

**Sebastian Alejandro  
Ganchala-Chavarría**

Magíster en Patrimonio  
Arquitectónico y Urbano.  
Universidad del Bío-Bío, Concepción, Chile  
<https://orcid.org/0000-0002-0377-236X>  
sganchala@gmail.com

**María Isabel  
López-Meza**

Doctora en Estudios Urbanos,  
Profesora Asociada, Departamento de  
Planificación y Diseño Urbano, Directora CETI  
Universidad del Bío-Bío, Concepción, Chile  
<https://orcid.org/0000-0002-0942-9722>  
mlopez@ubiobio.cl

# ANALYSIS OF LOCAL COMMUNITY PARTICIPATION IN THE VALUATION PROCESS OF LOTA'S INDUSTRIAL MINING HERITAGE (1997-2021)

## ANÁLISIS DE LA PARTICIPACIÓN DE LA COMUNIDAD LOCAL EN EL PROCESO DE VALORACIÓN DEL PATRIMONIO INDUSTRIAL MINERO DE LOTA (1997-2021)

## ANÁLISE DA PARTICIPAÇÃO DA COMUNIDADE LOCAL NO PROCESSO DE AVALIAÇÃO DO PATRIMÔNIO INDUSTRIAL DA MINERAÇÃO EM LOTA (1997-2021)



**Figura 0.** Pabellón 83. Source:  
Photo by Sebastián Ganchala  
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## RESUMEN

La investigación expuesta aborda el proceso de puesta en valor del patrimonio industrial minero de Lota, en el período comprendido entre el Plan de Reconversión Laboral de 1997 hasta la postulación del Conjunto Minero de Lota a la Lista Tentativa de UNESCO a inicios de 2021. Este rango temporal permitió estudiar una serie de estrategias implementadas por parte del Estado, y otros actores, y comprender la incidencia de la comunidad en el proceso de revitalización que experimenta la comuna. El objetivo del estudio consistió en analizar dichas estrategias, de manera de obtener una comparativa respecto de los fines y usos que priman para cada tipo de actor; acorde a los postulados y paradigmas sobre los usos sociales del patrimonio cultural. Para ello se utilizó el enfoque y herramientas propios del Análisis Crítico del Discurso aplicado sobre distintas fuentes documentales. Las estrategias y acciones de valorización patrimonial que surgen a partir del cierre de las minas en Lota, se desarrollaron, en principio, de manera vertical: desde una autoridad hacia abajo. Sin embargo, a lo largo del proceso de valoración patrimonial, se establecen una serie de instancias a través de las cuales la comunidad local comienza a influir en la gestión integral de los componentes del sitio. De esta manera, los resultados de la investigación revelan una tendencia hacia una relación horizontal entre los distintos actores involucrados en el proceso de salvaguarda, desde un enfoque participacionista que contempla la participación de la comunidad local.

**Palabras clave:** arquitectura industrial, parques industriales, patrimonio arquitectónico, patrimonio industrial, patrimonio urbano.

## ABSTRACT

This research addresses the process to enhance Lota's industrial mining heritage, in the period between the Labor Reconversion Plan of 1997 and Lota Mining Complex's application to UNESCO's Tentative List at the beginning of 2021. This period allowed studying a series of strategies implemented by the State together with other actors, as well as understanding the involvement of the community in the commune's revitalization process. The purpose of the research was to analyze these strategies, to make a comparison regarding the prevailing purposes and uses for each type of actor; according to the hypotheses and paradigms on the social uses of cultural heritage. To do this, the Critical Discourse Analysis approach and tools were applied to different documentary sources. The heritage valuation strategies and actions that emerge from the closure of the mines in Lota, were initially developed top-down, starting from the authorities. However, throughout the heritage valuation process, a series of instances are established where the local community begins to influence the comprehensive management of the site's components. In this way, the results of the research reveal a trend toward a horizontal relationship between the different actors involved in the safeguarding process, from a participatory approach that contemplates the involvement of the local community.

**Keywords:** industrial architecture, industrial parks, architectural heritage, industrial heritage, urban heritage.

## RESUMO

A presente investigação aborda o processo de valorização do patrimônio industrial mineiro do município de Lota no período compreendido entre o Plano de Reversão Laboral de 1997 até a candidatura do Complexo Mineiro da Lota à Lista Tentativa da UNESCO no início de 2021. Este intervalo de tempo permitiu estudar uma série de estratégias implementadas pelo Estado e outros atores e compreender a incidência da comunidade no processo de revitalização experimentado pela comunidade. O objetivo do estudo foi analisar essas estratégias com o intuito de obter uma análise comparativa dos propósitos e usos que prevalecem para cada tipo de ator; de acordo com os postulados e paradigmas sobre os usos sociais do patrimônio cultural. Para isso, utilizou-se a abordagem e as ferramentas da Análise Crítica do Discurso aplicadas a diferentes fontes documentais. As estratégias e ações de valorização do patrimônio que surgiram após o fechamento das minas de Lota, foram desenvolvidas, em princípio, de forma vertical: de uma autoridade para baixo. No entanto, ao longo do processo de avaliação do patrimônio uma série de instâncias são estabelecidas, por meio das quais a comunidade local começa a influenciar a gestão integrada dos componentes do sítio. Desta forma, os resultados da pesquisa revelam uma tendência a uma relação horizontal entre os diferentes atores envolvidos no processo de salvaguarda, a partir de uma abordagem participativa que contempla a participação da comunidade local.

