Ecomuseums and cultural landscapes

State of the art and future prospects

edited by
RAFFAELLA RIVA

with contributions by
HUGUES DE VARINE, ALBERTO GARLANDINI,
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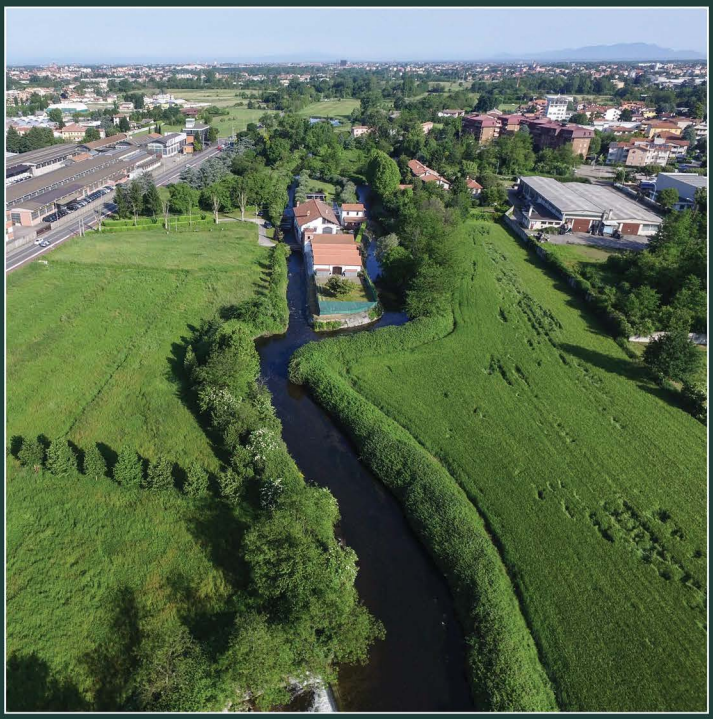

MAGGIOLI EDITORE

Ecomuseums, born in France in the 1970s, are nowadays experiencing a new season of development. A renewal expressed through the evolution of participatory models, the growth of the involved competences and professionalism, the expansion of the spatial, disciplinary, and strategic scopes. Moreover, a renewal that sees in the network model and in interdisciplinary and transnational cooperation, a prospect of enrichment, for the conveyance of good practices and the increase of effectiveness and efficiency in the management of transformations and in the enhancement of the built environment.
In the globalisation era, characterised by dynamics of transformation often detached from local contexts, ecomuseums express a potential for innovation in urban and territorial regeneration processes, and can, therefore, take on a referential role for the landscape design.
Through awareness-raising, information, educational, research, and experimentation campaigns, they educate local communities to recognise the value of their collective heritage, supporting the development of planning skills for its transformation.
This book, starting from the debate launched in 2016 in Milan, on the occasion of the 24th ICOM General Conference, with the Forum of Ecomuseums and Community Museums, and the conference "Museums and cultural landscapes. The ecomuseums and community museums perspectives", accounts for such renewal. It presents reflections, projects, and best practices of recognition, care, management, promotion, and enhancement of cultural landscapes, offering an opportunity for a debate at an international level on the social role of the project, and on the importance of participation and the enhancement of heritage as incentives for social, environmental and economic development, in harmony with the values and needs of local communities.

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She holds a doctoral degree in "Design and Technology for Cultural Heritage", with a dissertation on *Il metaprogetto dell'ecomuseo*, published in 2008 by Maggioli in the book series *Politecnica-Studi e Progetti*.
She conducts researches with reference to the contents of environmental design, with respect to the issues of governance, the redevelopment of settlement systems, the enhancement of the landscape, and cultural heritage for local development.
She participated to the activities of the community of practice *Mondi Locali*-Local Worlds, and now in the National Coordination of Italian Ecomuseums.

Cover:
The cultural landscape of Parabiago in the north of Milan, Italy.
Photograph by Adrones - Alberto Dellavedova.

Book series STUDI E PROGETTI

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The book has been subjected to blind peer review.

Cover:
The cultural landscape of Parabiago in the north of Milan, Italy (photograph by Adrones - Alberto Dellavedova).
We are especially grateful to Raul Dal Santo and the Ecomuseum of the Landscape of Parabiago for kindly providing this image.

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INDEX

Forewords 11
Ferruccio Resta (Politecnico di Milano)
Stefano Della Torre (Politecnico di Milano)

The new challenges of museums and ecomuseums in times of global social change - *Alberto Garlandini (ICOM)* 15

Innovation perspectives in the ecomuseal project
Elena Mussinelli (Politecnico di Milano) 23

1 **The ecomuseum approach to landscape enhancement: theoretical considerations and experimentations** 33

1.1 Networking and cooperation. Beyond keywords and towards an enduring ecomuseological approach to cultural landscapes and heritage - *Donatella Murtas (Italy)* 35

1.2 New common perspectives for ecomuseums, community museums, and cultural landscapes - *Óscar Navajas Corral (Spain)* 38

1.3 Museum, social cohesion, and cultural landscape
Alexandre Delarge (France) 41

1.4 Ecomuseums and UNESCO heritage sites: shared management strategies - *Raffaella Riva, Eduardo Salinas Chávez (Italy, Cuba)* 43

1.5 Getting to the core: can ecomuseums foster cultures of sustainability?
Glenn C. Sutter, Lynne Teather (Canada) 53

1.6 Ecomuseums on islands: ensuring a mutually sustainable future for heritage and communities on a challenging context - *Eirini Gallou (UK)* 60

2 **Projects of ecomuseums and community museums for the cultural landscapes enhancement: case studies and proposals** 69

2.1 The concept of ecomuseum collection - *René Binette (Canada)* 71

2.2 Brazilian cultural melting pot. Culture with accent on ecomuseums and community museums: the immigrants' memory in the cultural landscape - *Odalice Priosti(*), Walter Priosti (Brasil)* 78

2.3 Serra de Ouro Preto: multiple landscape designed by nature, culture, and heritage - *Yara Mattos, Marcia Maria Arcuri Suñer, Rodrigo Luiz dos Santos, Paulo Otávio Laia (Brasil)* 89

2.4 Ecomuseu da Amazônia: an instrument of appreciation and responsible appropriation of heritage
Maria Terezinha Resende Martins, Álvaro Campelo (Brasil) 96

2.5 Please save Oudlajan as a museum without walls
Susan Habib, Navid Jamali, Shaghayegh Shahhosseini (Iran) 106

2.6 Staffin Ecomuseum and the cultural landscape in Scotland
Karen Brown (Scotland) 116

2.7 Possibility for Golubinci village: ecomuseum as a driving force of local community development and reflection of common identity
Jovanka Sečanski, Gordana Milanović (Serbia) 125

2.8 Inspiring the future of cultural landscape
Raul Dal Santo, Lucia Vignati (Italy) 133

2.9 Argenta Ecomuseum: culture, waters landscape, and social economy
Nerina Baldi (Italy) 144

2.10 Parallels: production landscapes along the Po River
Vito Antonio Lupo, Marianna Sasanelli (Italy) 151

2.11 Technological footprint and cultural identity: the proposal of the Ecomuseum of the water in Sant'Agata de' Goti
Antonella Violano, Antonio Maio (Italy) 159

2.12 The Platani River: a possible ecomuseum
Antonino Margagliotta. Paolo De Marco (Italy) 167

2.13 The case study of Valle Spluga landscape - *Edo Bricchetti (Italy)* 174

2.14 The Ecomuseum of Montorfano Granite. Past, present, and future
Elena Poletti Ecclesia (Italy) 181

2.15 Angera Open-Air Museum - *Cristina Miedico (Italy)* 188

2.16 Open Sky Museums and landscape interpretation
Ivana De Toni, Elisabeth Hind (Italy) 196

2.17 Ecomuseum of the Roman Littoral: an integrated activity plan for the cultural and environmental heritage of the Tiber Delta
Paolo Isaja (Italy) 203

2.18 "Enomuseums" in Italy: two case studies to propose the enhancement of wine cultural landscapes - *Francesca Muzzillo, Fosca Tortorelli (Italy)* 211

3 **Cultural landscapes and local development: activities and best practices** 219

3.1 Ecomuseum and landscape. A fruitful contamination - *Giuseppe Pidello* 221

3.2 La Ponte-Ecomuséu. A link between innovation and community involvement - *Óscar Navajas Corral, Jesús Fernández Fernández (Spain)* 231

3.3 Ecomuseums and social production of landscape in Apulia
Francesco Baratti (Italy) 238

3.4 The Ecomuseum of the Serre Salentine
Rita Stefanelli, Aldo Summa (Italy) 247

3.5 Landscape maps: knowledge and management tools for cultural heritage - *Paola Branduini, Raffaella Laviscio, Cristina F. Colombo (Italy)* 252

3.6 Ecomuseo delle Acque del Gemonese, recovery and appreciation of local agri-food products: an engine to regional social balance *Chiara Gentile, Maurizio Tondolo (Italy)* 261

