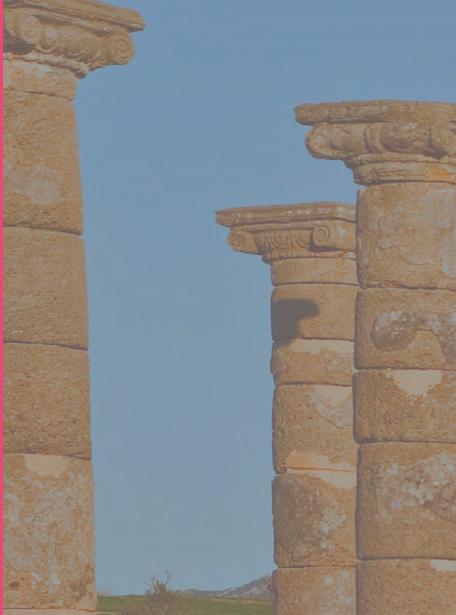


# e-phc<sup>10</sup>



## How to Create a Cultural Landscape Guide



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de Andalucía

Consejería de Turismo,  
Cultura y Deporte

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**Junta de Andalucía**

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e-phc<sup>10</sup>

# How To Create a Cultural Landscape Guide

Scientific coordination:  
Silvia Fernández Cacho

# Introduction

From the very beginning, the Andalusian Institute of Historical Heritage (IAPH) has promoted cultural heritage as an integral and extremely important part of places and, as such, as something that has been shaped by both the past and present. Instead of being considered as a collection of isolated objects, cultural heritage is now seen within the context of its physical and social environment.

These principles, which are at the heart of its work, explain why since 2000, the year in which the European Landscape Convention was signed in Florence, the institute has organised a series of cultural landscape projects and initiatives of great methodological and technical importance, undertaken by the Cultural Landscape Laboratory, a permanent part of the IAPH.

Through the laboratory, the institute has sat on monitoring and technical committees as part of the Andalusian Landscape Strategy and the National Plan for Cultural Landscape; has been invited to various scientific and technical events by national and international organisations; has organised numerous training initiatives in the form of courses and individual mentoring schemes in Spain and abroad; and is responsible for multiple research and outreach publications.

It is as part of our efforts to further the transfer of knowledge, one of the cornerstones of our work at the IAPH, that we publish this guide, the purpose of which is to bring together in one place much of the expertise and experience in the field of cultural landscapes that we have accumulated over the past 20 years. We hope it comes in useful for those interested in and responsible for preserving the cultural and natural values of landscapes, as well as helps them ensure that changes affecting them are managed following an approach based on sustainability and participatory governance.

Juan José Primo Jurado  
Director of the IAPH

# Prologues

How to Create a Cultural Landscape Guide, published by the Regional Department for Culture and Historical Heritage in Andalusia and created by the Andalusian Institute of Historical Heritage, represents a major step forward in terms of developing an effective approach to cultural landscapes.

We would like to congratulate the Director of the institute, Juan José Primo Jurado, the technical coordinator of the publication, Silvia Fernández Cacho, and the authors: José María Rodrigo Cámara, Víctor Fernández Salinas, Isabel Durán Salado, José Manuel Díaz Iglesias, Jesús Cuevas García, Pedro Salmerón Escobar and Isabel Santana Falcón.

The exceptional experience of the institute acquired over the years across a territory of great beauty and incomparable richness has led it to undertake in-depth work as well as develop tools in the area of cultural landscape management.

The geographical and temporal scope involved as well as the range of themes covered in How to Create a Cultural Landscape Guide are thus of great use to public authorities and other actors looking to protect, manage and enhance their landscape.

More than a source of inspiration, they are an invitation to action.

Maguelonne Déjeant-Pons  
Executive Secretary of the Council of Europe Landscape Convention

Upon ratifying the Council of Europe Landscape Convention at the dawn of the new millennium, Spain undertook to establish a series of strategies that would link public authorities, institutions and civil society, in other words the entire country, to landscape in the broadest sense of the word.

In order to implement the Convention, a number of lines of work were laid out, including the creation of the National Cultural Landscape Plan. This instrument was drafted by the most distinguished experts in landscape from all over Spain, and Andalusia played a key role in the process.

According to the National Cultural Landscape Plan, the study of landscape ‘may be an end in itself, as a source of knowledge in addition to a valuable tool for public authorities and bodies responsible for a territory, as it provides the knowledge that needs to be taken into account when planning any action that affects the territory, be it related to the environment, town planning, public works, etc.’.

This publication brings together the knowledge and experience of experts who have worked tirelessly since the signature of the European Landscape Convention, drawing on their extensive and very innovative research into Spain’s complex and extremely varied landscapes. As such, it is undoubtedly a useful tool for professionals and anyone else involved in creating a landscape guide.

Carmen Caro  
Coordinator, National Cultural Heritage Plans,  
Spanish Cultural Heritage Institute

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# 02






Laying the  
foundations: design  
and planning

## Objectives, resources and scope of a landscape guide

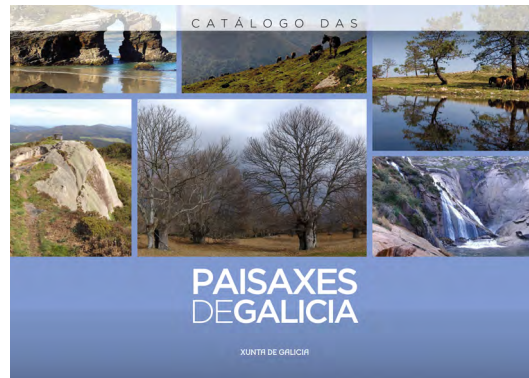
When creating a landscape guide, it is extremely useful to begin the process by deciding how the project is going to be organised, the method to be used and its scope (the latter being based on its objectives and the resources available).

### Landscape guides: different starting points, similar end points

The reasons for creating landscape guides can be just as varied and unique as the areas they cover. In chapter one, the features of landscape guides were outlined, including their holistic, objective-oriented and participatory focus, in addition to those generally responsible for leading the most common types of action in this area, i.e. public authorities. In Spain, for example, landscape catalogues, which resemble landscape guides in certain respects, are instruments created by regional institutions, either because they are provided for by law, such as in Catalonia (Law 8/2005 of 8 June on Landscape Protection, Management and Planning in Catalonia)  and Galicia (Law 7/2008 of 7 July on Landscape Protection in Galicia) , or because they are included in coordination instruments, an example being the Andalusian Landscape Strategy .

As such, being aware of exactly how the project has arisen is a key part of designing and planning a landscape guide. For example, it may be a local or regional public initiative brought about by a number of different reasons, such as:



- bringing together in one place aspects relating to protection and conservation found in town and regional/spatial planning policies;



- its usefulness as a means of implementing or driving socio-economic development policies aimed at areas of particular interest from a heritage and landscape perspective; or
- a decision by territorial stakeholders from the public sector, private sector or both with a connection to the landscape in question for reasons similar to the ones outlined above.

*Andalusian Landscape Strategy.  
O Catálogo das Paisaxes de Galicia*

For example, A Guide to the Cultural Landscape of Bolonia Bay was part of the European Union programme Culture 2000, through which the project Alianzas para la Conservación [Partnerships for Conservation] (2000-2004), in which Spain, Portugal, Greece and Italy participated, was funded. The mission of the IAPH to foster territorial and landscape studies led to the decision being made to create a landscape guide as a way of concluding the project. The scope of the guide was a reflection of the commitments taken on by the IAPH as part of the project as well as its leading role in it. Although the institute does not have executive powers to implement its guides, it is responsible for providing guidance in terms of new methods and techniques for managing cultural heritage.

For its part, A Guide to Seville's Historic Urban Landscape  was the result of close collaboration between the UNESCO World Heritage Centre and the IAPH, which began at a meeting in Colonia del Sacramento in 1998. This relationship has since been strengthened at meetings in Seville, Mexico City and La Habana as well as through the project Historic Urban Landscape in World Heritage Cities: Indicators for Conservation and Management . The significant impact of certain actions in these cities, within and beyond their protected areas, meant developing an instrument for their conservation and monitoring was desirable. After considering various approaches to these problems, the decision was taken to focus on Seville, the aim being to create a methodology which could be applied in such urban contexts.