**Palavras-chave:** arquitetura industrial, parques industriais, patrimônio arquitetônico, patrimônio industrial, patrimônio urbano

## INTRODUCTION

The coal industry was decisive in Chile's economic development, supplying the copper foundries located in the north of the country for more than a century. In the same fashion, since the mid-nineteenth century, diverse industrial facilities based on the intensive use of coal emerged around Lota's mines.

Later, several decades after the deindustrialization process, triggered by the closure of Lota's coal mines in 1997, its facilities began to be valued as heritage resources that could – through cultural tourism– once again generate benefits for the community. This is how different social heritage organizations have generated opportunities for tourist and cultural reuse of these assets.

The hypothesis on which this research was based looks at the actions and strategies of heritage valorization from the State down, a dynamic that has been changing during the process, with strategies emerging where the local community influenced the site's overall valuation.

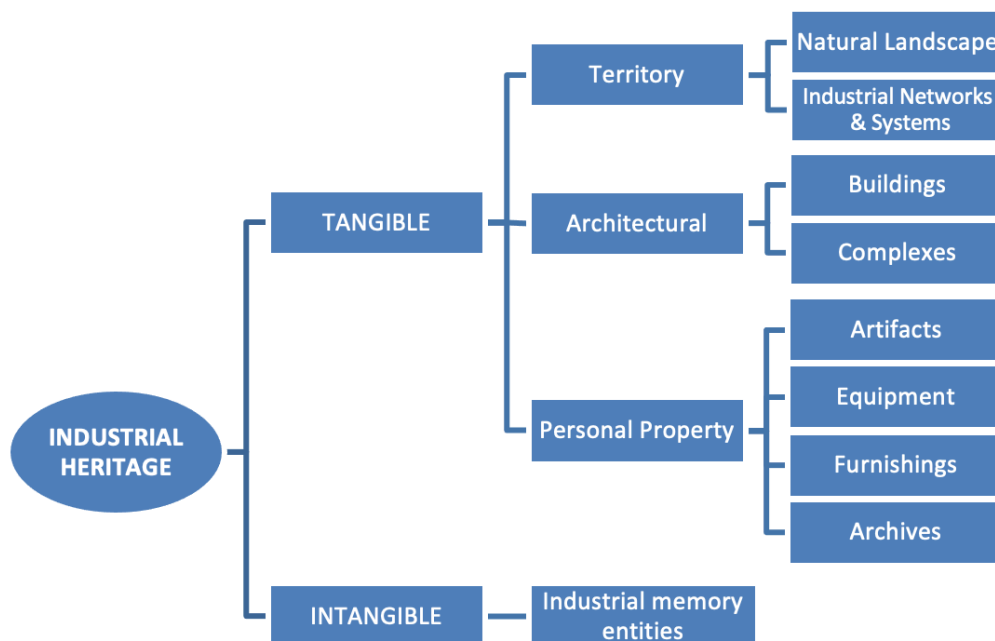
The article is structured based on the conceptual definitions of Lota's industrial heritage, along with hypotheses that address cultural heritage from the theory of social representation. It continues by analyzing the discourses around Lota's heritage, collected from different documentary sources.

The results are systematized depending on the sector the strategies apply to (public, private, and social), and are grouped by the implicit political-cultural paradigms. The conclusions of this work point to a paradigm shift from a monumentalist approach to a participation-based vision of heritage.

## THEORETICAL FRAMEWORK

The notion of heritage has acquired relative relevance recently within the field of heritage conservation. Some of the milestones of this evolution are the creation, in 1978, of The International Committee for the Conservation of Industrial Heritage (TICCIH) and the drafting of the Nizhny Tagil Charter, in 2003, where its historical, technological, social, architectural, and scientific values have been recognized.

According to the aforementioned Charter, heritage is considered to be: buildings, machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and storehouses, places where energy is generated, transmitted, and used, means of transport and all its infrastructure, sites where industry-related social activities take place, such as housing, religious worship, or education (TICCIH, 2003). Other tangible elements derived from industrial culture are included, whether or not they are part of a specific production process, such as localities where working communities grew. A relevant aspect of the



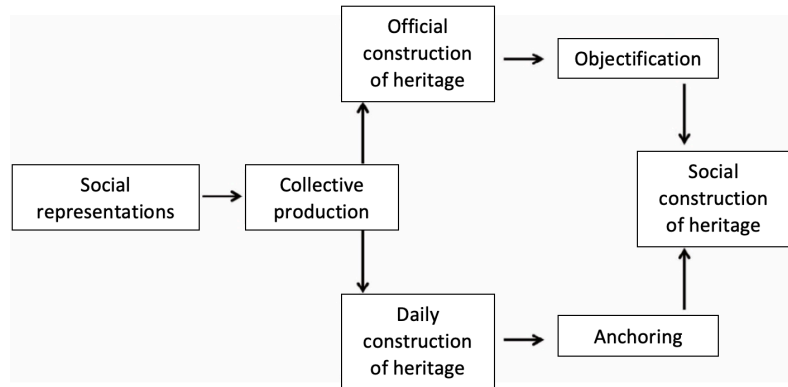
value associated with this legacy is its condition as a material testimony of the change from an agricultural society to one based on industrial development (López, 2011).

The immaterial values contained in the customs of industrial communities were integrated into the Dublin Principles in 2011, where skills, memories, and ways of organizing work are recognized. From this perspective, industrial heritage is understood as “comprising sites, structures, complexes, areas, and landscapes; as well as machinery, objects, and related documents that provide evidence of past or developing industrial production processes (...)” (ICOMOS - TICCIH, 2011, p. 2). It distinguishes “both material assets: real estate and personal property, and intangible dimensions such as technical knowledge, the organization of work and workers, and the complex social and cultural legacy that shaped the life of communities (...)” (ICOMOS - TICCIH, 2011, p. 3). It also interdependently covers personal property and the intangible elements expressed in the culture and customs of its inhabitants.