3.7 Local communities at the centre of the identity and action of responsible tourism - *Pina Sardella (Italy)* 269

3.8 Implications of the solidarity tourism and perceptions of the residents in Boğatepe Ecomuseum - *Mustafa Doğan (Turkey)* 272

3.9 Ecomuseum as protection of traditional agro-pastoral landscape with function of biodiversity conservation *Andrea De Giovanni, Gabriele Panizza (Italy)* 283

3.10 An ancient future - *Maria Rosa Bagnari (Italy)* 286

3.11 The Ecomuseums Network of Trentino *Lara Casagrande, Adriana Stefani (Italy)* 291

3.12 Historical natives, Alpine communities, historical research, and cultural engagement in three Alpine Valleys of the South-Western Piedmont - *Diego Deidda (Italy)* 297

3.13 A path for living - Na draio for vioure *Stefano Martini, Maria Elena Rosso (Italy)* 303

3.14 Territorial practices and touristic paths in northern Milan *Michela Bresciani, Alessandra Micoli (Italy)* 309

3.15 Festasaggia. Landscape-friendly feasts - *Andrea Rossi (Italy)* 316

3.16 The landscapes of food and wine, cultural heritage, and local products of the Ecomuseum of the Aso Valley *Antonella Nonnis, Concetta Ferrara (Italy)* 322

3.17 Resiliency in the Italian Alps: nature, art and habitat, a multidisciplinary residency in the Taleggio Valley - *Ilaria Mazzoleni, Anna Santi (Italy)* 329

3.18 Ecomuseum education: a tool for promoting knowledge *Monica Martelli (Italy)* 338

3.19 The “Pietre e terre nel lavoro dell’uomo” project *Bruno Mattioli, Tommaso Mattioli (Italy)* 342

3.20 Narrating our ecomuseum to tourists through a web video *Andrea Pettinicchio, Manuel Drexl (Italy)* 344

4 **Networking practices and specificity of ecomuseums and community museums** 349

4.1 The Strategic Manifesto of Italian Ecomuseums: aims and results - *Raul Dal Santo, Adriana Stefani, Nerina Baldi, Andrea Del Duca, Andrea Rossi (Italy)* 351

4.2 EU-LAC-Museums. Museums and community: concepts, experiences, and sustainability in Europe, Latin America, and the Caribbean - *Karen E. Brown, Luís Raposo (Scotland/Portugal)* 364

4.3 Community museum networks: Oaxaca, Mexico, and America
Teresa Morales Lersch, Cuauhtémoc Camarena Ocampo (Mexico) 366

4.4 The development of Aboriginal cultural education centres in Canada
Julie Graff (Canada) 370

4.5 Challenges of Japanese ecomuseums in the beginning of 21st century. Generativity of ecomuseum - *Kazuoki Ohara (Japan)* 376

4.6 The status and perspective of Korean ecomuseums: suggestion for a new Korean ecomuseum evaluation index
Eun Sok Bae, Dong-uk Im, Jong Oh Lee (Korea) 385

Conclusions and future prospects 395
Hugues de Varine

Appendix 401
2016 Milan Cooperation Charter "Ecomuseums and cultural landscape"

(*) *Odalice Miranda Priosti, founder and Coordinator of the Ecomuseu Comunitário de Santa Cruz (Rio de Janeiro), passed away on Christmas Day, 2017.*
She was a contributor to the debates of the Forum of Ecomuseums and Community Museums, in Milan during the 24th ICOM General Conference. Her text is reproduced in this book.
We want to pay her a well-deserved tribute, for her pioneering role in the promotion and experimentation of ecomuseology in the last thirty years, not only in Brazil, but also internationally. She has visited ecomuseums and colleagues in Europe and America and she has organized, with great vision and wisdom, two international encounters of ecomuseums and community museums, in her own Ecomuseum, in 2000 and 2004.
We can say that she has thus paved the way to the success of the Milan Forum.

Dedicated to
Odalice Priosti

FOREWORDS

How can we define an ecomuseum? Open, inclusive and welcoming. An ecomuseum plays a significant role, whose public value is unquestionable. In a global context, it contributes to social inclusion and cultural exchange, to sustainable development and landscape conservation.
Unfairly neglected, urban scenarios and large natural areas deserve a stronger attention. ICOM and UNESCO are leading institutions supporting a new approach in a common and strategic perspective. Nevertheless, there is still much that we can do to join them and follow their example.
Politecnico di Milano's architects and designers are strongly contributing to the international debate, promoting an idea of the ecomuseum not only in terms of safeguard and protection, but also in an active way, as an input for the development of the territory and local communities. Between tradition and innovation, an ecomuseum is a place of research and sharing as the following pages will tell you.
This book reflects our vision and that of the many experts who have attended the international conference on "Museum and cultural landscapes. The ecomuseums and community museums perspectives" held in Milan in 2016.
I thank all those who have participated in this publication.

Ferruccio Resta
Rector
Politecnico di Milano

The enhancement of cultural heritage is one of the strategic research lines on which the Department of Architecture, Built environment and Construction engineering hinges on. The plurality of professional expertise in the fields of architecture and engineering construction, which the Department conveys internally, have been addressing this topic for years by proposing a systemic approach. The outlook/perspective developed in the Department's research is based on the awareness that cultural heritage is not the aggregate of "excellence", rather is comprised of those identity elements embedded within a network of territorial relations, which have the potential to establish others. Thus conceived, cultural heritage takes on a strategic role in local development processes, because it is able to facilitate the building of relations and, therefore, to activate integrated policies of territorial transformation, and new virtuous economic sectors capable of producing income to be reinvested in services and improving the quality of life for local communities. Such goals are decidedly challenging to achieve and entail a strong social cohesion and new accountability-taking actions from individuals towards the care and management of the "common good", of one's "cultural landscape".
Likewise, ecomuseums navigate in this direction. For this very reason, the Department wanted to create with them an opportunity for interdisciplinary comparison and international debate on the importance of participation and promotion of the cultural landscape as leverage for local development. This consideration underlines the social role of the project, which qualifies as a response to the demand for an overall improvement of local systems, opening up to the broader issues related to conservation, environmental planning, urban and territorial projects, territorial productivity, its management and communication.

Stefano Della Torre
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THE NEW CHALLENGES OF MUSEUMS AND ECOMUSEUMS IN TIMES OF GLOBAL SOCIAL CHANGE

Alberto Garlandini[*]

The contribution of ecomuseums and community museums to ICOM's 24th General Conference in Milan

Under the leadership of Hugues de Varine, the international network of ecomuseums participated in the Milan's 24th ICOM General Conference[1] and organized two successful events: a meeting with MINOM[2], the International Movement for a New Museology, and a two-day Forum with community museums. In 2015 the National Conference of Italian Ecomuseums in Argenta invited ecomuseums and community museums from all over the world to participate in ICOM Milano 2016. The first positive answer came from the International Conference of Ecomuseums and Community Museums held in Minas Jerais, Brazil, in October 2015.

Ecomuseums and New Museology were born in contrast with traditional museology and aiming at greater community involvement, larger community participation to museum life, new interpretations of tangible and intangible heritage and social practices. Following the 1972 Declaration of Santiago de Chile[3], ecomuseums have given a remarkable contribution to the definition of the social role of museums. In the last years museums and ecomuseums have greatly changed and in many countries they cooperate and promote common strategies, networks, and initiatives to face the new global challenges.

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[*] Alberto Garlandini, Vice President of ICOM and President of the Organizing Committee of ICOM Milano 2016, Italy.

[1] Every three years, ICOM's General Conference gathers the international museum community around a theme chosen by the museum professionals. In 2016, ICOM's 24th General Conference took place in Milan, Italy, from 3rd to 9th July. The upcoming edition will be held in Kyoto, Japan, from 1st to 7th September, 2019.

[2] MINOM, the International Movement for a New Museology, is an ICOM's Affiliated Organization.

[3] See: Do Nascimento Junior, José; Trampe, Alan; Dos Santos, Paula Assuncao (eds) (2012), *Mesa Redonda Sobre la Importancia y el Desarrollo de los Museo en el Mundo Contemporàneo Santiago de Chile 1972 Publicacion de los Documentos Originales*, vol. I and vol. II, Instituto Brasileiro de Museus IBRAM - Programa Ibermuseos, Brasilia.

Worldwide trends such as globalisation, technological revolution, transnational and transcultural communication, migration, international travel, and the global economic crisis are driving swift and constant social changes. Although analysts sometimes view these global trends exclusively as destroyers of social cohesion, they may also produce personal and social growth.

Just as globalisation can encourage international and intercultural relationships, enrichment and creativity, it can also bring about intolerance and the destruction of cultural heritage and diversity - dual scenarios that are currently playing out in several parts of the world. Traditional policies seem unable to successfully confront nationalism, xenophobia, interreligious conflicts, social tensions, and extremism. New approaches to global change are needed.