Landscape guides are created for a number of different reasons, something which affects their end result. Nevertheless, whatever these reasons may be, they must aim to:

- further understanding of the landscape in question through an interdisciplinary team. Properly presenting this understanding, ensuring it is informative in nature and effectively disseminating it has the benefit of raising public awareness of the landscape in question.
- foster a sense of commitment amongst stakeholders at various levels through a participatory approach over its life cycle, including during the creation, implementation and monitoring phases.
- create (or lay the foundations for) a system designed to effectively manage the landscape as it evolves as well as any territorial and socio-economic changes that may occur in the future, and ensure objectives relating to landscape quality, heritage



protection, conservation and sustainability (to name but a few examples) are attained.

This initial design phase of a landscape guide is extremely important. As such, it is recommended that at this stage the team responsible for creating the guide has sufficient time to read and listen as well as identify needs, frustrations, hopes, ideas and future projects relating to the landscape in question. During this initial phase, it is often useful for the team responsible to analyse press articles and content produced by media outlets, the opinions of associations and groups, social media content and local agendas. Thus, it may be stated that openness, awareness and a critical approach in response to calls from society and institutions regarding the landscape in question are all key aspects when designing and planning a landscape guide.

Meetings with local stakeholders  
(Mexico City, 2010)  
as part of the project  
*Historic Urban  
Landscape in World  
Heritage Cities*

### Geographic scope

A landscape guide will always begin with a wide geographic scope. This may be imposed, for example as a result of the regional nature of the entity backing the project, be it a public authority or citizens association working in a particular area. In order to effectively organise the creation of a

The reasons for creating a landscape guide can be just as varied and unique as the areas they cover. Whatever the case may be, the final document must deal with a number of aspects relating to knowledge, participation and management.

landscape guide by experts from various fields, those responsible for leading the process should have a good idea of its geographic scope as well as the difficulties to be expected, basing the latter on how easily the necessary information may be obtained and the amount of pre-existing knowledge on the landscape. This involves answering questions such as: Is the area well known or not very well known? What aspects (physical environment, history, economic resources, society, etc.) are well understood or not very well understood? Is it suffering from depopulation? What are the socio-economic conditions like for residents? Who are the main stakeholders that must be involved in the process?

During this initial phase, it is important to undertake preliminary research into the landscape's values as well as its visual and cultural references, the aim being to gain a preliminary, general overview of the geographic scope of the guide. Maps, information on physical and human geographical features and databases for the cultural and natural heritage present will all prove useful for gaining this initial understanding of the landscape.

In terms of *A Guide to the Cultural Landscape of Bolonia Bay* and *A Guide to Seville's Historic Urban Landscape*, before establishing the landscape's geographical boundaries, it was decided that a multilevel analysis of the landscape needed to be carried out. As far as the first guide goes, although the boundaries of the bay were very clear, their consistency with other cultural criteria was analysed. The scope of this analysis went beyond Bolonia Bay to encompass the area made up of Barbate, Baelo Claudia and Tarifa (Cádiz). As such, the project began by analysing three levels, namely the supra-municipal level, which included the area detailed above as well as El Estrecho Natural Park and Campo de Gibraltar; the local level, which included the landscape of the bay; and the object level, which focused on the archaeological site Baelo Claudia. In terms of the second guide, it was also shown from the outset that the area of study went beyond the boundaries of the historic city to encompass a larger area. As above, a multilevel analysis was undertaken in a landscape that went well beyond the historic city and the old course of the Guadalquivir through Seville.

It follows on from the above that the initial analysis and understanding of the area must be one of the first tasks to be undertaken when creating a landscape guide. The aim of this is not to establish the precise boundaries of the landscape in question, something which is dealt with in more detail in chapter three, but instead to simply estimate the physical area it encompasses, the amount of information available and how easily it can be accessed, and the resources available for creating the guide.

## Material and human resources

When beginning the process of creating a landscape guide, it is important to do an initial assessment of the resources currently available (or which will be available) to the production team. The minimum resources necessary to form a team appropriate for the area in question should be established, and questions such as ‘who has expertise on the area?’, and ‘who can lead and coordinate each of the main aspects involved in creating the guide?’ should be considered.

In *A Guide to the Cultural Landscape of Bologna Bay*, the economic resources available allowed a landscape laboratory to be created, a goal established at the outset of this project. The laboratory was run by members of staff hired specifically to create the guide, alongside technical staff from the IAPH and other external experts. The result was a very multidisciplinary team made up of architects, archaeologists, geographers, anthropologists, (art) historians, economists and communication experts. The Landscape Laboratory subsequently became a permanent part of the IAPH.

The strategy used for *A Guide to Seville’s Historic Urban Landscape* was somewhat different. As such, the multidisciplinary production team worked alongside experts on various aspects of the city following a methodology previously agreed upon in order to bring together information to be subsequently filtered and included in the final document. This was made possible thanks to the funding secured for the project, which meant it could be carried out with all the necessary resources.

This information, in addition to the analyses outlined above, is useful for estimating how much a



landscape guide will cost and how long it will take to create. Depending on the specific circumstances, the funding and time needed to produce a landscape guide may be known from the outset, or a proposal may be formulated once its scope has been assessed.

### The scope of a landscape guide

By assessing the aspects mentioned above, the scope of a landscape guide may be established. This is an aspect that plays a major role in determining how its content will be structured. Once a clear scope has been established, specific content can be established, the various tasks scheduled and the teams involved effectively coordinated. In other words, the aim is to strike a balance between what is ideal and what is possible in order to achieve a set of realistic cultural landscape quality and management objectives within a framework made up of a particular territory, an interdisciplinary team, a set of economic resources and a deadline.

Returning to the examples of Bolonia Bay and Seville, the scope of their landscape guides was conditioned by the fact that the IAPH lacks the executive powers to implement them. Given this limitation, their strategies were based firstly on developing a methodology for understanding and managing cultural landscapes, and secondly on promoting ways of protecting cultural heritage that went beyond existing ones and were in line with the new territorial, landscape and participatory governance guidelines contained in various international reference texts relating to cultural heritage management.

## Organising the work involved

Having established the above, i.e. the aims pursued by those behind the project, the general scope of work and the human and material resources available, we will now offer some guidelines for beginning to organise the tasks to be carried out and provide some basic information on the methodology any landscape guide should follow. In the following chapters, the methodology used for characterisation, assessment, the formulation of landscape quality objectives and the monitoring and continuity of a landscape guide will be dealt with in more detail.

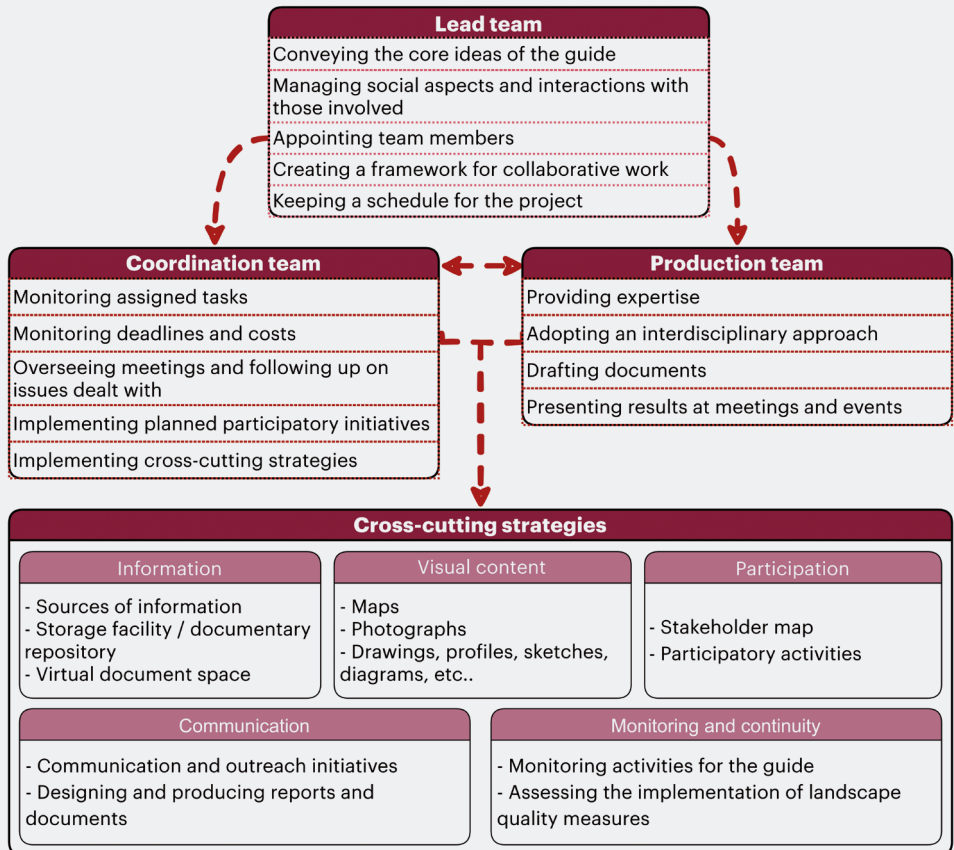
### Leadership: overseeing a landscape guide