Based on these definitions, it is possible to summarize the elements that comprise industrial heritage into the outline shown in Figure 1, distinguishing tangible and intangible dimensions. Within the former, there are three different scales: territorial, architectural, and personal property. The territorial scale includes the natural landscape and the transport systems and networks whereby industrial activity modifies the landscape considering the productive activity. In the case of Lota, some relevant elements in this sense, are the railways, tunnels, and docks used to move supplies to extract and sell coal and other industrial products. The architectural scale includes industrial buildings, housing, and public facilities generated by the workers' camps. The scale for the personal property

**Figure 1.** Outline of the notion of “industrial heritage”. Source: Preparation by the authors based on TICCIH (2003) and ICOMOS - TICCIH (2011).

**Figure 2.** Application of the social representations' theory to the study of the social construction of heritage. Source: Malavassi (2017, p. 257).



includes artifacts used for mining and products associated with the domestic life of mining families. The intangible dimension encompasses the practices, ways of life, symbolic values, and social representations associated with the tangible components.

According to Malavassi (2017), social representations were defined in 1961 by the author Serge Moscovici as a system of values, ideas, and practices that allow the individual to get guidance and control the social world they live in, as well as facilitate communication between members of a community through shared codes (Valencia & Elejabarrieta, 2007, cit. in Malavassi, 2017). According to the author, it is possible to understand social representations, by their origin, in two ways: first, the representation created from top-down, as an image that seeks to materialize what is officially understood as heritage; and second, from bottom-up, from the user who experiences the elements and models their own image. In turn, each of these is associated with two fundamental processes. The first is associated with the official declarations of elements of heritage interest, a process that he calls "objectification". The second is linked to the process where the user and the community appropriate, reinterpret, and produce their so-called "anchoring" legacy (Figure 2). Thus, the construction of heritage depends on the interests of groups that have the power to assign the category of a monument to an element following specific objectives (Malavassi, 2017).

A complementary vision regarding the social valorization of heritage is that proposed by García Canclini (1999) who defines cultural heritage as a product that originates from the differentiated participation of different social groups. From this point of view, the production of heritage constitutes a space of economic, political, and symbolic dispute, where the actions of three types of actors or agents converge: private actors, state institutions, and social organizations and movements. Each of these, in turn, supports or approximates a certain political-cultural paradigm related to heritage (García Canclini, 1999). Their models are described below.

The Substantialist Traditionalist paradigm has as a characteristic feature, “a metaphysical, historical vision of humanity or of the national, whose higher manifestations would have occurred in a faded past and will survive today only in the items that recall it” (García Canclini, 1999, p. 22). The emphasis is placed on the material testimony of the past (Vázquez, Bessone & Álvarez, 2019) and the conservation of its aesthetic and tangible characteristics. Likewise, the selection of elements to be conserved resides in a small group, without delving into their social role.

The Mercantilist paradigm is justified on the economic basis it delivers, associated closely with private sector activities, or with public agents who consider aesthetic and symbolic values as specific aspects capable of generating an economic return, where “the expenses required to preserve heritage are a justifiable investment as long as they provide profit to the real estate market or tourism” (García Canclini 1999, p. 23).

The Monumentalist Conservation paradigm contemplates State action as an agent, from where historical “symbols of cohesion and greatness” are promoted (García Canclini, 1999, p. 23). In the words of Vázquez *et al.* (2019), the paradigm is articulated with the symbolism the monument has, as well as with the restoration and conservation of certain hegemonic architectural styles in opposition to popular construction systems, related to economic, environmental, and territorial conditions.

Finally, the Participationist paradigm conceives cultural heritage and its preservation as subordinate to the interests of its direct users and their context. It considers that the selection of the elements to be preserved and the way to do it should be done through a democratic process where stakeholders intervene, considering habits, customs, and opinions. It includes, apart from monumental elements, housing complexes, public spaces, beliefs, and customs rooted in the community (García Canclini, 1999). Participation can be both bidirectional and unidirectional, promoted by the State, or demanded by social actors, where it can be constituted under a more institutionalized format (Ferraggine & Gómez, 2018).

A qualitative approach was used for the proposed objectives, which sought to make a comparison between the strategies and actions of the State, private organizations, and the local community, evidencing the heritage elements incorporated through objectification and anchoring, and using the Critical Discourse Analysis (CDA) tool.

Discourse Analysis emerged in the 1960s within the framework of the so-called “linguistic turn”. Teun Van Dijk explains that the turn diverted attention from studying abstract syntactic structures to the

## METHODOLOGY

Year	Organization(s) involved	Valorization actions	Heritage element(s)	Textual citation	Political-cultural paradigm
1990	CMN (SP)	Declaratory	Chivilingo Hydroelectric Plant HM	"It came online in 1897 and was the first hydroelectric power plant in Chile (...)" (Decree 721, 1990:1)	Substantialist traditionalism

**Table 1.** Data matrix example.

Source: Preparation by the authors.

use of "the language used by real users in real social situations and through real forms of interaction" (Van Dijk, 2014, cit. in Malavassi, 2017). In 1990, CDA was developed, characterized by studying discourse in relation to power. In the field of heritage, Malavassi points out that CDA is developed from the analysis of historical documents (political, declaratory, among others) and current discourses derived from social movements focused on heritage, that allow getting to know the discourse that exists around it (Malavassi, 2017).