This paper is about the new challenges of museums and ecomuseums in a globalised world. What can museums and ecomuseums do to address social, economic, and cultural global change? How can they contribute to social cohesion and intercultural exchange in the current context of changing demography? What approaches can they take to enhance cultural diversity and inclusion, promote cultural exchange, and foster the new identities of 21st century communities?

Museums and ecomuseums have different origins, history, experiences, and approaches, but their future will depend on how they confront global change and will be able to promote cooperation and cultural exchange on a local, national and international level.

The first part of this paper is about globalisation, cultural diversity, interculturality. The second part is about the social role of museums and the intercultural activities of Italian museums. The third part discusses the recent stances of ICOM and UNESCO on the social role of museums and on cultural landscapes. It concludes with final remarks about the necessary cooperation between ICOM and the ecomuseums' networks.

1. Museums and ecomuseums in times of global social change

The challenges of globalisation

Globalisation is affecting the lives of a growing number of people, in a growing number of countries. Capitals, goods, technologies are moving from one country to another, as well as millions of women and men. In 2015 around 237 million people migrated throughout the world due to economic, political, military, environmental crises, and conflicts. Different ideas, traditions, cultures, and visions meet and sometimes collide.

Globalisation is deeply changing the social structure of society. People with different origins, cultures, languages, religions, and customs are now living together in our society. How are our communities reacting to the opportunities and the dangers of globalisation? Do people consider globalisation an oppor-

tunity for fertile intercultural dialogue or only a source of fear and insecurity? Will integration, openness, and tolerance prevail over nationalism, narrow-mindedness, and conflict, or vice versa?

These questions mirror some of the major challenges of our times. In many parts of the world, cultural diversity is not respected; as a consequence, museums and cultural heritage are increasingly threatened. Since 2011, cultural heritage, including museums, has become not only collateral victim in conflicts, but a deliberate target. UNESCO and ICOM are regularly confronted by the damages wrought to museums and cultural heritage by political turmoil and conflicts. This is the reason why during the 24th ICOM General Conference in Milan the 2016 Memorial Lectures were dedicated to the memory of Qassem Abdallh Yehya (1978-2015) and Khaled al Asaad (1934-2015), the Syrian museum colleagues who were killed by terrorists while on duty, trying to save cultural heritage and museums from destruction.

Promoting cultural diversity

Social integration and cultural interaction are more crucial than ever in today's global context. We need societies that recognise and accept both cultural similarities and cultural differences, enhance common values and fight segregation and separation. An inclusive community should recognise diverse historical roots and identities, while integrating the new roots and identities of citizens with different origins. We look forward to societies where people see cultural diversity as an enrichment rather than a threat.

Cultural diversity is an asset that can flourish only in a context of democracy, tolerance, justice, and mutual respect. The UNESCO Universal Declaration on Cultural Diversity[4] and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions[5] represent the conceptual reference for museums.

Promoting cultural diversity is a crucial, ethical issue for museums and ecomuseums. Many key principles and guidelines for professional practice of the ICOM Code of Ethics for Museums[6] refer to the respect of cultural diversity, such as the acquisition and exhibition of culturally sensitive materials (paragraphs 2.5 and 4.3), field collecting (paragraph 3.3), research on human remains and materials of sacred significance (paragraph 3.7). The ICOM Code of Ethics highlights that museums have to work in close collaboration with the

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4 UNESCO's General Conference adopted the Universal Declaration on Cultural Diversity by acclamation on 2nd November 2001; see: www.unesco.org.

5 The Convention on the Protection and Promotion of the Diversity of Cultural Expressions was approved on 20th October 2005 and has been ratified by 135 States.

6 The ICOM Code of Professional Ethics was adopted unanimously by the 15th General Assembly of ICOM in Buenos Aires (Argentina) on 4th November 1986. It was amended by the 20th General Assembly in Barcelona (Spain) on 6th July 2001, retitled ICOM Code of Ethics for Museums, and revised by the 21st General Assembly in Seoul (Republic of Korea) on 8th October 2004.

communities they serve and from which their collections originate.

> *«Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such, they have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this situation»* (Key Principle 6 of the ICOM Code of Ethics for Museums).

Promoting interculturality

In a globalised world many traditional identities of our communities fade. Creating new hybrid identities can be difficult, but it is necessary. Interculturality is necessary to strengthen the cohesion and well-being of our changing communities.

Article 4 paragraph 8 of UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions contains a valuable definition:

> *«Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect».*

2. The social role of museums and the intercultural activities of Italian museums

The social and intercultural role of museums

Contemporary museums must pay great attention to social change. The conservation and promotion of collections are the core functions of museums, but today's museums *«in the service of society and of its development»*[7] have new social goals and larger territorial responsibilities than in past times. They promote not only the collections conserved within their walls, but also the heritage diffused outside their walls. They are territorial facilities and resources for their communities. Museums not only conserve and exhibit collections, but also strengthen cultural identities and promote social cohesion, cultural communication, and intercultural mediation.

Museums promote interculturality when they use their collections to support cross-cultural education and dialogue within and between communities. Museums promote intercultural education when they offer citizens the competence and confidence required to relate to people with different customs. If people are aware of their cultural roots, they are more open to different cultures, experiences, and habits, and can better master the constant changes and challenges of globalisation.

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[7] For the ICOM Statutes and the ICOM Code of Ethics for Museums a museum is *«a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment».*

The intercultural activities of Italian museums

Italian museums have considerably increased their intercultural activities in the last ten years[8]. The recent issue of ICOM's academic journal *Museum International*[9] published a paper of mine on "Connecting across culture and time"[10] where I presented five case studies of intercultural activities in Italian museums: the City Museums in Modena, the Brera Museum in Milan, the *Fondazione Musei Senesi* in Siena, the Prehistoric and Ethnografic National Museum and the Vatican Museums in Rome. They represent a sample of the different museums existing in Italy: civic museums in medium-sized cities and great national museums in large cities, both public and private. Their projects have been developed over the last 10 years in cities and towns with a higher percentage of foreign residents than the national average.

One of those projects is "Point of views: museums and interculturality in the Province of Siena"[11]. It was launched by the *Fondazione Musei Senesi* in 2013 following an experiment conducted over several years in collaboration with the National Museum of Anthropology and Ethnography in Florence. The experiment involved intercultural workshops that engaged adult immigrants from diverse countries. In 2013 and 2014, five classes from three secondary schools in Siena, Colle Val d'Elsa and Poggibonsi[12] worked with three museums: Siena's Botanical Garden, the Archaeological Museum "Bianchi Bandinelli" in Colle Val d'Elsa, and the Archaeological Park in Poggio Imperiale. School children from different Italian regions and ethnic heritages were asked to choose a museum object in relation to four themes: ornamental objects, toys, rituals, and social relations. The programme emphasises the meaning that a museum object - for example, an Etruscan find or any other work of art - can have for a young person living in the 21st century, and how it can be related to her or his personal history and cultural heritage. The project has become a permanent component of the educational activities offered at the *Fondazione Musei Senesi*.

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8 See: www.ismu.org/patrimonioeintercultura. "Heritage and Interculture" is a long-term project of *Fondazione Ismu - Initiatives and Studies on Multi-ethnicity*; its web site documents many intercultural projects of Italian museums in partnership with schools, adult learning agencies, libraries, archives, local authorities, community organizations, research institutes, and cultural mediators.

9 *Museum International*, the ICOM's academic journal dedicated to museology, is published by ICOM and Blackwell Publishing Ltd.

10 Garlandini, A. (2015), "Connecting Across Culture and Time. Five case studies of Italian museums", in *Museum International*, *Museums managing the tensions of change,* vol. 67, n. 265-266, pp. 90-103.

11 The *Fondazione Musei Senesi* is a private body that manages 43 public and private museums in the Province of Siena.
See more information at: www.museisenesi.org and progettopuntidivista.blogspot.it.

12 Siena (53,000 inhabitants), Colle Val d'Elsa (21,000 inhabitants) and Poggibonsi (29,000 inhabitants) are historical towns in the Province of Siena, in proximity of Florence, Tuscany. Around 10% of the local population is of foreign origin.

In different social and cultural contexts, the intercultural projects of Italian museums share the same social aims of promoting the understanding and recognition of cultural diversity, encouraging contacts and exchanges between different cultures, and creating lasting partnerships with communities and schools. From an educational viewpoint, they promote new pedagogic approaches based not only on reading, listening and writing, but also on emotional experiences. Museums' intercultural activities foster the participants' self-confidence, their personal contribution, experience and skills. From a museological viewpoint, Italian museums are enhancing the intercultural value of their collections and promoting accessibility in order to encourage cultural participation, mutual respect and a sense of belonging. Some people think that museums, especially art museums, cannot attract new visitors with different backgrounds because their collections mainly consist of religious paintings. On the contrary, works of art with religious iconography can be read in the light of interculturalism and show the fruitful results of mutual influences between cultures and religions.

3. The stances of ICOM and UNESCO on the social role of museums and cultural landscapes

Two recent ICOM's and UNESCO's stances show how museums can improve their social role in society.