Generally speaking, the team responsible for leading a landscape guide is made up of members from the entity, association or stakeholder behind it.

Without going into each case in detail, such as the specific institutions to which members of the lead team may belong, their expertise or even their psychosocial skills, it should be noted that the tasks they are responsible for range from conveying the core ideas upon which the project is to be based, creating and keeping a work schedule, and fostering collaboration, through to appointing those in charge and forming the coordination team as well as the teams responsible for production, monitoring and evaluation. A key part of the leadership provided by the lead team is organising meetings with those involved in the various levels of coordination throughout the course of the project.

Furthermore, in order to ensure its leadership is effective, its members should have extensive expertise and be in constant contact with the vari-

## How to structure a landscape guide by roles and tasks



ous stakeholders relevant to the landscape guide, making their involvement, collaboration and commitment to the project possible.

### Content and tasks: coordination

Once the members of the lead, coordination and production teams have been identified and the scope of the landscape guide established, initial meetings may take place in order to organise the content and tasks related to identification, characterisation, assessment, the formulation of landscape quality objectives and the formulation of measures. It is at this stage that a strategy for monitoring the process involved in producing the landscape guide should be established.

Even where expert studies are carried out, the work of the coordination team is key to ensuring the various experts involved remain focused on the core ideas underpinning the landscape guide. Although each case is different, these ideas tend to go beyond the specific work carried out in each field, and may include establishing cause-and-effect relationships concerning the evolution and present state of a landscape, identifying factors that have the greatest impact (positive or negative) on the preservation of its cultural values and identifying the perceptions of the population regarding the various aspects dealt with by experts during the landscape characterisation process.

The coordination team oversees the production team, the latter being organised according to the various specialised tasks involved and the final structure established for the content. The production team should be made up of individuals with sufficient expertise and experience in their respective fields, and they should aim to adopt an

Within the context of a landscape guide, the lead team should communicate the core ideas of the project, keep a schedule for the work involved, create a framework for collaborative work, and select the members of the team responsible for its coordination, production, monitoring and evaluation.

interdisciplinary approach at all times in order to allow knowledge to be effectively pooled together.

To sum up, the approach taken by the lead and coordination team, which the production team must be made aware of through the planning of content and tasks, is key to ensuring the focus of a landscape guide is unfailingly on generating a critical, interdisciplinary and comprehensive understanding of the landscape in question, as well as establishing an assessment and agreeing upon a series of measures designed to allow landscape quality objectives to be attained. These objectives should pay particular attention to the preservation and sustainable management of cultural heritage.

### General strategies

During the creation of a landscape guide, having a series of cross-cutting strategies which transcend the boundaries of each discipline and help guide the various tasks carried out by the production team is important if the project is to be a success

## The team involved in creating *A Guide to the Cultural Landscape of Bolonia Bay*

<b>Scope</b>	The area encompassing Barbate, Baelo Claudia and Tarifa (Cádiz, Spain)	
<b>Resources</b>	As defined by the European project 'Partnerships for Conservation'	
<b>Involvement</b>	Lead team	IAPH – Regional Department for Culture and Historical Heritage (Regional Government of Andalusia)
	Coordination team	Andalusian Institute of Historical Heritage (IAPH)  Historical Heritage Protection Service  Cádiz Provincial Department for Culture  Baelo Claudia archaeological site  Regional Department for the Environment  Estrecho Natural Park
	Production team	Technical staff at the IAPH  External contract staff (research staff from the University of Seville and Pablo de Olavide University as well as independent professionals)
	Collaborations	Local public authorities (Association of Municipalities of Campo de Gibraltar, Tarifa City Hall and the hamlets of El Lentiscal and Facinas)  Associations and organisations (neighbourhood associations, farmers, traders, informal leadership, visitors, etc.)

in terms of organisation and method. In this section, strategies designed to manage knowledge and integrate the social dimension of a landscape in a landscape guide are discussed.

### Information: sources and approach

Landscape characterisation involves a series of methodological strategies, which will be outlined in the following chapters. However, it is important to note that in order to allow experts from each field involved to effectively gather and analyse the large amount of information required for a landscape guide, a cross-cutting information management strategy is crucial.

Due to their holistic nature, landscape studies, regardless of whether the term ‘landscape’ is taken to refer to a formal area, an idealised concept or a social construction, can be approached from various fields, something which inevitably leads to an extremely wide range of sources of information being used. For example, in landscapes where the night sky influenced how megalithic structures central to their character were designed and built, information from the field of astronomy would be essential. This would need to cover constellations, stars and planets, as well as how they relate to each other and were/are seen from the landscape in question. However, if it is an insect or variety of alga that holds the key to understanding the past and present character of a landscape, information would have to come from the field of biology.

Although these examples may be considered extreme in terms of the macro and micro scale of the source involved and how commonly they are seen, it should be noted that each landscape guide requires its own specific sources of information.

This section should offer an overview of the sources of information for the landscape in question, and cover aspects such as their order of importance or classification, suitability and accessibility. Later on, in the sections devoted to characterisation, this may be expanded upon based on the work undertaken in the various fields involved for the purpose of selecting, validating, critically analysing and establishing causal factors (to name but a few examples) for the various aspects dealt with.

Once it has been decided if each one is primary/direct or secondary/indirect, a general breakdown of sources may be carried out. It should be noted that sometimes this distinction is not clear-cut, with their exact definition being the subject of a long-standing debate within the research community. There are sources that may be classed as being primary in the purest sense of the word, such as those that come directly from the natural environment or are obtained directly from people, communities or social groups. However, maps and sets of documents in archives, which are generally considered to be primary sources, might not be a completely faithful depiction of direct source(s) in the sense that they may reflect intent, ideology or a selective process, amongst other things. Ultimately, the production team should make an individual decision as to the exact nature of each source. Nevertheless, for clarity, this distinction is followed in this section.

The origin of primary sources may serve to classify them according to their accessibility or proximity to the area in question. Such origins include:

- Tangible elements relating to the physical or socio-cultural environment that can be directly observed:



these form the first level and include lithology, climate, water and the resulting geomorphology, living beings (flora and fauna), and a wide range of human relics ranging from archaeological ruins to current buildings and infrastructure.

- People: these form another level of direct sources and include individuals, communities, associations and social networks. They are considered to be more 'direct' if they are obtained from living people and relate to the present, and less 'direct' if they are obtained via a third party and relate to the past. This category includes discursive sources involving one or more individuals as well as content created by media outlets or published on social media. Within this context, these terms should be understood in the broadest possible sense.
- Images, maps, statistics and legal or institutional documents: this third level includes sources which may or may not be considered primary depending on a variety of factors, such as when the information was collected, who created them etc., aspects that may impact upon their credibility and impartiality.

Secondary sources, on the other hand, refer to those where the author (generally an expert in a particular field) has taken the information from some other source and processed it in some way. They generally come in the form of general or specialist monographs, summaries and studies. For practical purposes, a broad distinction has been made two types of secondary sources.