8 Decrees which declared the Historical Monuments (HM) studied in this research were analyzed using CDA. Press articles, bulletins of the Ministry of Culture, Arts, and Heritage (MINCAP), institutional reports of the Production Development Corporation (CORFO), the Ministry of Housing and Urbanism (MINVU), Fundación Chile, and the Lota Citizen's Cultural Heritage and Tourism Panel (MCPCTL) were also analyzed, from which the prevailing political-cultural paradigm in the valorization of each sector was inferred.

To identify the types of actors, the classification proposed by García Canclini was used as a reference. This establishes the categories of Public Sector (SP), comprising State agencies; Private Sector (SPR), made up of civil organizations with private legal personalities involved in the administration and management of heritage; and Social Sector (SS), made up of individuals and civil organizations.

The systematization of the information was made using a data matrix (Table 1), which chronologically indicates the main actions and strategies detected in Lota from 1997 to 2021, including declarations, dissemination and promotion actions, restorations, and rehabilitations. First, the year the action occurred; then, the types of actors involved; subsequently, the valorization actions are identified, followed by the sites intervened. After this, the textual quotation, from which the represented political-cultural paradigm is deduced, is outlined.

## RESULTS

During the valorization process, collaborative synergies were generated between actors from the public, private, and social sectors. The actions are now presented grouped by sector. A summary is presented in Table 2.

## Public Sector (SP)

By objectification, it was established specifically which elements are protected in this category. The main actor is the National Monuments Council (CMN), responsible for granting an official declaration for elements that have heritage values. With the incorporation of the Archives of the National Coal Company (ENACAR) as an HM, Lota has a total of 12 HM and a Typical Zone (TZ) (Figure 3).

In the HM declaration of Chivilingo Hydroelectric Power Plant (1990), the Substantialist Traditionalist political-cultural paradigm prevailed, whose conservation value was based on the material testimony of the past<sup>1</sup>.

In the HM declaration of Chiflón del Diablo and Parque de Lota (2009) (Figure 7), the Mercantilist paradigm prevailed, when the value of goods was defined based on the tourist potential<sup>2</sup> they had.

In the declarations as HM of Teatro del Sindicato N°6 (2009), Torre del Centenario (2010), Gota de Leche, and Desayuno Escolar (2012) the Monumentalist Conservation paradigm, focusing on symbolic and aesthetic values, predominated<sup>3</sup>.

The declaration as HM of Block 83 or Pabellón 83 (2009) (Figure 6) constitutes a pioneering example of the Participationist paradigm<sup>4</sup> because it designates a workers' housing block, rehabilitated as a Community Cultural Center. As the project did not have a housing purpose, it was unable to obtain subsidies from MINVU, so resources were managed through public (FOSIS, Municipality of Lota, Overcoming Poverty Program, ENACAR) and private sector institutions (Fundación CEPAS) (Brevis, 2006).

Subsequent declarations registered within this same Participationist paradigm are those corresponding to the Sector Chambeque HM (Figure 8) and the Lota Alto TZ (2014)<sup>5</sup>. These show the joint work of the community, local government, academic institutions, and state agencies.

Finally, ENACAR Archive HM<sup>6</sup> took place under the Participationist paradigm of the Lota Plan Collaboration Agreement that looks to make progress in the sustainable incorporation of the site to the UNESCO World Heritage List based on its historical and social values. The Lota Plan brings together MINCAP, the main promoter, through the Undersecretary of Cultural Heritage, the Production Development Corporation (CORFO), the Undersecretary of Public Works, Housing, and Urbanism (SUBDERE), and the Municipality of Lota, to promote the commune's integrated

<sup>1</sup> "It came into operation in 1897 and was the first hydroelectric power plant in Chile and the second in South America (...)" (Supreme Decree N° 721, 1990, p. 1).

<sup>2</sup> Chiflón del Diablo, "considered the most relevant tourist attraction in the Biobío Region" (Decree N° 373, 2009, p. 3). Lota Park or Parque Lota "is one of the three French-style parks in Chile and the only one located on a coastal fringe (...). It stands out in Lota and from there you get a privileged perspective of the coast of the Gulf of Arauco, the dock, and the mining facilities" (Decree N° 373, 2009, p. 2).

<sup>3</sup> The Teatro del Sindicato N° 6 or Theatre of Union N°6 "can be considered as one of the first significant works of architecture of the Modern Movement in the Biobío Region" (Decree N° 294, 2009, p. 2). The Torre del Centenario or Centenary Tower "in terms of symbolic value (...) was erected to commemorate one hundred years of Lota coal, a relevant milestone for the Chilean coal industry and the city" (Decree N° 379, 2010, p. 1). Gota de Leche is a "construction with a neocolonial style, and inside the decorative elements on the floors and walls stand out (...)" (Decree N° 250, 2012, p. 2). Desayuno Escolar "represents the eclectic architecture in Lota, integrating Americanist and other Art Deco elements" (Decree N° 250, 2012, p. 2).

<sup>4</sup> "(...) currently its cultural use contributes to the conservation and dissemination of the history of Lota associated with the coal operation, forming an important cultural focus for the commune" (Decree N° 380, 2009, p. 2).

<sup>5</sup> "That this declaration has involved a joint work between the Municipality, universities, the community, and the CMN itself, also with the support of the location's neighbors" (Decree N° 232, 2014, p. 5).