Firstly, I would like to point out the theme that was discussed in the 24th ICOM General Conference in Milan, Italy: "Museums and Cultural Landscapes". The keyword of ICOM's debate on cultural landscapes has been diversity: diversity of cultures, diversity of museums, diversity of landscapes.

The perception and the meaning of landscape differ from one country and one language to another and are connected with diverse cultural backgrounds. For example, in some languages the term landscape does not even exist. If museums deal with landscape and the surrounding heritage, they have to face the challenges of contemporary age. In ICOM's and UNESCO's vision *«landscapes, whether of aesthetic value or not, provide the setting for our daily lives»* (UNESCO World Heritage Cultural Landscapes[13]). *«Landscape is the country we live in, and is a part of our identity»* (ICOM Italy's Siena Chart[14]).

We use the plural form of the term "landscape" to highlight the fact that landscapes are multifaceted and diversity is their main feature. We are discussing "cultural" landscape to emphasize the fact that landscape is a human creation, the result of a continuous interaction between human beings and nature.

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[13] See: Mitchell, Nora; Roessler, Mechtild; Tricaud, Pierre-Marie (eds) (2009), *World Heritage Cultural Landscapes. A Handbook for Conservation and Management*, UNESCO; and *Cultural Landscapes* in the UNESCO website: whc.unesco.org/en/culturallandscape.

[14] See: icom.museum/uploads/media/Carta_di_Siena_EN_final.pdf.

"Museums and Cultural Landscapes" points out to the new social functions of museums. At the end of Milan's General Conference, ICOM approved a Resolution on the "Responsibility of museums towards landscape"[15]. ICOM's first Recommendation is that *«Museums should extend their mission, from a legal and operational point of view, and manage buildings and sites of cultural landscape as "extended museums", offering protection and accessibility to such heritage in close relationship with communities»*. ICOM's second Recommendation is that *«Museums should contribute to the knowledge of the values of landscapes, so that the notion of cultural landscape becomes an instrument for the assessment of what needs to be protected and handed on to future generations, and what will go instead questioned and modified»*. At the end of the Resolution, ICOM emphasises the need of mentioning cultural landscapes in its key documents, such as the Definition of Museum, the ICOM Statutes and the ICOM Code of Ethics.

Secondly, I would like to underline the importance of UNESCO's Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role, approved in November 2015[16]. The Recommendation highlights the awareness of the role of museums in today's societies. ICOM contributed largely to its draft.

It is one of ICOM's major responsibilities to implement UNESCO's Recommendation and campaign on the relevance and public value of museums, as well as convince governments to pass from word to action, and put into practice what they have decided on at international summits. From 10th to 12th November 2016 the inaugural session of the UNESCO High Level Forum on Museums took place in Shenzhen, China, in order to implement the 2015 UNESCO Recommendation on museums and encourage global commitment for the development of museums. The Shenzhen Forum gathered museum experts from all parts of the globe. At the end of the Forum the Shenzhen Declaration on Museums and Collections[17] was approved. The Declaration was drafted in collaboration with ICOM, it encompasses ICOM's vision and ethical approach and includes proposals for the best implementation of the UNESCO Recommendation. It will certainly be of great help to integrate the UNESCO Recommendation in local and national legislation and policies and to improve the role of museums in societies.

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15 The texts of the Resolutions approved by ICOM's Assembly are published in ICOM website, see: icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/milan-2016.

16 The text of the Recommendation is published in UNESCO website, see: www.unesco.org/new/en/culture/themes/museums/recommendation-on-the-protection-and-promotion-of-museums-and-collections.

17 The text of the Shenzen Declaration on Museusm and Collections published in UNESCO website, see: www.unesco.org/new/en/culture/themes/museums/unesco-high-level-forum-on-museums.

4. The cooperation between ICOM and the network of ecomuseums

Museums and ecomuseums are facing common global challenges. In many countries they operate together and promote common social activities. The participation of ecomuseums and community museums to ICOM General Conference is an evidence of the positive evolution of the international museum community and of its growth. The contribution of ecomuseums to ICOM's debate is of great consequence for ICOM.

At the end of their Forum ecomuseums and community museums approved a document that sums up their contribution to the 24th General Conference of ICOM and the debate on cultural landscapes.

> *«Contribution to the 24th General Conference of ICOM from the Forum of Ecomuseums and Community Museums - Milan, 7th July 2016.*
> - *Ecomuseums and community museums are the landscape. They have always been the landscape since they were born, because they deal with the tangible and intangible diffused and living heritage.*
> - *Since they were born, they have chosen a trans-disciplinary approach, experimented and tested in real life. This innovative approach has inspired more traditional museums and institutions at any level.*
> - *In a world that is more and more aware of the importance of responsibility, participation, inclusiveness in the sustainable management of heritage, ecomuseums can play a key role because of their experience gained from practice.*
> - *Ecomuseums exist all over the world. They are willing to cooperate with other museums at local, national and global levels to engage with the new challenges emerging from the debates of the 24th ICOM General Conference on Museums and Cultural Landscapes».*

When I presented the contribution of ecomuseums to the Advisory Council of ICOM[18], it was approved by applause. It is now one of ICOM's tasks to pass from documents to practice and promote a new era of collaboration between museums and ecomuseums.

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[18] The Advisory Council is the advisory body of ICOM. It consists of Chairpersons (or their appointed representatives) of ICOM's National and International Committees, Regional Alliances, and Affiliated Organisations.

INNOVATION PERSPECTIVES IN THE ECOMUSEAL PROJECT

*Elena Mussinelli**

Owing to their potential for innovation in the urban and environmental regeneration processes, ecomuseums nowadays experience a new developmental season, with the adoption of participatory models, even in a binding form, and the advancement of the scientific and professional skills involved in the expansion of the spatial, disciplinary and strategic action spheres. These perceive the network model and the interdisciplinary and transnational cooperation as an enrichment prospect, for the passing on of good practices and the improvement of effectiveness and efficiency in managing and promoting the built environment.

Critical elements in the landscape project

The current scientific and cultural debate seeks to approach the theme of life quality improvement in terms of sustainability and resilience. At a global level, the challenge is to combine development needs with resource preservation: a complex issue that cannot be limited to the environmental protection, aiming rather to exploit local heritage and to promote social equity (Gangemi, 2001; Dierna, 2008).

From international level to local intervention, the subject of policies, projects, and actions is not usually the territory or the environment, but the "landscape" as defined in the European Convention of 2000, i.e. *«an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors»*. The landscape project includes "landscape protection", that consists in *«actions to conserve and maintain the significant or characteristic features of a landscape»*, "landscape management" or *«action, from a perspective of sustainable development, to ensure the regular upkeep of a landscape, so as to guide and harmonise changes which are brought about by*

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social, economic and environmental processes», and "landscape planning" with *«strong forward-looking action to enhance, restore or create landscapes»* (Council of Europe, 2000).

Italy is characterized by the relevance of the natural and cultural heritage - closely intertwined - and, simultaneously, by the fragility of a territory marked by degradation and destruction. In a scenario where building industry plays a crucial role in the alteration of environmental and cultural features and equilibrium, the project then becomes a critical juncture (Forlani et al., 2016). The struggle in regenerating abandoned areas - recovering and enhancing cultural and building heritage - and the difficulty to facilitate the economic growth of protected areas, the infrastructure development, and an outright regard and management of the landscapes, stress the lack of complementarity between environmental, economic, cultural, and social aspects in the projects of the built environment.

The crisis of public intervention in naturalistic landscapes or in rural landscapes, for instance, is conspicuous: their management over past decades has been merely limited for years to protection measures, with constrains and restrictions that ended up depleting the areas from a productive viewpoint, hindering in some cases the functional transformations and technological innovations needed to enable producers to keep their businesses on the market (Mussinelli et al., 2015). This just when the economic crisis has progressively restricted public intervention with designated funding and very sparse cases of private operators take on the economic risks of urban regeneration. As a consequence, a large proportion of the country's historic architectural heritage, highly neglected and deprived of continuous maintenance, is inevitably affected by degradation and irreversible losses.

There seems to be a lack of a widespread culture of landscaping and of the care of the built environment, as well as of the awareness that the latter cannot be narrowed in forms and functions inherited from the past, otherwise its inherent dynamic relationships might be severely compromised. These shortcomings need to be countered, not only with appropriate technical interventions, but also with awareness-raising, information and training activities of local communities; the latter must be guided in the recognition of the value of their collective heritage and, therefore, accompanied in the development of project abilities for its transformation. In a strategic global perspective of public entities operating at different scales, associated with a considerable discharge of accountability of private actors. From museums to schools at all levels - university curricula, Masters, and PhD programmes - the role of cultural institutions becomes pivotal.

It was not by chance therefore that the theme chosen for the 24th General Conference of the International Council of Museums, ICOM, held in Milan from the 3rd to the 9th of July 2016, i.e. "Museums and Cultural Landscapes", has been focused on the social responsibilities of ecomuseums and community

museums with regards to cultural and natural heritage enhancement, on the basis of their role as territorial guardians of an active protection[1].