The first type includes general reference works relating to the history, ethnography, art, geography, economics, town planning, etc. of the area being studied. The second refers to sources which can

Gathering and analysing the wide range of sources of information and data necessary for understanding cultural landscapes requires a single transdisciplinary approach to managing information, which must be established at the outset.

be classified into one of two groups depending on their subject. The first includes those related to the physical environment, and the second covers those which have a sociocultural focus. The latter can be further classified according to a series of functional aspects covering the full extent of human interaction with the landscape in question, namely systems of settlement, communications and transport, security and defence, obtaining and processing resources, and ideas and aspects relating to the associations of people and the landscape.

A separate group has been created for databases containing information processed by people, groups or institutions for the purpose of understanding or management. As such, they are distinguished from statistical sources in that they represent a set of stored data relating to measurable attributes (i.e. aspects of a landscape that can be recorded) that can only be subject to quantitative processing.

In the work carried by the IAPH on landscapes, a wide range of sources of information is used, these depending on the specific objectives pursued and the type of work in question. However, one source which comes up again and again is A Digital Guide to Andalusia's Cultural Heritage [↗](#), a

## Primary / Direct

### Physical environment

Observation, classification or measurement of:  
Climate, lithology, hydrology, geology, geomorphology, biology and ecosystems (flora and fauna).

### Tangible elements

Archaeological ruins, built elements of different scales (from the territorial level to the building level) and moveable components.

### Statistics

Sets of environmental variables and inventories of species of flora and fauna. Gazetteers, censuses, electoral rolls (demography) and land registries (property). Economic activity: farming/fishing (production), mining (concessions and production) and industry (production). Official routes (times and places).

### Cartography

Drawings, sketches and prints of maps. Atlases and sets of general and thematic maps. Urban and rural property maps. Orthophotos. Toponymy. Land use and exploitation maps. Locations of livestock routes. Maps of mines. Maps of communications, such as roads, railways, waterways, the sea, etc.

### Imagery

Prints, drawings, and urban and rural scenes.  
Sets of photographs. Video recordings.

### Institutional and legal

Historical institutional archives (civil, parish, professional bodies; notary records, etc.). Studies of legal sources (laws, bylaws, plans and other legal instruments). Analyses of programmes, master plans and sectoral reports by the public authorities.

### Discursive (individual and group)

Interviews, public participation workshops, memoirs, letters, collections and private archives. Oral literature, epic poetry, lyric poetry and plays. Historical memory.

### Media and social media

Press, radio and television.  
The internet: blogs, social media, discussion groups, online forums and virtual communities.

## Secondary / Indirect

### Áreas of knowledge

(Geography, historiography, anthropology, art, architecture, etc.)

1. General analyses: archaeology/history, art/imagery, anthropology/ethnography, economics and town planning, spanning the entire timeline of the landscape or part of it, and involving areas that are local, sub-regional, regional, etc.  
General reports covering geography, geology, ecology, etc.

### 2. Thematic (physical and natural aspects):

- Monographs on the environment (geology, climate and nature).
- Local or sub-regional studies on the physical environment.

### 3. Thematic (social and cultural aspects):

- Settlements.  
Chorography or descriptions of the territory.  
Archaeological/historical, ethnographical, geographical and construction related/architectural overviews on the distribution, patterns and forms of human occupation.
- Communications and transport.  
Geographical, archaeological/historical, ethnographical and engineering studies on routes (paths, roads, railways, sea, waterways etc.), transport and communications.  
Travel guides and descriptions of territories.
- Security and defence.  
Archaeological/historical, diplomatic, anthropological and ethnographic studies on territorial defence systems, political relations, conflicts, etc.  
Memoirs and chronicles of a military nature.
- Exploitation of resources.  
Studies of an archaeological/historical, anthropological/ethnographical and economic nature (amongst others) concerning economic aspects involved in exploitation or processing (from hunting and harvesting through to industrial production, sales and services).  
History, geography and ethnography as they relate to farming, fishing, mining, industry, business, etc.
- Aspects relating to associations.  
Studies on works of art: literature, paintings, sculptures, films, etc.  
Archaeological, historical, artistic and ethnographical studies on aspects relating to religion, funeral traditions, etc.  
Studies on myths and places with particular meanings.  
Studies on traditions and knowledge, religiosity, sociability and creativity, from an institutional and popular perspective.

### Databases

- Institutional, open access or proprietary.
- For research and knowledge, or outreach purposes.
- Related to cultural and natural landscape management.

Examples of groups that may be used for classifying sources of information as part of a landscape guide (on previous page)

large database of knowledge created by the IAPH in 1989 (the year the institute was founded), and constantly maintained and expanded by it even since. The vast amount of information it contains provides an overview of Andalusia's cultural assets for those interested or involved in understanding and studying the history of landscapes in the region, regardless of whether they are considered heritage landscapes.

Within the context of *A Guide to Seville's Historic Urban Landscape*, we may also draw attention to the important documents relating to imagery that were analysed for the purpose of gaining an understanding of the various components that make up the image of the city projected through art, in addition to institutional and legal documents (particularly those linked to regional/spatial and town planning), and maps concerning the physical environment, biodiversity, urban structure and infrastructure, services and cultural heritage, to name but a few examples.

These sources, together with all the technical documents produced during the creation of a landscape guide, must be systematically recorded from the outset so that the production team is able to easily consult them whenever they need to. Subsequently or at the same time, an open-access data repository containing these sources may be created for use by the general public. This will result in the reach of the project going beyond the landscape guide itself. In order to systematically record documents and standardise terminology during the creation of a guide, it is extremely helpful to use glossaries, lists of vocabulary, dictionaries and thesauri. Examples include those produced by the Getty Research Institute [↗](#), the UK's Forum on Information Standards in

Heritage (FISH) [↗](#) and the Spanish Ministry of Culture and Sport [↗](#). The IAPH has also created *A Thesaurus of Andalusia's Historical Heritage* [↗](#), which was published in 1998 and can be accessed online. This resource, which contains more than 16,000 terms, covers all aspects of heritage and is the work of an interdisciplinary team made up of experts in archaeology, architecture, art history, fine art, documentation, geology, anthropology and history.

## Stakeholder map

a) What is a stakeholder map?


A stakeholder map may be defined as the result of the analysis and evaluation of any aspect of the real world undertaken by stakeholders, which may be individuals or groups. It is a tool that is related to social intervention and widely used in business settings, international relations, policy development, participatory research and action, ecology and natural resource management, and social, economic and environmental development projects, to name but a few examples. The concept has been developed within fields such as anthropology, sociology, political science, economics and mathematics (through game theory), as well as in the area of organisational management within the context of situation analysis, strategic planning, social network analysis, etc.

Its use by the fields mentioned above as well as by businesses and the public sector explains the wide range of terms used when talking about the concept (which may take any one of several forms). These include 'stakeholder analysis', 'key actors', 'key actor mapping', 'participatory mapping', 'network analysis', 'stakeholder analysis', 'social map-

ping', and 'sociogram'. What all these terms have in common is that they are linked to the assessment and management phases of projects (research projects, development projects, intervention projects, etc.) in both the public and private sectors. Given that it can be used in such a wide range of contexts, it is a method that is held in high regard. In terms of the history of the term 'stakeholder', it dates back to the 1980s, when it began to be used to refer to those with an interest or involvement in something.

b) Who are included on stakeholder maps and what are their interests?

A stakeholder map should include all persons, groups and organisations with an interest in and related to a particular social initiative, in this case a landscape guide. This interest may be overt or dormant, acknowledged or present at a subconscious level. Whatever the case may be, what all stakeholders have in common is a connection to the landscape in question as well as to its past, present and/or future dynamics, based on their place in the society in question as well as their particular interests, conflicts, intentions, influence, relations and interactions concerning it.

This interest will also be affected (both positively and negatively) by the planning, creation and implementation of the guide, regardless of whether the actions agreed upon are aligned with the initial positions of all the stakeholders. Those who participate in the process as well as those who do not must be taken into account and included in the decision-making process over the life cycle of the guide. Thus, as stated by the United Nations  in its guidance on the implementation of partici-

participatory governance processes, a stakeholder map should include:

- those who are affected by the measures adopted by a landscape guide;
- those who possess information, resources and expertise needed for their formulation and implementation; and
- those who control implementation instruments.