<sup>6</sup> "The archive has a close and indivisible relationship with the inhabitants of the coal basin, as it constitutes material support not only for the company's memory but of an entire community linked to the extraction of the mineral." (Decree No. 33 of 2021, 2021, p. 3).



development through direct intervention at the Sector Chambeque HM, Chiflón del Diablo HM, and Parque Lota HM sites (Lota Alto TZ as a Buffer Zone), or by associating with initiatives with other sectors but targeting the same end (MINVU, 2019). In addition, it incorporates the binding opinions of social actors constituted as MCPCTL through regional and national work panels (MINCAP, 2019).

### Private Sector (SPR)

The first heritage strategy was developed in 1997, led by CORFO (SP) and Fundación Chile (SPR) within the framework of the Labor Reconversion Plan. This collaborative synergy gave rise to the tourism product, "Lota Sorprendente" (Amazing Lota), which encompasses the current Mina Chiflón del Diablo HM, Parque Lota HM, and the Lota History Museum (Figure 4) as part of a circuit whose target customers were primary and secondary education establishments (Fundación Chile, 2002).

The assets have since been transferred to CORFO from ENACAR and managed by concession through public tenders using operation agreements with different private law institutions: Fundación Chile 1997-2011, Corporación Baldomero Lillo (2012-2020), and Fundación ProCultura (2020-2021). Since 2012, CORFO has had a contract with Corporación Baldomero Lillo through to 2032 (MINVU, 2019).

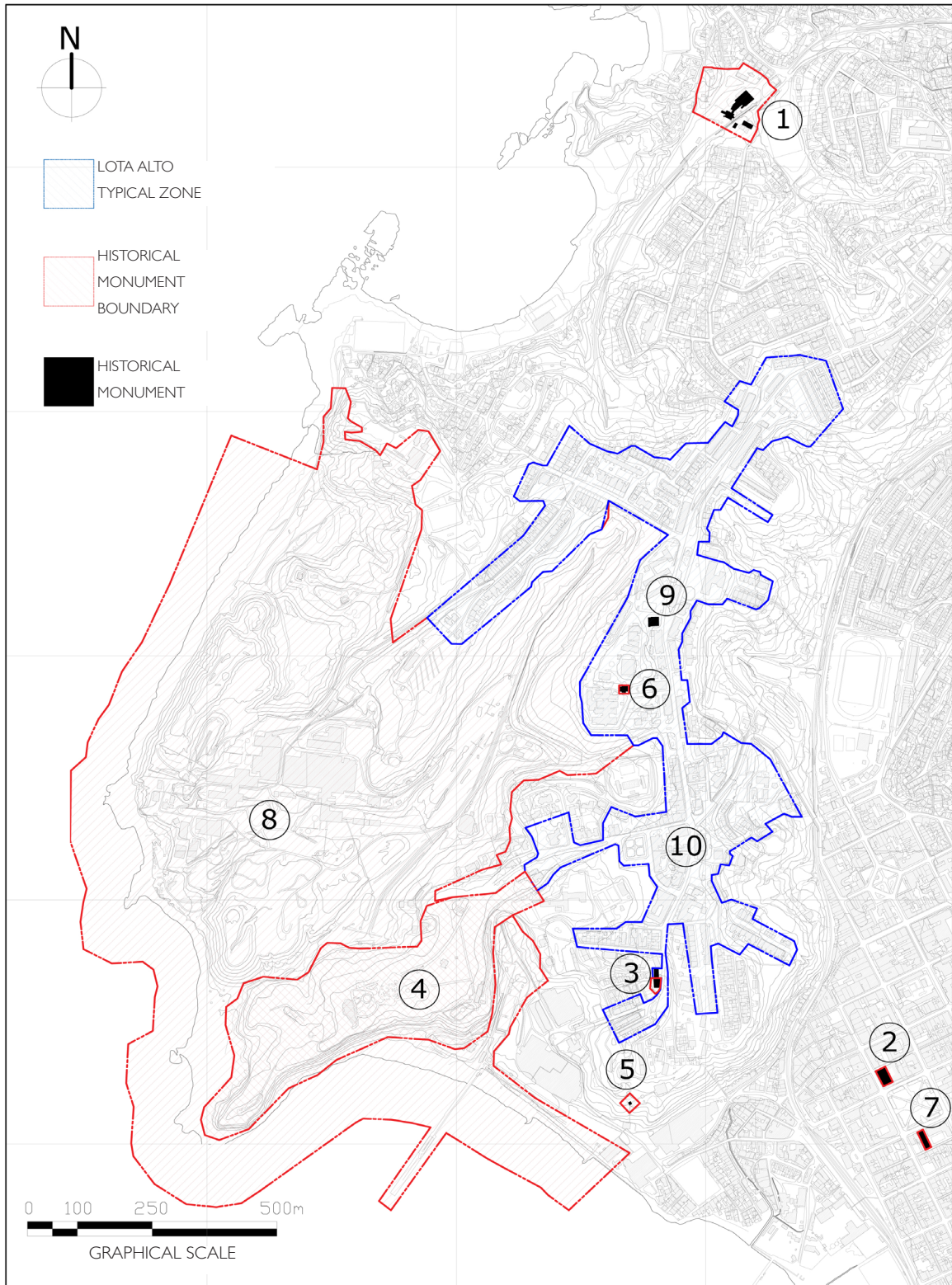
In the first year, they received a total contribution of 80 million pesos from CORFO, after that "the attractions route had to stand on their own feet, reinvesting the resources generated by the Circuit through its operation" (Quiñel, Loosli & Galleguillos, 2015, p. 10). In this way, these actions are assimilated to the Mercantilist paradigm<sup>7</sup>, with the slight exception that, for this case, the profit goal originates under the protection of state institutions and is concessioned to non-profit private legal organizations.