The response of ecomuseums and community museums betwixt involvement and integrated value-building

The involvement of local communities and participatory processes for territorial transformations recovering the tangible and intangible heritage are quite diffused concepts. Ecomuseums were created in the early 1970s in France and, in the ensuing decade, followed the movement of *La Nouvelle Muséologie*. With the idea to abolish the distance between the audience and the contents of the museum, emphasizing the role of common use place and the shaping of a new, active citizenry. The evolutionary definition expressed in 1980 by Georges-Henri Rivière, who fathered with Hugues de Varine ecomuseology, is:

> *«An ecomuseum is an instrument conceived, fashioned and operated jointly by a public authority and a local population. The public authority's involvement is through the experts, facilities and resources it provides; the local population's involvement depends on its aspirations, knowledge and individual approach. [...] It is a laboratory, in so far as it contributes to the study of the past and present of the population concerned and of its environment and promotes the training of specialists in these fields, in cooperation with outside research bodies. It is a conservation centre, in so far as it helps to preserve and develop the natural and cultural heritage of the population. It is a school, in so far as it involves the population in its work of study and protection and encourages it to have a clearer grasp of its own future»* (Rivière, 1985, pp. 182-183).

Ecomuseum, for Hugues de Varine, is an institution that manages, studies, and deploys the entire heritage of a community, including the natural and cultural environment, for scientific, educational, and cultural purposes. Thus, ecomuseum is a popular participation device in territorial management and community development (de Varine, 2002).

Firstly, the development of ecomuseums happened mainly in peripheral areas, aimed at the promotion of a widespread heritage, made of landscapes, buildings and daily life objects, sometimes with vernacular and folkloric approaches. But their scope of action has considerably expanded over the years, and nowadays ecomuseums base their endeavours on the enhancement of identities and *genius loci*, as well as on the consolidation of the local community's sense of belonging. This is also to improve the quality of life of inhabitants and visitors

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[1] For further information, please refer to the contents of the Siena Charter on "Museums and Cultural Landscapes", the document proposed by ICOM Italy at the International Conference in Siena, July 7th, 2014.

and to create sustainable, environmentally friendly, and fair economies.

Currently, ecomuseums are generally characterized by solid organizational structures, by being able to handle financial resources, displaying planning skills both monitoring funding at various levels, self-financing through local partnerships and directly managing income-producing activities. Moreover, often they invest in appropriate training of both technical staff and volunteers.

Even if focused on local communities and not on cultural heritage or agriculture, the ecomuseal models work similarly to cultural districts and local action strategic plans, with comparable results such as transmission of a well-coordinated image, recovery of architectural heritage, promotion of local production, interpretation and conveyance of intangible culture heritage, implementation of landscape quality (Bolici et al., 2012). Compared to other cultural institutions or regional planning tools, people are placed by ecomuseums as the focal point of projects. With the purpose of building a new active citizenship valorising the landscape and the cultural diversity, nowadays the international ecomuseum movement works inside the social responsibility and social engagement domain, to contribute to local development.

In coherence with this scenario, the international ecomuseal movement - led by the National Coordination of Italian Ecomuseums and by Hugues de Varine - participated at the 24th ICOM General Conference, promoting a debate and dialogue with museums in this historical phase in which they are progressively opening up to the territory and society. Milan has received delegations from France, Portugal, Spain, the United Kingdom, Lithuania, Serbia, Turkey, Iran, Japan, Korea, Canada, Brazil, Bolivia, Chile, and Morocco. With the aid of the National Coordination of Italian Ecomuseums and of the *Politecnico di Milano*, for the typically Italian sensitivity to approach landscape, such international delegations have reflected upon the construction of a unified ecomuseum vision and on the relationship between ecomuseums and cultural landscapes[2].

The international ecomuseum system and Italy's contribution

Ecomuseums do not merely endeavour to safeguard memory but, above all, for the ongoing development of community and territory. Raising awareness on landscape conservation and enhancement, and the ability to build relationships

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[2] The participation of ecomuseums at the General Conference has had two cores: a Forum at *Milano Congressi* where discussions were held between "insiders", with delegates of the networks from the participating countries, ecomuseum operators, administrators and technicians, and a Scientific Conference hosted and organized by the *Politecnico di Milano*, Department of Architecture, Built environment and Construction engineering, and the sponsorship of the Italian Society of Architectural Technology *SITdA*, open to researchers, professors, and students concerned with the enhancement of landscape and cultural heritage.

between the various levels of the local community (administrators, economic operators, associations, private citizens, visitors) are valuable expertise elements that ecomuseums and community museums deploy at the benefit of local systems (Davis, 2011). Their activity enables the recovery of architectural heritage by finding new functions for dismantled buildings, the reinterpretation and innovation of artisan know-how, the valorisation and transmission of intangible heritage, and the regeneration of the local economy. In fact, comparing the various ecomuseum experiences at the international level, it is common the work done with local communities - directly involved in the recognition of resources and assets, as well as of the territory's critical issues - to seek appropriate, effective and shared solutions which can be implemented through a widespread accountability/responsibility-taking.

On the other hand, even in a context such as the Italian one, where the legislative system in some cases provides for a dedicated economic support for recognized ecomuseums, it is still difficult to find funds for ecomuseum activities. Owing to this, the authentic resource is volunteering but, due to the limited amount of time that people can devote to it, when voluntarism is the only form of management of the ecomuseum or community museum, discontinuity issues for what concerns projects and actions in the area arise. To reduce these criticalities a possibility is to include ecomuseums in one or more networks that support cooperation, subsidiarity, and effectiveness in responding to funding calls at different levels. And a great attempt to build stable networks exchanging and sharing of good practices - starting with a common lexicon[3] - is being made at national and international level.

For example, starting with the experiences gained in the *Mondi Locali*'s community of practice[4], the Italian ecomuseums assembled in a national coordination body. One of the most relevant outcomes has been a "Strategic Manifesto" resulting from intense ponderation and review work, also with the regional administration bodies already equipped with legislative tools for the recognition of ecomuseums. The Manifesto sets out the focal points of what is meant by ecomuseum, identifying action priorities and instruments, to be im-

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[3] These remarks are the result of the endeavours of the Forum of Ecomuseums and Community Museums during the 24th ICOM General Conference and, in particular, of the three language workshops - English, French, Spanish - through which the participants met regarding the 'roots' and the goals of ecomuseums in the world, in their relationship with landscape and with other local actors; the difficulties encountered; the resources and tools used; the results obtained in terms of care and management of cultural heritage and landscape, and sustainable development of communities; the choices for the future and the proposal of shared action lines.

[4] *Mondi Locali*-Local Worlds is a community of practice that brings together since 2004 ecomuseums and Italian researchers alike that wish to share innovative initiatives of local development and valorisation of landscape and cultural heritage. For further information, please visit www.mondilocali.it.

plemented on a short and medium-term programming agenda. In the preamble it is stated that:

> *«Ecomuseums are participating processes to recognize, manage and protect the local heritage in order to improve social, environmental and economic development; they are planning identities through which reconnect techniques, cultures, productions, aspirations of an homogeneous landscape relate to its cultural heritage and its specificity; they are also creative and inclusive paths, based on the active participation of people and the cooperation of organizations and associations».*

Thanks to the network, a dialogue for a national law on the recognition of ecomuseums has been activated with the Ministry of Cultural Heritage and Tourism. Again, by dint of the network it was possible to compare the peculiarities of the Italian experience in the international community. Moreover, the agenda highlights the importance of setting up heritage and landscape laboratories and observatory centres, to initiate territorialisation and capitalization processes through the dissemination of good practices for the management and maintenance of heritage and landscapes, the adoption of permanent participation provisions of local communities in the processes of identification, care and local heritage management.

A highly ambitious and complex programme that can only be implemented in a network approach that allows the sharing of experience, skills, and resources and that is already delivering the first results.

Remarks and perspectives on the role of ecomuseums and community museums for landscape planning

The "first season" of the ecomuseums had its pillars in the French, British, and South American experiences. But today Italy is also getting in the role of "driving force" of the ecomuseum movement. Thanks to the richness of Italian cultural and environmental heritage and to the experience gained in the protection of heritage and landscape, we have evolved the ability to integrate protection and territorial development, through the recovery and reuse of architectural artefacts, urban regeneration, renaturalisation and environmental recovery, landscape planning.

On these topics the National Coordination of Italian Ecomuseums with its valuable experience of working with local communities, together with the Department of Architecture, Built environment and Construction engineering of the *Politecnico di Milano* and the Italian Society of Architectural Technology *SITdA*, with their expertise in the field of the project, organized the Scientific Conference "Museums and cultural landscapes. The ecomuseums and community museums perspectives" in the context of the 24th ICOM General Confer-

ence. The Scientific Conference, starting from the deliberate discussion fuelled by the drafting of the "Strategic Manifesto of the Italian Ecomuseums", was an opportunity to share theoretical remarks, ecomuseum projects, and good practices concerning mapping, interpreting and enhancing projects for natural and cultural heritage, in a perspective of sustainable development, awareness-raising, involvement, and shaping of local communities.