A stakeholder map is a good starting point but does not mean or guarantee that social perception will be correctly analysed or that participatory strategies will be developed as part of a landscape guide, as these are independent processes. Those included on a stakeholder map for a particular landscape are not necessarily relevant stakeholders directly involved in an aspect of its management. As such, other strategies are sometimes needed to encourage those who are to become interested, involved and engaged.

Nor should the identification and mapping of stakeholders generate a series of unrealistic expectations, as it does not guarantee that solutions will be found to all problems or that every point of view will be represented. A stakeholder map is ultimately an approximate overview of the reality on the ground, often accompanied by matrix diagrams and graphs, and should be combined with other tools, such as methodological triangulation as well as quantitative, qualitative and participatory analysis. Furthermore, it must be remembered that it reflects a particular moment in time and, as such, must be updated throughout the project. This includes adding and removing stakeholders, and ensuring it reflects any changes in the positions of stakeholders.

### c) Why is a stakeholder map created?

Within the context of this publication, a stakeholder map is considered to be a strategy combining qualitative, participatory and quantitative methodologies designed to pool together the knowledge and experience held by individuals and groups who are directly or indirectly involved in the management of a landscape. With this purpose in mind, it is a process which should begin straight away when a landscape guide is being created in order to identify those who may have an interest in it as well as establish those involved in its production, implementation, monitoring and evaluation.

An understanding of all individuals and organisations with a (potential) direct or indirect interest in how a landscape is managed allows us to undertake an accurate social assessment of the social, political and economic processes affecting it, their relationship with each other and the impact of their actions and ideas on the landscape. This not only provides a snapshot in time of the stakeholders and their relations with one another; it also allows us to identify differences, weaknesses and opportunities within society, as well as the impact of economic development models (including dominant and secondary or marginal ones) on a landscape both at the time of the analysis and in the medium and long term.

As such, a stakeholder map is a tool and not an end in itself, although its versatility often leads to it also being considered a management and research method and tool, depending on its purpose(s), which may include:

- classifying stakeholders, establishing types of stakeholders and identifying groups for the pur-



A stakeholder map must include all individuals, groups and organisations with an interest in the guide as well as those directly or indirectly involved in the participatory management of the landscape in question. Qualitative and quantitative methodologies should be used to create it.

pose of analysing their intentions and relations with one another;

- identifying the actions and relations of stakeholders in terms of their aspirations, power, position and strategies for interacting when it comes to a specific aspect; and
- analysing the profiles of stakeholders (individuals and groups), based on aspects such as their resources, actions, aspirations and influence in terms of the issue in question, in order to identify tensions and dynamics involving cooperation and disagreement.

d) How is a stakeholder map for a landscape guide created?

Although there is a wide range of methodologies, strategies and models available for mapping stakeholders, there are certain key elements, methods and formats that it is generally agreed should be used. These allow a series of clearly defined criteria to be established and thus the process standardised. As such, the following general points should be taken into account when it comes to stakeholder maps:

- There are principles and steps which provide the flexibility needed to allow stakeholder maps to be tailored to each context. However, there are no standard rules for creating a stakeholder map.
- A qualitative approach must be taken in order to assess the nature of the power held by the various stakeholders.
- Creating a stakeholder map is not an easy task. The diagrams, tables and graphs used for the social analysis process merely offer a snapshot in time and, as mentioned above, do not reflect the changing nature of the reality upon which it is based.
- Stakeholder maps have been carried out in a broad range of contexts, meaning we have a large number of experiences to draw on.
- The versatility and flexibility of stakeholder maps allow models to be established for specific contexts. As such, the fact that the process is not fully standardised should be seen as a strength, not a weakness.

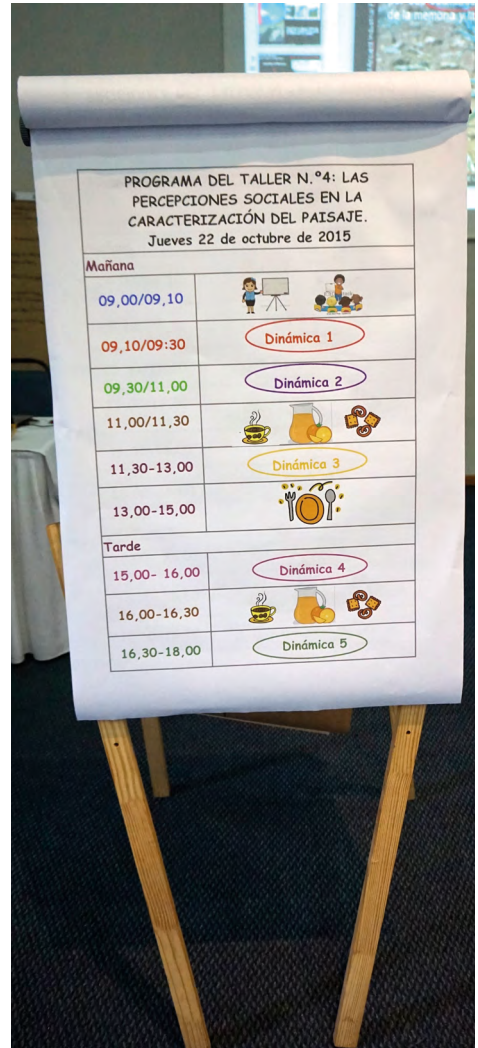
The steps considered necessary for creating a stakeholder map have been developed over the past twenty-five years. Initially, they were the work of experts and were limited in scope, designed for use by international organisations, such as the United Nations and World Bank. However, over the years a series of clear and simple guidelines have been developed, which allow them to be used within the context of any social study where stakeholders (individuals and groups) need to be identified and included. These guidelines, the result of work carried out within a wide range of fields and organisations, are based on the following approach.

- Preparation: this involves establishing why certain stakeholders are relevant for the creation, implementation, monitoring and evaluation of a landscape guide.

- Identification of relevant individuals, groups and organisations: depending on their relevance, leadership and capacity to assert influence, they can initially be classed as being key, primary or secondary stakeholders. This task may involve organising participatory workshops for the purpose of gathering information, based on a brainstorm. Alternatively, information may initially be gathered from other sources. The greater the level of participation, the more representative the resulting stakeholder map will be and the more internal and external validity it will have. Lastly, a list (which should be as thorough as possible) should be drawn up of all those who may meet one of the following criteria:

- They are relevant in terms of the creation of the landscape guide, from its design through to its evaluation.
- They have information, experience or resources needed to formulate and implement it.
- They believe they are entitled to be involved in all the stages of its creation and implementation.
- They may be affected by or benefit from the measures put forward in it.
- They may have some kind of interest in the landscape guide, despite not being directly affected by it or directly benefiting from it.

- The interests of each stakeholder must be established. In order to analyse interests that are explicit, implicit, hidden or contrary to the objectives of the landscape guide, it may be useful to establish how each stakeholder relates to each aspect to be covered in it (if the project is in its early stages) or the established landscape quality objectives (if the landscape guide is already being implemented). Interests can be identified by asking each stakeholder about their expectations, benefits they expect to



Photographs showing the participatory workshop organised by the IAPH in Porto Alegre (Brazil) to identify stakeholders for the Parque Histórico Nacional das Missões (National Historic Park of Missões)

obtain, resources they would commit (or not commit), interests of theirs which may be incompatible with aspects of the landscape guide, their opinion of other stakeholders, etc.

The relationship between the interests identified and the objectives of the landscape guide, as well as the priority given to each measure put forward, must be agreed upon by all stakeholders involved in each aspect.

- Gaining a deeper understanding of each stakeholder: this involves establishing all relevant details for the various stakeholders. To do this, the first step is to establish the following for each stakeholder: field of work, official name (where applicable), name and surname, address (home or work address, or the place designated for meetings), telephone number and email address. The second step is then to identify their most important characteristics, such as whether they are local or from another area; are part of the public sector, private sector or the general public; are a permanent or temporary resident; are in a position to make decisions, etc. In order to ensure the internal and external validity of this analysis, it is recommended it be carried out by means of a brainstorm or through participatory workshops.

To ensure the identification of stakeholders is thorough, the following questions should be asked.