### Social Sector (SS)

It is worth highlighting at this point, the figure of the former Pabellón 83 director, cultural manager Benjamín Chau, who is credited with proposing Lota as a site of global interest. The initiative was conceived at the local level in 2003 and managed to gather 5,000 signatures to start the process (Gaete, 2021).

In principle, local community participation was framed in the Reconversion Plan under the heritage recovery program of MINVU, ENACAR, mining unions, and the Junta de Andalucía, which involved the restoration of 11 blocks, 4 ovens, and activation

<sup>7</sup> "(...) in general terms, the objective of the contract is for the concessionaire to carry out all the activities and operations needed for the operation and maintenance of the property entrusted, being obliged to execute, at their exclusive cost and expense, the maintenance and conservation activities, and the investments required for its operation." (CORFO, 2018, p. 2)



**PROPERTIES DECLARED BY NATIONAL MONUMENTS COUNCIL**

- |                        |                      |                      |                            |
|------------------------|----------------------|----------------------|----------------------------|
| 1.- CHIFLÓN DEL DIABLO | 4.- PARQUE DE LOTA   | 7.- DESAYUNO ESCOLAR | 10.- ZONA TÍPICA LOTA ALTO |
| 2.- SINDICATO MINERO   | 5.- TORRE CENTENARIO | 8.- SECTOR CHAMBEQUE |                            |
| 3.- PABELLÓN 83        | 6.- GOTA DE LECHE    | 9.- ARCHIVO ENACAR   |                            |

**Figure 3.** Properties declared by CMN. Source: Preparation by the authors (2021).



**Figure 6.** Pabellón 83. Source: Photo by Sebastián Ganchala (2021).

**Figure 7.** Parque Lota. Source: Photo by Sebastián Ganchala (2021).

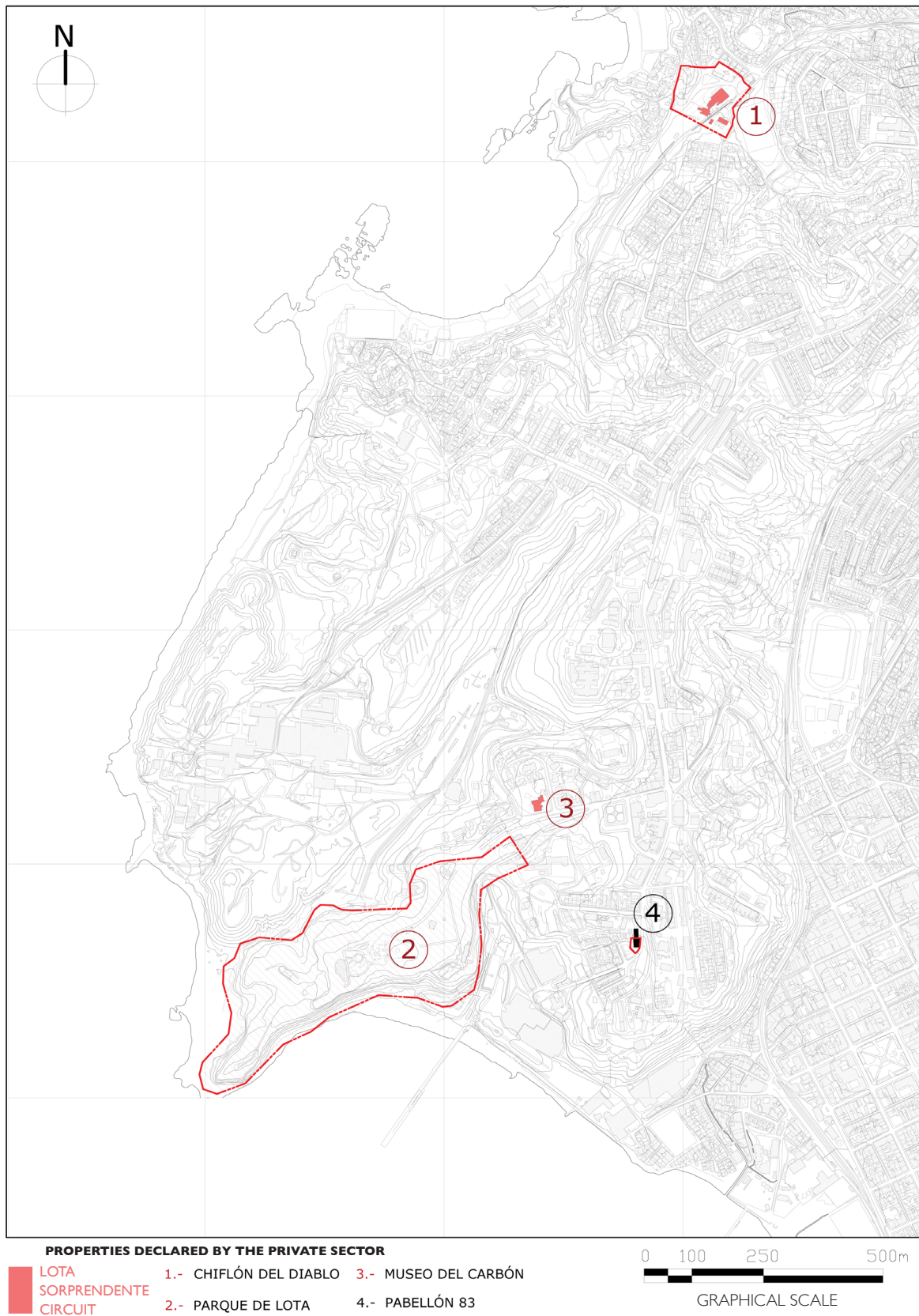
**Figure 8.** Chambeque Sector. Source: Photo by Sebastián Ganchala (2021).