Retracing the steps that led to the birth of ecomuseums, first of all arises the peculiarity of "ecomuseum collections", interpreted as real landscapes, or complex sets of artefacts and natural elements with the value attributed to them by local communities and, at the same time, with the measures that the communities themselves implement to enhance them. The "ecomuseum collection" is a prism through which to see cultural landscape, which equally gives added value to everyday life landscapes, to areas of exceptional value, and even to urban contexts strongly compromised by anthropic action. To mapping and conveying these particular "collections" is not the focus of ecomuseum measures, but it is to foster changes in the cultural, physical, spatial and of use, able to redirect economic development in a sustainable manner.

The analysis of emblematic projects and case studies stresses how the enhancement of the cultural landscape in different territorial and social contexts is declined in various ways, while maintaining as a focal element the activation of the participation of local communities. Typical is the example of border areas prone to migratory phenomena, where it takes on the connotation of enhancing cultural contamination and of those stratifications that over time have moulded the landscapes that we see now, and to which we accord cultural value. In marginal areas, such as peripheral metropolitan environments or peri-urban rural areas, the project of enhancing the cultural landscape is often considered as a social responsibility in the management of local resources, with measures directed both at environmental protection and at community involvement in urban transformations and regeneration processes.

It is evident as a very contemporary point of attention is then directed towards a responsible use of resources, with processes that - starting from the tangible and intangible culture of the place and its "technological footprint" - interpret the sustainability theme of anthropic actions in the area. So, the innovative contribution of ecomuseums and community museums is a collection of good practices of local development ranging from involving the community to create social innovation, to research on local heritage, also through subjective tools such as community maps, to landscape management, restoration of architectural heritage, the characterization of traditional festivals, and to the promotion of solidarity tourism.

The Scientific Conference represented also the opportunity to officially launch a network of knowledge made up of ecomuseum operators and researchers, able to express a sound and stable organizational structure over time,

a reference point in the international debate on sustainable development. The drafting of a "Cooperation Charter" - since December 2016, open to the signature of associations, administrations, and private individuals - represents the formalization of the commitment to create a permanent international working group on the theme of the cultural landscape project, with a deeply cross-disciplinary approach that characterizes ecomuseums and distinguishes them from traditional museum institutions[5]. Moreover, the International Platform for Cooperation Drops[6] was created to support this approach that requires sensibility, systemic planning capabilities, and integration between specific disciplines and that has been widely-experienced through the promotion and development of actions aimed at increasing accountability, participation and inclusion in the sustainable management of the common heritage.

To conclude, the new roles and contents of ecomuseums stressed during the Conference open up to multiple research and experimentation opportunities, especially in the area of technological and environmental design, which has long been providing rich and complex contributions on sustainable urban recovery issues, in the perspective of even unpublished configurations of the ecomuseum model, for example in the context of the environmental project of social housing and services, the enhancement of historical and natural heritage in terms of accessibility and, more generally, resilient urban regeneration processes (Lucarelli et al., 2016).

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[5] The Cooperation Charter, so far translated into six languages - English, Italian, French, Spanish, Portuguese, Serbian - is available at: www.ecomusei.eu, and sites.google.com/view/drops-platform/milan-charter.

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1.
THE ECOMUSEUM APPROACH TO LANDSCAPE ENHANCEMENT: THEORETICAL CONSIDERATIONS AND EXPERIMENTATIONS

1.1 NETWORKING AND COOPERATION[1]. BEYOND KEYWORDS AND TOWARDS AN ENDURING ECOMUSEOLOGICAL APPROACH TO CULTURAL LANDSCAPES AND HERITAGE

Donatella Murtas[*]

In our connected age, the 21st century, the phrase "networking and cooperation" is found everywhere. However, in museology it honestly and frankly expresses what has made, and makes, the ecomuseum approach unique, specific and recognisable; I argue that it helps to differentiate the ecomuseum from other approaches to safeguarding cultural landscapes and heritage.

Ecomuseum history is relatively short - perhaps some 46 years of endeavour - in comparison to traditional museums which can trace their origins back to the Renaissance. In their short lifetime the ideas of "networking and cooperation" have always been two fundamental criteria for understanding the ecomuseum concept. The revolutionary foresight of ecomuseum philosophy emphasises new objectives and strategies, the urgency to go beyond the single object, to reject the ideas that there is just one single reality, one single interpretation of place, nature and the past, one single point of view. The ecomuseum asks us to embrace time-space relationships, the greater picture given by the holistic vision, the composition of the vast and changing mosaic that represents the reality of our cultural landscapes. However, such strategies can only be achieved through "networking and cooperation"; although these ways of working are strongly embedded in the "21 Principles" (Corsane et al., 2007a, 2007b) they have been given less attention than the key concepts of community, heritage, time and place.

These key ecomuseological criteria - community, heritage, time and place - feature strongly in thematic publications and conference presentations. They

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[1] "Networking and cooperation" was the title of the international session coordinated by ecomuseums and organised within the programme of the 24th ICOM General Conference in Milan in 2016. Donatella Murtas has coordinated the session together with Hugues de Varine, with whom she shared the planning and the general concept.

[*] Donatella Murtas, architect, researcher, and consultant in ecomuseums, heritage interpretation and participatory practices was a member of the first Italian *Laboratorio Ecomusei*, the Piedmont's one; creator and coordinator of *Ecomuseo dei terrazzamenti e della vite* from 1999 to 2011; co-founder of *Mondi Locali*-Local Worlds a community of practice between Italian and European ecomuseums.

are the concepts that have explained and narrated the peculiarity of ecomuseum philosophy and practice. However, despite their significance, in order to link them together and to ensure individual ecomuseums work effectively and efficiently "networking and cooperation" are essential. We might argue that the driving force behind any ecomuseum project is not the place, its heritage, its people, its history, but how these features are linked together through cooperation and networking. Attributing these criteria significantly adds to the theory and practice of ecomuseums, and their relationship to cultural landscapes.

Looking at this idea in mathematical terms we see that if:

$$\text{community} \neq 1+1+1+1+n$$
$$\text{heritage} \neq 1+1+1+1+n$$
$$\text{time} \neq 1+1+1+1+n$$
$$\text{and place} \neq 1+1+1+1+n$$

then

$$\text{ecomuseum} \neq 4x(1+1+1+1+n).$$

But the ecomuseum cannot really be seen as the result of a simple mathematical addition that brings together place, heritage, people and history. I argue that community, heritage, time and place can only be constructively declared useful for ecomuseum purposes if each has ties and relationships within themselves and with the other three features. So community networks and cooperation are essential, different forms of heritage need to be considered in relation to one another, the ecomuseum resources need to work together. In other words, the ecomuseum world functions by "networking and cooperation" because the uniqueness of ecomuseums is not given only by "what" they deal with but "how" they deal with them, and "who" makes decisions.

Ecomuseums and landscapes have much in common in that both require an holistic viewpoint.

Ecomuseums and landscapes are multi-layered, revealing the marvellous richness of past and present everyday life, the strengths and the weaknesses of the distinctive character of places: the first with participatory initiatives and projects and the latter with their distinctive features related to underlying geology, soils, and land use over time.

Moreover, they both speak an inclusive language that includes and connects their distinctive elements, weaving ties, creating and facilitating the conditions of collaboration. It is from this combinatory chaos that the marvellous diversity of the world and life originates, together with the distinctive character of places and their special charm. For these reasons the role played by ecomuseums in the "connected and connecting" era is quite a delicate, fundamental contribution to the daily management of choices and transformations. It is a tailoring work of skill and patience, which is necessary because everything is connected. Hence the claim for the significance of "networking and cooperation" is made here as a gift and a suggestion offered to all those who act, with different roles,

to give value to the many landscapes and forms of heritage, all different, all rich in tales, dense with meanings and small precious details, that exist in every local world.

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1.2 NEW COMMON PERSPECTIVES FOR ECOMUSEUMS, COMMUNITY MUSEUMS, AND CULTURAL LANDSCAPES

Óscar Navajas Corral[*]

> *«If you see life in a museum, it is because you are looking through the window»* (Tomislav Šola, 2012, p. 107, translated by the author).

The world, of which we are witnesses and participants, is in continuous evolution, metamorphosing constantly and at a devilish speed. The order and its incessant modifications are opposing forces that are struggling to coexist. This panorama reaches the museum in the form of mass media and merchandising that clash frontally with the museum mission of immutable entity destined to safeguard the past. This has demanded, and demands, that museum and heritage professionals generate authentic and innovative alternatives that turn the struggle of opposites into complementary discourses.