- Have all key stakeholders (primary and secondary) been included?
- Have all those potentially in favour of the guide, with a neutral opinion of it, or critical of it been identified?
- Has gender been considered when identifying primary and secondary stakeholders?

- Have the primary stakeholders been classified according to their occupation or level of income?
- Is it possible that primary and secondary stakeholders will be identified as a result of the project?
- Have stakeholders in vulnerable groups been identified?

- Analysis of power, position and influence: ‘power’ is understood to be the capacity to assert influence within the context of the initiatives put forward in a landscape guide. This is effectively the degree of control each stakeholder has over the creation, implementation and evaluation of a landscape guide, and therefore the extent to which they are able to facilitate or hinder the process. ‘Position’ refers to how each stakeholder views the various aspects covered in a landscape guide. Being aware of this is key to getting the right stakeholders to work together as well as fostering synergy and avoiding tension amongst them. ‘Influence’ means the ability of a stakeholder to facilitate or hinder the creation, implementation, monitoring or evaluation of a landscape guide.

Carefully looking at the various levels of power and influence held by stakeholders is a complex task and one which must take into account a number of basic aspects (detailed below), although of course these may be added to depending on the specific situation and where the guide is at in terms of its life cycle.

- In terms of official organisations, these aspects are related to their leadership (formal or informal, popular, political, familiar or based on connections), the control they have over the strategic resources of a landscape guide, the existence of experts, their negotiating position, etc.

– For informal stakeholders, the following must be established: their standing (social, economic and political); the degree of organisation, consensus and influence of the group; and connections to and degree of dependency on other stakeholders, amongst other things.

- Mapping of relations: the purpose of this stage is to attempt to identify and analyse the type of relations that exist amongst all the stakeholders. These relations may be based on collaboration, be sporadic in nature or be defined by conflict. Power, legitimacy (which is desirable, proper or appropriate), and the urgency and relevance of the requirements put forward by each stakeholder may also be included. Based on these variables, stakeholders may be classified as being dormant, discretionary, demanding, dominant, dangerous, dependent or definitive. All stakeholders must fit into this classification in order to be included on the stakeholder map.

- Identifying social networks based on the mapping of relations: the geographic scope covered by a landscape guide may or may not have established networks. However, there may be opportunities to create them, back them or discourage them. Likewise, it is useful to identify social networks which need strengthening as well as those which may lead to conflict.

- Reviewing the analysis: this is an essential step and one which allows us to ensure the internal and external validity of the process. As such, after reviewing the process used to create the stakeholder map as well as its results, it is advisable to launch a consultation process designed to establish whether any stakeholders have been left off the stakeholder map and whether any stakeholders previously identified have changed their position over the course of the project.

- Identification of strategies (for collaboration, involvement, defence or monitoring purposes) designed to bring about the participation of all stakeholders throughout each phase of the life cycle of the landscape guide: it should also be noted that identifying important stakeholders does not guarantee they will become key stakeholders. As such, specific, well-thought-out measures must be developed in order to generate interest and sustain commitment over time. The above allows us to gain certain insights into how stakeholders might support or jeopardise the project, enabling potential risks this may entail to be identified.

In order to easily store and manage information gathered when creating a stakeholder map, the use of databases is recommended. This will also make other tasks carried out over the life cycle of the guide easier, such as:

- updating the map during the creation and implementation phases of the landscape guide (stakeholders may be added, removed or repositioned in accordance with the classifications outlined above, paying particular attention to their interests); and
- making adjustments to the types of participation and specific initiatives that need to be developed at each stage of the project by all those involved, including those relating to the analysis of social perception of the landscape and the introduction of participatory processes throughout.

### Public participation

Another aspect which must be present in the work undertaken in all the fields involved as well as the processes implemented as part of a landscape guide is public participation. This allows different management formulas to be tested in order to



ensure the preservation of the landscape's values without hindering its progress. Participating in something means being part of it and playing a role in decisions affecting it. Here, the aim is to generate processes of social change, building and agreeing upon them collectively. As such, citizen participation is always going to be linked to processes involving the sustainable management of landscapes.

Within the field of heritage management, the introduction of participation as a social right able to influence decisions is recent. The same applies to its recognition and inclusion in statutory documents adopted by public authorities in Spain and around the world. This is undoubtedly a reflection of just how important it has become, the result of an increasing eagerness within society to be involved in heritage management. This trend has picked up considerable pace since the beginning of the 21st century through emerging social movements centred around the right to be heard and be involved in decision-making processes as stakeholders by public authorities.

Participation means shared decision-making for the purpose of bringing about processes of social change, building and agreeing upon them collectively. It follows on from this that citizen participation is always linked to processes of sustainable landscape management.

Citizen participation opens up a wide range of possibilities when it comes to action centred around transforming, reflecting, involving, coordinating, building, understanding, learning, communicating, interacting, empowering, satisfying and demanding. This comes in various types and shapes, including partnership, delegated power and citizen control. However, how it is used, the possibilities it offers and the types seen are linked to the various management models that exist and their relationship to differing degrees of participation. This gives rise to forms very frequently seen in cultural heritage management that may not be considered participation at all, i.e. manipulation, therapy, informing, consultation and placation.

The basic points to be taken into account when including citizen participation in a landscape guide are the following:

- Think carefully about its purpose and significance whilst being acutely aware of its dangers.
- Establish a time and place for implementing it. The scope here is normally local.
- Provide information on how the results of the process are going to be used, i.e. how they are going to be included in the content of the landscape guide.
- Look at which resources are needed and which are available (venues for organising activities, economic resources, human resources and time).

Although it is true that the first step to including citizen participation in the production, implementation and monitoring of a landscape guide is the creation of a stakeholder map, these two areas of social assessment should not be confused, nor should participation be deemed to have been included based merely on the fact that a stakeholder

map exists. The identification of stakeholders is an important task, as it allows connections to be quickly established. Having said that, there is a big difference between having a list of potential participants for this process and having a group of actual participants engaged in a process of citizen participation. The latter involves establishing what the process aims to achieve, the stage or stages of the landscape guide during which it is going to be included, how its results are going to be used and the resources which will be mobilised.

Broadly speaking, there are two ways citizen participation can be included in a landscape guide: either throughout the entire process or during specific stages or phases. In each case, it must be ensured that real participation (i.e. partnership, delegated power or citizen control) is made possible through the various management models that exist, namely participation by invitation, shared decision-making, shared government and self-government. The criteria for using one model or another vary and are not always within the control of those responsible for creating the landscape guide. This is due to the fact that they include everything from ideological positions to limitations relating to organisation and the availability of resources (venues, time, people and funding).

Either one of the three types of social participation may be included throughout all the stages of a landscape guide, i.e. partnership, delegated power and/or citizen control, this depending on the degree to which those involved are to be allowed to participate in decisions affecting its final content. The presence of citizen participation during the landscape characterisation stage is related to the participatory creation of a stakeholder map and

the analysis of the interests of stakeholders, in addition to including their contributions in its various sections (see chapters three, four, five, six and seven). During the assessment phase, participation allows expert knowledge to be combined with non-expert knowledge as well as ensures the validity of the assessment undertaken. Lastly, when establishing landscape quality objectives and action to be carried out, participation is key to generating commitment and a sense of responsibility when it comes to their implementation and evaluation. Furthermore, throughout the life cycle of a landscape guide, it allows problems, difficulties and common ground to be easily identified, thereby providing tools more likely to succeed in resolving differences in a constructive manner.

For its part, the model linked to partnership is largely associated with institutional management instruments. Here, citizen participation tends to be included during a specific phase or is used to validate the content of a landscape guide once it has been created. This model includes two options. The first involves subjecting the entire document to a process which, regardless of its purpose, must end with all proposals agreed upon being included in the content of the guide, as failing to do so would mean participation being merely symbolic in nature or 'for show'. The second involves limiting partnership to the formulation of landscape quality objectives through dialogue. This strategy has produced very good results in certain cases, particularly when all the stakeholders involved come to the process aware of the importance of their participation in ensuring the sustainable management of the landscape they call home, work in, research, etc.

