions through Change.org, reaching more than 6000 signatures (Torre Vigía, 2013). But, as already indicated, it was essential to make the urban and architectural values of the *Hoyo de Esparteros* known to a public closer to its surroundings. For this, an important citizen meeting point was chosen, close to this enclave, the *Atarazanas* Market. There the situation was exposed and explained to neighbors and pedestrians.

ON the other hand, for increasing academic dissemination it was decided to publish a conscientious article in an important local cultural and scientific magazine, printed on paper, where it was also proposed its rehabilitation as a documentary center, relating it to the important library that had its first owner (Santana, 2009 [2011]). These values were also made known in conferences and specialized cycles on heritage (Santana, 2018).

Figure 5
EDCP poster. Malaga. 2011



A. Santana Archive.

With this methodology, a greater spectrum was covered than in previous cases. This heritage was publicized in a more direct way both to specialists and to people who were not, and through the internet, the case was given national dissemination, which ended up appearing in the press and television. So much so that the renowned Hispania Nostra association included the Benahavís Palace —La Mundial— in its Red List of Heritage, along with other elements at “risk of disappearance, destruction or essential alteration of their values.” Despite all efforts, the property was demolished and became part of the so-called Black List (Hispania, 2019).

The last notable episode within the movement in favor of our heritage has been the safeguarding of the Convent of San Agustín. In this case, the proposal to convert this old monastery, located a few meters from the Cathedral, into a state library endangered and distorted a large part of its complex due to a rather aggressive project. In order to preserve it with a greater number of citizen support, several appeals were made on the Change.org portal between

2015 and 2018, the last of which had more than 1500 signatures (Edifeicios, 2018) (Figure 6). That same year the intervention was paralyzed, thus emerging a new study phase that is still in process (Santana, 2020/2021).

Figure 6

**Image used on Change.org with the hashtag
#SalvemosSanAgustin (Let's save San Agustin) (Edifeicios, 2018)**



Both on the issue of the *Hoyo de Esparteros* and the Convent of *San Agustín*, the use of social networks led to the creation of various tags or hashtags. First of all, #SalvemosLaMundial, which was later replaced by #RIPLaMundial and #RecuerdaLaMundial; even today these are used in relation to situations of danger for the Malaga heritage; and secondly #SalvemosSanAgustin.

As has been stated, the methods used in each of these processes have been varied and have been developed in relation to the moment in which the defenses have been made, depending on the existing tools at each time. But in all cases, two steps have been essential: research and local dissemination.

The classroom as a lectern

Without a doubt, the Art History class is the ideal place to raise awareness about heritage. Possibly this will be the first time that students subscri-

be to an act in defense of cultural assets and therefore the initial moment in the matter. This attitude will be an inheritance bequeathed by teachers to future researchers and, at the same time, will permeate, to a greater or lesser extent, the closest environment of each of these individuals.

In relation to this point, this work compiles a series of activities carried out in recent years in teaching imparted by the professor and researcher of the Department of Art History of the UMA.

Some of them have been framed in the Educational Innovation Project (PIE) 17-068 directed by Francisco José Rodríguez Marín, where the interaction of students and university teachers of Art History and Tourism, Primary and Secondary Education has been sought. These tasks have proposed the approach of high school students to the local heritage through the vision of university students, with whom they keep a small difference of years and who will soon become art historians. To do this, in the 2017/2018 academic year, those enrolled in the History of Urbanism course were proposed to investigate, through existing bibliography and fieldwork, some churches in the Historic Center of Malaga and to carry out an on-site route adapted to high school students. In the successive academic year 2018/2019, a completely different participation was proposed, with the same methodology, but with a different result: planning an exhibition, which could be installed both in a faculty and in an institute, on various types of assets to be displayed through panels with images in which QR codes are inserted that would link to a website where the specific data of each element would be hosted. This design forces the viewer to interact through an electronic device, for example, a mobile phone, a support that is present in daily life, and mainly in that of any adolescent and young person. The aforementioned project has been developed in the subjects of Ethnographic Heritage and Popular Art and in the Art of non-Western cultures.

In the same way, work has been done on the Trans-UMA Network of Excellence, directed by Nuria Rodríguez Ortega, which develops a learning ecosystem aimed at facilitating a transdisciplinary training understood as the integration of heterogeneous knowledge, in which action and critical thinking are combined. It was carried out in the 2018/2019 academic year, together with teachers Julia García González, María Marcos Cobaleda, and Iván de la Torre Amerighi. This activity is called “Wounded Heritage”, being essential the formation of the Degree in Tourism and the Degree in Art History and the teaching programs of the subjects involved, these being Mana-

gement of cultural heritage and History and fundamental concepts of cultural heritage, respectively. The process was developed in two phases. In the first, the Tourism students freely selected a heritage item from the capital that they considered was in danger for whatever reason. On it, they presented a small summary explaining their choice, accompanied by a selfie in front of the monument. In the second, the Art History students, based on that text, set up a more elaborate file in which a larger number of data was collected: the analysis of the situation; the degree of protection; two proposals, first aid, and intervention; existing bibliography; and a dossier with historical images located through various archives, as well as current ones, made by themselves. In both cases, they were had to visit the building in question and to see it in situ. This task concluded with a sharing workshop between both classes. It was very positive since it is a space where students can present practical cases, where they can learn, first hand, problems that otherwise might have not develop learning the theory, in addition to presenting possible solutions for them. Something that the students were grateful for. The activity has been repeated in 2019/2020, but adapted to the unusual situation of COVID-19.