Since the second half of the 20th century, museums have proliferated similarly to how the world was accelerating, in an uncontrolled way. They have become both places that collect the memory of a society, and spaces that welcome thousands of tourists every year; this implies that the demarcation between being cultural and social institutions or institutions for market economy is more and more confusing and thin. This debate has resulted, in the words of Duncan F. Cameron in the idea that *«our museums have a desperate need for psychotherapy [...], they are in an advanced state of schizophrenia»* (Cameron, 1971).

Cameron's reflection was translated into a form of "therapy" called New Museology, and other museology theories such as Critical Museology, that helped to generate an alternative panorama of museums. In the 1960s, museum and heritage professionals understood that museums could be democratic and educational institutions for a community, thus distancing itself from the parameters of the aligned consumer society. The approaches of New Museology (Sociomuseology, Ecomuseology, or Social Museology) were assimilated with time by the rest of the museums. They have gone so far as to consider that the utopian spirit of the alternative museology, in which prevailed the social function of the

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museums, had disappeared in the mirage of the democratisation of culture.

The participation of ecomuseums and community museums to the 24th General Conference of the International Council of Museums (ICOM), dedicated to "Museums and Cultural Landscapes", was an impulse that showed that social museology, that works with and for the community, is still alive, perhaps more alive than ever. This participation was marked by two fundamental characteristics: on the one hand, the diversity of interventions of representatives from different countries; on the other hand, albeit related, the diversity of the relationships between ecomuseums, community museums, and cultural landscapes. How can the practices of ecomuseums and community museums inspire cultural landscapes in the future?

Ecomuseums, community museums, and cultural landscapes all have similar characteristics: they all work on a territory, with a comprehensive heritage (cultural and natural) and with local communities. All this, under a (horizontal) structure of relations between the different agents: the political powers, the institutions, the private sector, the associations and groups, the local population, etc. However, there is a difference. While ecomuseums and community museums had their genesis in the 1970s and 1980s of the 20th century, and developed basically from practice, from experience, that is, from below; the second, the cultural landscape, was born at the turn of the millennium and came supported by institutions (UNESCO, Council of Europe, etc.), i.e. from above.

Although this may seem a contradiction, since the "spirit" of Social Museology is born from a basis of community consciousness, this is not the case, since ecomuseums, community museums, and cultural landscapes complement each other. Working together is the way to build the path for the future of these institutions.

Different aspects characterise this close relationship between ecomuseums, community museums, and cultural landscapes. The specificities emerge from an analysis of the activities and good practices that the international ecomuseal movement promotes for the enhancement of local identities and for sustainable development. Among them, it is possible to cite, as examples: the experience of community and territorial development such as *La Ponte-Ecomuséu*, in Spain, where the relationship between social innovation and community participation is explained; the implications of solidarity tourism and residents' perceptions; the importance of Italian ecomuseal experiences for the creation of knowledge related to landscape maps, for the design of landscape maps as tools for development or to understand the network of its ecomuseums; or experiences with a long history, such as the Amazonian Ecomuseum in Brazil, an instrument of appreciation and heritage appropriation.

Resilience, inspiration, responsible tourism, social innovation, participation and interaction, common identity, responsibility: all these concepts are the result of decades of work in the territory and with the community, but they are also the result of a theoretical reflection. Now this knowledge is implemented with the possibilities offered by the cultural landscape. A symbiosis that reinforces the sense of

comprehensive strategic dimension, beyond a fragmented tourist vision or a mere recovery and conservation of heritage, merging institutions and communities.

These experiences and the holistic vision of the territory that imprints the cultural landscapes mark a new era for museums or, if one does not want to be so transcendental, mark, on the one hand, a new future for Social Museology, and, on the other hand, a new vision that represents a before and after in the world of museums. The contemporary museums were conceived not as social activators but as spaces to safeguard "trophies" of political and social change, they were institutions that told the history of an elite, through the mean of their possessions that were made part of heritage. Ecomuseums, community museums, and cultural landscapes tell the "banality" of people's lives. A story that has been built with the simplicity of day to day over time and that, in fact, is the way in which traditions, customs, trades, language, landscapes are forged, that is, the identity of a community.

Since 1980s and 1990s, professionals as Hugues de Varine, Pierre Mayrand, and others, said that the name ("ecomuseum", "community museum", etc.) was not important; the important thing was (is) the spirit, the methodology, the process. Now some places use the name "cultural landscape" instead of ecomuseum, museum, and community museum. We can see in the "cultural landscape" another evolution. But this aspect has another face, the same problem that the ecomuseums had, for example, in Spain, some regions with the name ecomuseum or cultural landscape only use it as a new (another) "label". So, we must remember that the importance is not found in the "name". The Forum of Ecomuseums and Community Museums at the 24th General Conference of ICOM "Museums and Cultural Landscapes" show us how can speak about one common philosophy in different kind of museums or places.

In the words of Tomislav Šola *«if museums fail to be a means to hope, if they do not dazzle us with the light of knowledge, with a sensitivity to the environment in its spatial and temporal dimensions, if they can not achieve all this, they will be reduced to an eschatological metaphor, to a formalised, scientifically necrophilic achievement»* (Šola, 2012, p. 107, translated by the author). Museums cannot be asked to be absolute "anti-system" activists, but we can ask them to be democratic, to look at the reality that surrounds them, to become observatories and spaces of critical reflection for society. The philosophy of ecomuseums and community museums continues to evolve and metamorphose, without losing its essence, but rather adding new challenges: innovation, inspiration, and cultural landscapes. They are all surviving by "looking through the window" and inviting to participation.

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1.3 MUSEUM, SOCIAL COHESION, AND CULTURAL LANDSCAPE

Alexandre Delarge[*]

Landscapes are the expression of man's activities and the issues linked with them. It is therefore a political space, as are the ecomuseums and the museums of society. This is the reason why the French Federation of Ecomuseums and Museums of Society defined these institutions since 2012, as public spaces, that is to say, places of debate, bringing together men and women around common projects for the territory and its inhabitants.

The landscape on which these museums intervene is both physical and mental. It is also social and historical. There cannot be a dissociation between these various components, which refer to one another. As a result, all the activities of the ecomuseums contribute to building and enhancing these cultural landscapes. We will mention this in the case of the Ecomuseums of the Bièvre Valley (Fresnes - France). The impact of all the mentioned activities will obviously be much stronger if the actions are carried out in co-production. We could even say that, as the inhabitants are an integral part of the cultural landscapes, the actions will never be truly relevant and integrated if they are excluded from the actions conducted on these heritage artefacts.

Exhibition is one of the main activities of museums. Through the content it proposes, it allows to adapt and change the view on the treated subject. This can be directly linked to the landscape: "Landscape of the suburbs". It can also evoke elements present in the territory, such as a river: "The Bièvre, small quiet river?". It can give inhabitants the opportunity to propose a futuristic vision of their city "Portrait of Fresnes", or to provide an artistic and dreamlike vision "Workshops heritage and creation". Thus, over time, the way in which inhabitants conceive their territory evolves, resulting in a change in their practices and actions. These changes could then influence the landscape as it is seen and acted upon in new ways.

The creation of an inventory of the heritage of the territory will allow to build a shared landscape, by identifying the wealth or points of interest scattered throughout the concerned territory. It will also promote their reappropria-

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tion, the awareness and their protection by the residents and decision-makers. It will also be the occasion for debates, and even controversies, which will give substance to the subject itself (the heritage situated in the public space), even if no consensus emerges.

The research and exhibition work on a heritage element, such as a group of 800 collective dwellings built in self-construction (the residence of the *Peuple-raie* in Fresnes), can be the starting point of a virtuous chain. From the actors in action to the action and reaction, it will lead to the certification of this area of 7 hectares, thus, to a better awareness as much as a change of look enacted by the local population, and to a notoriety beyond the city's borders.

Theme guided tours, which lead the inhabitants on the ground and make them see and perceive their daily environment, are a strong tool for enhancing the landscapes. If the visits are conducted with the inhabitants, who have become guides of their territory, the reappropriation and the construction of a common heritage is even stronger, as is the case with "Speaking of my suburb". Sometimes the purpose of the visits is to raise awareness on a building or heritage element, to act against a destruction project, by attending workshops and participatory questionnaires: *AVARA* social centre. Knowledge, recognition and protection are intimately linked, just as they are linked to how to envisage the future and thus, to build the landscape.

The physical landscape is only the expression of the social landscape, the ecomuseums through its actions links the inhabitants, whether these actions are participatory or not. This may involve meeting people around an ordinary and passionate person during a meal ("history in the pot"), mobilising them within an association to undertake various actions such as a cycle of lectures, exhibitions, visits, publications and so on. Through these actions, that create links and encourage new dynamics, the ecomuseum generates a social landscape. It participates in new ways of taking into account the territory by this linking, which can favour the emergence of projects dynamics or sociability.

The realisation of actions concerning the heritage, in the anthropological or landscape sense, in association with various partners belonging to cultural, social and economic institutions, allows not only to create a network of actors, but also to build a community of thoughts and actions.