Broadly speaking, there are two ways citizen participation can be included in a landscape guide: throughout the entire process or during specific stages or phases. In both cases, real citizen participation must be ensured.

The options discussed can be applied to contexts where management instruments allow for dynamic and practical ways of bringing about citizen participation or where the parties concerned are familiar with strategies involving applying pressure through channels such as social media and the media to ensure their involvement in any stage of a landscape guide.

It should be noted that where citizen participation is absent from a landscape guide, it is likely to be biased. This is because it will be based entirely on the criteria of the production team, meaning its assessments and proposals will not have been checked with the individuals and entities included on the stakeholder map. The absence of participation or the presence of a nonparticipation model is entirely inconsistent with the very concept of landscape, given how closely it is linked to the concept of social perception. As such, it is extremely important that any landscape guide ensures participation using one of the options discussed above.

### Visual content

A strategy used by the various disciplines involved in landscape guides is the creation of a wide range of

meaningful visual material, designed to help clearly describe and convey what is being discussed in the text. Such material may take a number of forms, such as maps, artistic representations, photographs, drawings and sketches.



#### a) Maps

Given that a landscape guide is a document that involves analysing a specific geographical area from multiple perspectives, the use of maps is essential. Maps have long since been used as simplified (yet highly informative) representations of reality and offer numerous possibilities for showing the distribution and details of geographical features as well as ideas relating to the values and dynamics of landscapes. They may also incorporate the analysis of geographic information through geographic information technology (GIT), a procedure used by various fields and a multidisciplinary strategy which sees geographic information (as a simplified model of reality) become a *lingua franca* capable of allowing the various aspects dealt with by each field to be interpreted in an integrated manner.

Having gathered the various sources of geographic information, a series of descriptive and analytical maps can be created. In order to make interpreting these easier for the reader, it is useful to develop a standard design, although one which can be adapted to represent the various aspects of the landscape in question. To do this, it can be helpful to create various designs involving different scales in order to represent aspects of the landscape in a general and detailed manner.

Here, maps most commonly cover the regional context of the landscape as well as its location and

boundaries, the physical environment, the most important heritage resources, the density of heritage assets for the purpose of showing the distribution of certain values, regional infrastructure and socio-economic activities, amongst other aspects. It is also useful to include maps providing information on viewsheds, visual impact and intervisibility, particularly using heritage landmarks in the landscape as a reference. These include viewpoints and other elements of heritage that allow the landscape to be watched over, defended or simply appreciated, or offer views of other related elements.

This kind of analysis was carried out for the Marro-Cerro Gordo coastal defence landscape , included in the Register of Landscapes of Cultural Interest in Andalusia . This landscape, a protected natural area, has a series of interconnected watchtowers along the coast, offering far-reaching views. The IAPH carried out a study of the natural and cultural values of this landscape for the purpose of creating a route designed to offer the very best views of it. This involved: 1) selecting the paths from which the towers could be seen; and 2) recommending the creation of viewpoints in those offering the most far-reaching and best-quality views of this defence system that shaped the Andalusian coastline in the Middle Ages and Early Modern period.

Where possible during the creation of a landscape guide, it is recommended maps with information on the perception of the population be developed. These should include collaborative maps created by the public or maps featuring symbolic, intangible or ethno-landscape related elements, based on qualitative methodological procedures (see chapter three).

## b) Photographs

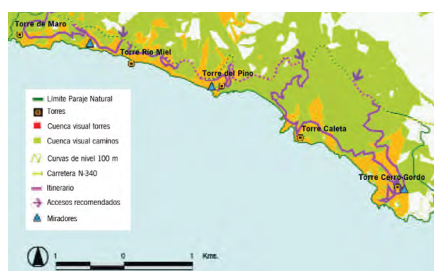
Photographs are a classic visual resource and one that is essential for showing landscapes. In a landscape guide, they are extremely important for illustrating the elements that characterise the landscape as well as its main values. Furthermore, photographs provide information about the state of a landscape at a particular moment in time, and are very useful for analysing changes that occur throughout the year (with the changing seasons) and day as well as changes to land use and the effect of action taken in a territory. They also provide different perspectives of a landscape. In this regard, in addition to taking photographs of a landscape, it is useful to gather past photographs from collections and archives. This allows processes and changes over a specific period of time to be analysed.

Photographs can also help us analyse aspects important to society through public perception, in addition to helping visually represent the assessment, landscape quality objectives and measures put forward as part of a guide. In terms of the latter, it may be useful to include photomontages showing the results that are expected to be achieved.

Whatever the case may be, traditional formats may be combined with panoramic ones, as appropriate. In the case of electronic documents which allow all kinds of digital resources to be included, conventional videos, 360-degree photographs and immersive videos may be included to provide a more sensory experience of the landscape.

In any case, given the vast number of photographs generated during the creation of a landscape guide,





Images from the study carried out by the IAPH on the Maro-Cerro Gordo landscape in Málaga and Granada

A cultural landscape guide should create and include a wide range of meaningful visual material, including maps, artistic representations, photographs and drawings (to name but a few examples), designed to help clearly describe and convey what is being discussed in the text.

Photomontage of a measure included in *A Guide to the Cultural Landscape of Bolonia Bay*

a series of rules should be established in order to ensure they are of sufficient quality. A management system which ensures that each image has enough metadata to be identified should also be used. Such metadata should include the individual who took it, when and where it was taken, a basic description, etc.

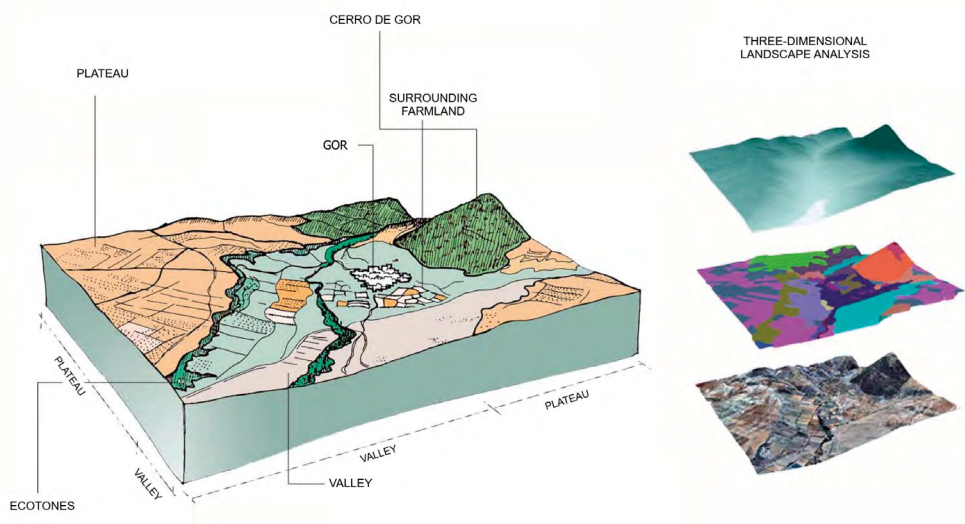


c) Sketches, profiles, charts, diagrams, drawings, etc.

In addition to the visual resources mentioned above, landscape studies use various types of visual content in order to provide an overview of aspects that characterise the landscape in question. One noteworthy example are landscape block diagrams. These sketches or drawings are a representation of a landscape in a perspective projection, and offer a simplified view of its basic topography as well as its most relevant features. They are widely used in France's landscape atlases [↗](#). By including various types of information (or labels), a general description of the area can be provided, and particular elements or dynamics of the landscape highlighted. Aerial photographs of the area selected may be also overlaid on three-dimensional representations or be included in a separate document.

There are other visual resources where drawings are combined with traditional graphs, an example being longitudinal topographic profiles. Here, the aim is to provide a clear representation of the predominant orography of the landscape as well as the main uses given to the land (settlements, farming, communication infrastructure, etc.). This kind of resource tends to be combined with an aerial photograph showing the profile line used (see chapter four).

Lastly, chorems may be used to represent the basic elements that make up a geographical area, whilst drawings, prints and artistic representations allow the historical evolution of a landscape to be illustrated, particularly aspects relating to images of the landscape projected and perceived over time (see chapter seven).