**8** “La estrategia de intervención del programa está estructurada en dos componentes: uno físico y otro social (...) El componente social abarca un completo proceso de participación que se inicia con la elección del Comité Vecinal de Desarrollo que definirá el programa de intervención recogido en el Contrato de Barrio”. (Junta de Andalucía, 2009, p. 14)

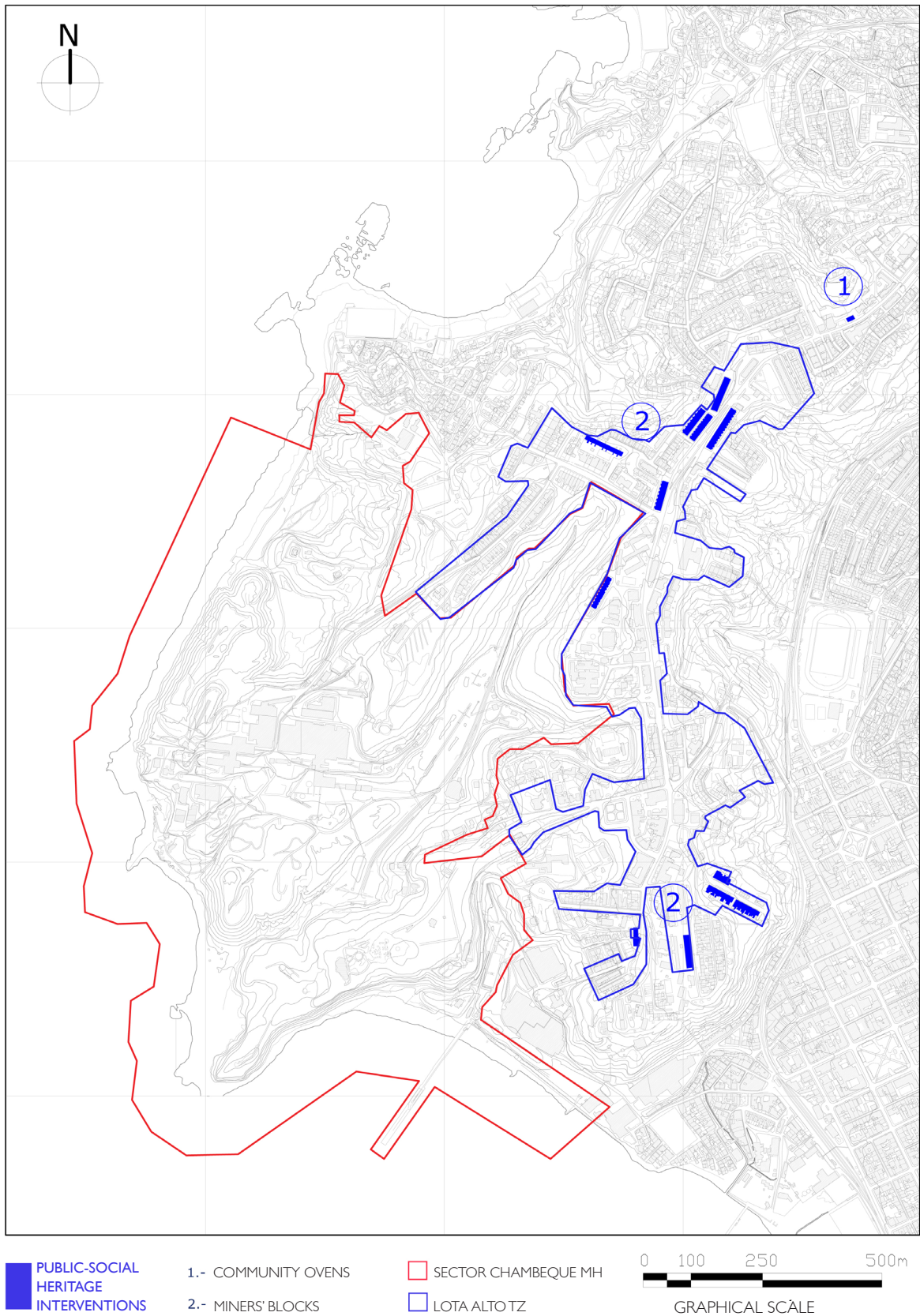
of the community washing area (Junta de Andalucía, 2009). The Participationist paradigm prevailed here since neighbors took part, intervening in the program, surfaces, variants in the design, organization, and selection of the blocks to be recovered (Brevis, 2006).

In 2006, the “I love my Neighborhood” recovery program started, structured in a physical and a social area, and oriented to the participatory process through the creation of the Neighborhood Development Committee (CVD) that defined the intervention program included in the Neighborhood Agreement, to carry out works in 6 buildings located in the Lota Alto sector (MINVU, 2010). The Participationist paradigm prevailed again since the interests of the local community were considered through a democratic process, with an intervention methodology with public and social actors<sup>8</sup>. The interventions made by SS with the SP are shown in Figure 5.