Analysis and results

The purpose of the defenses or work proposals compiled in this study is not only the conservation of the patrimonial element but also to get the involvement of the individual who inhabits the territory — either permanently or occasionally — where the architectural elements are located. Undoubtedly, this commitment will be fundamental, since, if a connection between the citizen and cultural assets is not established, their conservation will not make sense.

From the professional profile that is exposed here: the art historian as a teacher, it is very important to consider the student body, since it is understood — or at least it is expected — that it will be the sector that feels most attached to heritage due to their decision to study subjects related to it. On the other hand, it is much more complicated to involve the public, since in most cases, they are not considered so emotionally linked to the element in danger. Therefore, a greater involvement will be necessary, from different disciplines, and a much greater effort to show such proximity.

At the teaching level, the direct involvement of students with heritage has been a success, since it has been possible for them to analyze the causes

and consequences that cause deterioration and loss of heritage as well as to propose solutions, which has generated an incipient interest, which has led to debates and consultations even on cases that had not been raised either in the classroom or in the works already mentioned.

On the other hand, and although it is more difficult to create links between citizens and cultural assets, we must consider that the case of the *Hoyo de Esparteros*, despite its disastrous end, its process has become a turning point within the cases of heritage defense, mainly due to the support that was created for the safeguarding of the *Benahavís* Palace and the efforts of the public administrations to destroy it and replace it with a copy which, considering it as a “replica”, they attribute the same value, also indicating that this is how the building will be preserved (El Observador, 2011).

Discussion and conclusions

It is necessary to indicate that the attitude of the public administration towards urban management is essential. In Malaga, tourism development is so strong that a series of interests has been created that, on many occasions, harm built heritage, since it becomes a strategic resource “for Malaga’s development, even assuming that this development, sometimes, it does not take into account the values of such resources in a homogeneous, coherent or unitary manner” (Silva & Fernández, 2017, p. 82).

Generally, these official powers have been limited solely and exclusively considered the protection of buildings that are included in the Catalog of Protected Buildings, of which it must be remembered that it has not been updated since its creation in 1989. Even on some occasions, as indicated, some of its files have been eliminated to allow the destruction of a building, in other cases even architectures still inscribed in it have been completely or partially demolished, which generates a process artificial heritage reinvention. Although it is also necessary to highlight here that in some cases there is an interest from the administration itself to protect pieces that were not registered in any official list and therefore lacked protection. Such is the case of the Melilla 31 residential building (1967-1971) that has been proposed for inclusion in the General Catalog of Andalusian Historical Heritage to avoid serious modifications to its interesting portal, being the work of Antonio Lamela (Vázquez, 2020).

On the other hand, it is worth highlighting the processes that have taken place in the city in which there is talk of the recovery of historic buildings and the regeneration of an abandoned fabric — not always — abandoned (Ertan & Egercioglu, 2016, p. 604). One of the most outstanding evolutions is the one that this territory has undergone when it went from being a sun and beach destination to a cultural benchmark. Since the end of the 20th century, buildings have been rehabilitated and transformed for conversion into exhibition spaces, creating an impressive network of museums that have placed Malaga on the international map in this regard. In relation to this process, we must highlight the failed candidacy for the European Capital of Culture 2016 (Paü, 2017, p. 250). This situation led to plans and processes that mostly subordinate the use of the Historic Center to the tourist (Barrera & Hernández, 2017, p. 157), sometimes making it an unattractive space for the inhabitant. Likewise, these interventions can develop in parallel to processes of gentrification, loss of authenticity, and have an overly elitist vision of the cultural assets.

The idiosyncrasy of this town and its constant transformation over the centuries has influenced the attitude of people from Malaga about their heritage. A large part of the citizens understands the assets as products that are offered and that, therefore, according to demand, can be transformed or replaced without any problem, as long as it is for the benefit of tourism understood — and offered — as the only great economic engine of the city (Santana, 2020). It is important to remember that heritage conservation should not entail a static concept of it as an isolated element, but should be understood as a living and dynamic entity of the territory (Unesco, 2013, p. 19).

To conclude, it's worth noting that there is no perfect formula to ensure that citizens feel identified with the heritage, regardless of whether the route of assigning the heritage values of the assets is carried out from top to bottom or from bottom to top, that is, that part of the public administrations or from the inhabitants. However, it is essential that the individual be linked to the specific asset and not to the interests that have been embodied in it, as this could involve an assignment of changing values and therefore lose them at the cultural level (Silva & Fernández, 2017, pp. 82, 93). It is necessary that the heritage feels it as its own and for this, it is essential to create an emotional bond that makes it essential.

This is an educational matter, so it will be essential to know and study the profile of the individuals to whom we want to direct the information and

select the necessary tools for each case. Although sending the message to the citizens does not always imply a positive response on their part, therefore it will be necessary to deal, to a greater or lesser degree, with the creation of awareness about cultural assets. This is the only way to generate paths and formulas toward participatory governance. The community must be made to be recognized in the historical legacy that exists in its environment.

Likewise, the negative result in a defense process, although not desired due to the loss of outstanding elements of our cultural heritage, should not have a detrimental influence on our work and our efforts. This situation should serve to reinforce the search for new techniques, instruments, and strategies.

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