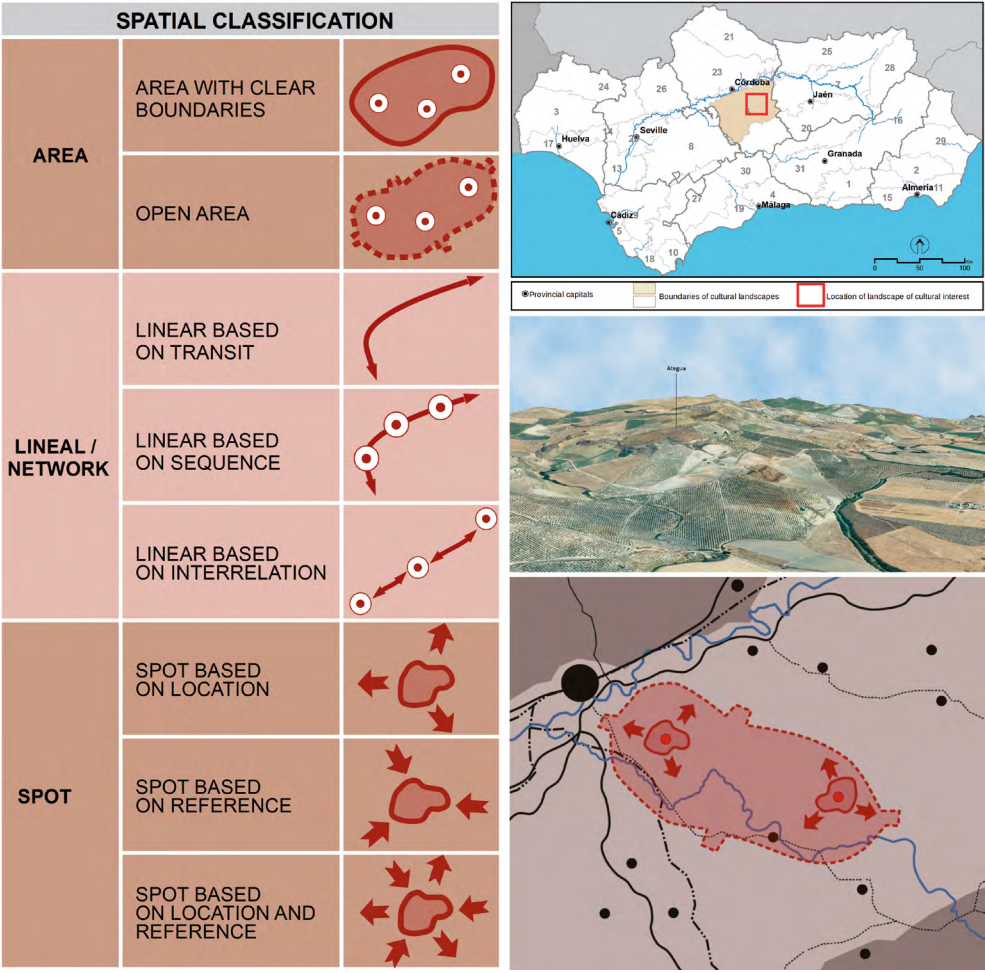
A block diagram of the megalithic landscape of the Gor valley, from *An Assessment of the Physical and Natural Environment of the Gor Valley*

## Communication

We are seeing a progressive increase in the implementation of communication plans and strategies by public authorities, companies and associations as well as within the context of programmes linked to research projects, commercial products, political initiatives, transnational nominations, etc. Within the context of a landscape guide, these actions are wholly justified due to internal requirements, i.e. the large multidisciplinary team involved needing an efficient system which fosters effective internal communication, as well as external requirements, i.e. the need to keep an extensive network of territorial stakeholders informed. Effective communication ultimately helps the production team undertake their work and ensures stakeholders are in the loop, motivated and engaged throughout the creation and implementation process.

Within the context of a landscape guide, these aspects of communication can be approached from various angles:





A selection of images from the *Register of Landscapes of Cultural Interest in Andalusia*

- Frequency or intensity: it is useful to plan regular activities over time, designed not simply to convey the end result, i.e. an edited product, but to provide information on the creation process, ideas put forward, progress made, opinions and debates, etc.
- Those involved: it is helpful to draw a distinction between internal communication amongst the production team, where the aim is to make the workflow as smooth as possible, and external communication aimed at members of the general public, regardless of whether they are directly or indirectly involved in the project.
- Type of discourse used: the focus may be on outreach, raising awareness, education, technical or scientific dissemination, or the institutionalisation of agreements in the sense of implementing their content.
- Format: taking into account the range of digital/print and written/audiovisual resources used to communicate, it can be a very good idea to create an image to give the project a recognisable, representative, uniform, powerful and unique identity.

All the aspects outlined above can be used in different contexts, including the following:

- Internal and external technical meetings and seminars: these should be held at milestones during the creation of a landscape guide for the purpose of presenting the main developments and providing information relating to the requirements of the work being carried out.
- Workshops and presentations: these can be used to strengthen relations with territorial stakeholders and the public.
- Press conferences, media interviews and even reports and promotional videos: these can be useful for ensuring the reach of a project's communication strategy is broad, where this is necessary.



- Internet: the possibilities offered by the internet must be made use of if a project is to maintain a global presence. This involves creating a website, and making use of forums, blogs and social media, where appropriate.
- Publications: these represent a key part of any project and may be digital or printed. They may be published throughout a project or at the end. Depending on the project in question, it may be a good idea to send out regular content using a standard format, such as a newsletter or bulletin. This allows relevant information on territorial, technical and social aspects to be effectively communicated. In terms of a final report or publication, this requires a significant investment in terms of the project's resources. Here, well-written, well-organised content and effective visual material are all key to ensuring the success of the communication strategy pursued.

A multi-purpose design created for the project Landscape and Society: An Analysis of Social Perception in Cultural Landscapes

For example, in *A Guide to Seville's Historic Urban Landscape*, in addition to regular meetings of the production team and constant communication with the lead team, various meetings were held for deciding on conceptual and methodological aspects of the project. Particularly noteworthy in this regard were those organised with the UNESCO World Heritage Centre. As a result of these meetings, two volumes of contributions were published as well as numerous documents. These can be found in the collection for the project Historic Urban Landscape in World Heritage Cities: Indicators for Conservation and Management [↗](#), on the IAPH Digital Resource Repository. This was in addition to numerous presentations given at academic and outreach events in Spain and around the world.

### The continuity of a landscape guide




The lifespan of a landscape guide is made up of the time it takes to create and the period during which it is implemented. These two phases span a number of years, the exact number depending on the individuals or institutions responsible for the process. As such, another particularly important aspect involved in the planning and organisation of a landscape guide is its continuity, and the monitoring this involves throughout what might be called its life cycle. In chapter nine, how to approach these aspects and ensure the continuity of a project will be covered in more detail.

Another aspect to bear in mind is the fact that, as a management instrument, a landscape guide is similar to other familiar documents, such as plans laying out key principles, criteria and strategies, and master plans covering a similar or smaller spatial scope, although in terms of the latter, social perception and citizen participation do not play such an



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important role. As part of such instruments, proper monitoring for the purpose of control, evaluation and improvement of performance and results is both common and necessary.

Since the mid-twentieth century, theoretical and practical planning has become standard practice for policies, programmes and projects (amongst others) across virtually all areas of the public and private sectors, including business and government. In terms of heritage management, efforts by organisations such as the International Union for Conservation of Nature  (hereinafter the IUCN), the International Council on Monuments and Sites  (hereinafter ICOMOS) and UNESCO  to work in a coordinated manner and share experiences in planning, management and evaluation have been particularly important. As a result, monitoring and evaluation are deemed to be key to ensuring effective management at various levels, i.e. from a broad general strategy to a specific initiative or measure resulting from a master plan, to give just two examples at either end of the spectrum.

In short, these stages may be divided up into three main processes, which together form a system of

heritage management compatible with landscape guides. These are: 1) planning and creation of the document; 2) implementation, which includes taking specific action as well as commitment and agreement in terms of measures; and 3) monitoring, which should be carried out throughout stages one and two, and will be dealt with in more detail later on.

The stages in the cultural landscape management process, according to UNESCO