The MCPCTL, a functional organization with legal personality, emerged in 2013 from this process, comprising 25 social



**Figure 4.** Properties intervened by SPR. Source: Preparation by the authors (2021).



**Figure 5.** SP and SS heritage interventions. Source: Preparation by the authors (2021).

organizations and 8 volunteer professionals who determined “tourism activity as the most strategic industry to promote, based on the architectural, cultural, natural, and social heritage capital the commune has” (MCPCTL, 2019). The Panel’s actions fall within the Participationist paradigm and are oriented to awareness-raising and teaching activities in heritage, development, and promotion of community tourism, among others. In recent years, they have actively participated in education and dissemination, generating collaborative synergies with other organizations such as MINCAP and the National Youth Institute<sup>9</sup> (INJUV), and collaborating in the instances proposed by the Lota Plan.

<sup>9</sup> “Los proyectos del Voluntariado Patrimonial se diseñarán de acuerdo a cada realidad regional entre los equipos locales de INJUV y el Servicio Nacional del Patrimonio Cultural, y en varios casos en conjunto con agrupaciones o actores locales del mundo público, privado o comunitario”. (MINCAP, 2020, p. 1)

## SUMMARY OF RESULTS

Year	Organization(s) involved	Valorization actions	Heritage element(s)	Political-cultural paradigm
1990	CMN (SP)	Declaratory	Chivilingo Hydroelectric Plant HM	Substantialist traditionalism
1997- 2021	CORFO; ENACAR; Fundación Chile; Corporación Baldomero Lillo; Fundación Procultura (SP + SPR)	Tourist Product	“Amazing Lota Tourist Circuit” (Cousiño Park HM; Nineteenth-century Mining Town; Chiflón del Diablo HM; Lota Historical Museum)	Mercantilist
1998-2000	MINVU; ENACAR; Junta de Andalucía (SP + SS)	Restoration	Mining blocks; communal ovens and washing facilities	Participationist
2002	ENACAR; MINVU; Municipality of Lota; FOSIS; PPU; Fundación CEPAS; Lota Arauco Technical Training Center (SP + SPR)	Joint action commitment	Block 83 Community Cultural Center HM	Monumentalist Conservationist
2006	MINVU; Junta de Andalucía; local community; Municipality of Lota (SP + SS)	Restoration	“I love my neighborhood program” Historic District Blocks (Lota Alto)	Participationist
2009	CMN (SP)	Declaratory	Mina Chiflón del Diablo HM Parque Lota HM	Mercantilist
2009-2012	CMN (SP)	Declaratory	Teatro del Sindicato N°6 HM Torre del Centenario HM Gota de Leche HM Desayuno Escolar HM	Monumentalist Conservationist

Year	Organization(s) involved	Valorization actions	Heritage element(s)	Political-cultural paradigm
2009-2021	CMN (SP)	Declaratory	Pabellón 83 HM Sector Chambeque HM Lota Alto TZ ENACER Archives HM	Participationist
2017- 2021	MCPCTL (SS)	Heritage School; Contests; Tours; Community Tourism	Lota Alto TZ	Participationist
2019-2021	CMN; Heritage Service (MINCAP); Regional Government; MINVU; MCPCTL; Ministry of Public Works; UBB; UdeC (SP + SPPr + SS)	Collaboration Agreement Lota Plan: Towards a World Heritage Site	Jacaranda House; Lota Mining Complex (Chiflón del Diablo HM; Parque Cousiño HM; Chivilingo Hydroelectric Plan HM; Sector Chambeque HM, Lota Alto Sector TZ)	Participationist
2020	MINCAP; INJUV; MCPCTL (SP + SS)	Heritage volunteering for sightseeing tours	Lota	Participationist
2021	CMN (SP)	Declaratory	ENACER Archive HM	Participationist

## DISCUSSION

The heritage valorization phenomenon in Lota has taken place, in principle, in a hierarchical top-down manner under the traditional and monumentalist paradigm, focused on valorizing components associated with industrial activity by objectification. Currently, it is possible to see how institutions recognize the importance of the local community through a participationist approach that considers them. The Lota Plan demonstrates, once again, the paradigm shift in the logic of valorizing industrial heritage, contributing to the process through opportunities where the community is considered a crucial piece. Thus, a horizontal relationship is configured that considers identity values rooted in the local community, who, by anchoring, propose new relationships between the different elements, building and preserving their cultural heritage.

**Table 2.** Heritage valorization actions. Source: Preparation by the authors.

The valorization process demonstrates a trend that expands from a traditional and economic approach, based on income generated by

an operation with aesthetic and tangible values, towards a vision focused on the sociocultural integrated development of a territory, so that it considers material and immaterial elements that give sense and meaning.

The revitalization process of the cultural particularities Lota has, revalued from the cultural tourism industry, allows the industry's legacy to be conceived as a resource capable of generating benefits for the community.

Through this, the vertical relationship between public institutions, private organizations, and the local community is being changed based on different actions to valorize the heritage of Lota, establishing strategies under a horizontal logic between actors, where the paradigm shift from a monumentalist approach to one that includes the participation of all the agents involved. This implies the development of new management alternatives that include the diverse interests of each sector, as well as new methodological approaches that allow incorporating new instances of participation within the process.

The importance of analyzing the process before Lota's application to be a site of global interest contributes to existing knowledge about different phenomena that occur in a recessive context, which has been modified based on the different needs and requirements that arise after the end of the activity that gave rise to them. This outlines the importance of the local community in the process of revaluing the industrial legacy, as well as the role of the State in the meantime, whose action and inaction with the different heritage elements is also a factor that has made it possible to protect the site's authenticity with its ruins and vestiges.

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## CONCLUSIONS

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