The joint actions and relations, through their multiplicity, their interconnection and by linking the inhabitants and actors of the territory, or acting on the territory, contribute to the construction of a cultural landscape that is a common and complex elaboration. The ecomuseums, by bringing the museums out of their walls, have allowed the development of this holistic approach to heritage action. The museums that deal with cultural landscapes invite us to participate in the evolution of these cultural landscapes - one could dare say to change the world: they are new avatars of ecomuseums.

1.4 ECOMUSEUMS AND UNESCO HERITAGE SITES: SHARED MANAGEMENT STRATEGIES

Raffaella Riva, Eduardo Salinas Chávez[*]

The ecomuseums were introduced in France in the 1970s, as tools for the enhancement of "marginal areas". This attention for the promotion of "minor cultural heritage" characterising the first phase of ecomuseums, is today not able to express the potentialities of this institution. Indeed, ecomuseums have progressively increased their identities and authorities in juridical and normative terms, as well as through the promotion of best practices for local sustainable development, based on the participation of communities within the processes of enhancement of their landscape and cultural heritage.

In this perspective, this contribute aims at stimulating a reflection about the role that the ecomuseums can play in the management of cultural landscapes, with reference in particular to the "outstanding" cultural landscapes.

Besides some theoretical considerations, two different experiences of management of UNESCO heritage sites will be described: the first one concerns the project for the creation of an ecomuseum in *San Isidro de los Destiladeros* in Cuba, the second one regards the process that has led to the recognition of the territory of the *Ecomuseo della Judicaria* in Italy as a biosphere reserve.

What role do ecomuseums play today?

The ecomuseums are tools for the local development that are currently still partially appreciated by the scientific context as well as by the international legislation, despite of a widespread distribution all over the world.

Even in the Italian context, that represents a paradigmatic case for being the only country where the ecomuseums are regulated - 13 regional laws enacted and a draft national law under discussion - the institution is still not fully integrated in large programmes of territorial enhancement. Indeed, the ecomuseum

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approach is mainly reduced to actions related to the field of culture and the enhancement of "minor" and "marginal" heritage and landscapes.

Undoubtedly, this consideration - biased and not exhaustive - could be partially representative of the first phase of ecomuseums, when these tools were mainly adopted in neglected or depressed areas, focusing on the redevelopment and the regeneration of "degraded cultural landscapes". In particular one example is the experience of the *Écomusée Creusot-Montceau* in France with the redevelopment of a dismissed industrial site that was negatively affecting the surrounding territorial context also in social terms. Moreover, the reference is to the different experiences gained in geographically and culturally isolated mountainous areas characterised by a strong local identity but threatened by depopulation and abandonment.

Today, however, this conception of ecomuseums seems to be simplistic and not correctly representing their potentialities.

Within the last decades ecomuseums have found their strengths and character-defining elements in the promotion of best practices for sustainable local development, based on the participation of local communities in processes of enhancement of landscapes and cultural heritage (Davis, 2011; de Varine, 2017). This gradual "expansion" of the role of ecomuseums results as natural consequence of the evolution of the concepts of "landscape" and "cultural heritage", with which the ecomuseums are closely related. Notions that progressively overcome the traditional distinction between monuments and the widespread cultural heritage, between landscapes with exceptional value and everyday landscapes. This was a step-by-step process, with a recognisable acceleration in the recent years, with the implementation of international measures and recommendations, among which: the European Landscape Convention that has assigned the value of landscape to the entire territory (Council of Europe, 2000), the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), and the Convention on the Value of Cultural Heritage for Society (Council of Europe, 2005). In other words, the traditional dichotomy between the outstanding protected assets and minor assets has been solved.

Thus, it follows that the distinguishing feature of the ecomuseum today is not the object on which it operates, but its original strongly interdisciplinary approach to design, in pursuit of a balance between protection of local identity, enhancement, and sustainable development. Indeed, the ecomuseum is not exclusively engaged in actions of conservation of the cultural heritage, but it is characterised by strong connections between forms of participatory capital, cultural animation, and promotion strategies, setting goals of active protection of the local heritage as well as promotion of best practices for a sustainable local development, based on the participation of local communities. This is an approach to design based on the integrated promotion of the resources of a territory, through the recognition and interpretation of local identities. The aim is to make shared choices of regeneration and reuse of the cultural and environ-

mental heritage, attentive to the economic aspects of the development. In the shortage of public funding, the economic return that can be generated by enhancement actions (such as reinterpretation of local productions or the introduction of new economic activities lined to the short supply chains and tourist reception) is ensuring the protection and safeguard of the local heritage and the cultural landscape (Bolici et al., 2009).

A new understanding of ecomuseum emerges, which operates in what we could call "entrepreneurial" logic, for public utility purposes, expressing high and scientifically founded design contents (Riva, 2008 and 2012).

Ecomuseums and UNESCO heritage sites

In the light of these considerations, it is interesting to analyse how the ecomuseum can represent a support tool in the management of the "everyday landscapes" but also of the "outstanding landscapes", such as UNESCO heritage sites, through a logic of growth and sustainable development in highly sensitive contexts.

This new role of ecomuseum is coherent with the work that UNESCO has been conducting with reference to the "world heritage" and to the objectives of sustainable development. The Convention of 1972, which established the World Heritage List, implied the notion of sustainable development by introducing the concepts of exploitation, of participative management, and of cooperation. In the 21st century the concept was strengthened with the introduction of the notion of UNESCO sites management plans, conceived as participatory and shared processes. A further significant progress has occurred in September of 2015 with the document "Transforming our World: the 2030 Agenda for Sustainable Development" (United Nations, 2015). In this new perspective, the UNESCO's Convention of 1972 becomes fundamental in order to promote a sustainable development and to improve the quality of life of local communities. In particular, with reference to the environmental dimension (referring to the concepts of resilience, vulnerability, prevention), the social dimension (conceived as inclusiveness, being part of local communities, equity), the economic dimension (in terms of development for all, promotion of investments, responsible tourism, reinvestment in conservation, new economies), and finally to the dimension of the promotion of peace (spreading the concepts of plurality and respect).

This is a substantial change of perspective for addressing the issue of the protection and the enhancement of the cultural heritage, that it is unfortunately still not completely accepted by the "traditional" cultural institutions, like museums or *Soprintendenze* (local authorities associated with the Italian Ministry of Cultural Heritage and Activities and Tourism). Conversely, the ecomuseums have proved to be proper tools in order to manage this complexity, thanks to a multidisciplinary approach and the crucial aspects related to the promotion of

participation. This added value of ecomuseums is perceived both in developing or emerging contexts, with of poorly structured systems, and in well-structured and operational areas. With respect to emerging contexts, a remarkable example is given by the enhancement project of *San Isidro de los Destiladeros* in Cuba. By contrast, with reference to the already highly-structured contexts with a clear system of relationships, the *Ecomuseo della Judicaria* in Italy is emblematic, with a remarkable role played in the process of identification and recognition of the Ledro Alps and Judicaria biosphere reserve.

The project of the Ecomuseum of San Isidro de los Destiladeros in Cuba

The 2013 enhancement project of *San Isidro de los Destiladeros*, is the latest outcome of the cooperative activities between the *Politecnico di Milano* and the *Universidad de la Habana*. The project was supported by experts of the *Oficina del Conservador de Trinidad y el Valle de los Ingenios* and the Italian National Research Centre, *CNR*, based on the awareness that only a multidisciplinary cooperation can face the complexity of the local system, highlighting its identity, that can serve as a ground for a long-lasting enhancement programme[1].

San Isidro de los Destiladeros was an estate devoted to the cultivation and the manufactory of sugar cane (called *ingenio*) that, after the abandonment, was left in ruin. It is a small property (8 hectares) dating back to the late 18th century, and it is part of an articulated system of more than seventy similar companies across the *Valle de San Luis* or *de los Ingenios*, on the east side of Trinidad, administratively dependent to the city (Fig. 1). In 1988, the city and the valley were registered as UNESCO World Heritage Site. The declaration of Outstanding Universal Value identifies Trinidad as an exceptional evidence of the colonial city, and the valley as an open-air museum of the sugar industry, highlighting the close link existing between the city and the valley.

San Isidro de los Destiladeros is nowadays a "cultural landscape". It has maintained in good conditions the traditional elements of the 19th century plantations. However, this is a site that has lost both its productive and social functions. For that reason, in order to avoid the loss of an important part of the cultural heritage of the community, and consequently also the impairment of those identifying characteristics that UNESCO has listed as universal values, it is necessary to give back a function to the area. This will ensure a continuous "maintenance" and increase the sense of belonging and social responsibility of the population that can recognise itself in it, and actively participating in the project of

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[1] The project was developed by a multidisciplinary working group, that was coordinated by Giorgio Bezoari of the *Politecnico di Milano* and by Eduardo Salinas Chávez of the *Universidad de La Habana* - the scientific supervisor of the framework agreement between the two universities - with Nancy Benítez Vázquez of the O*ficina del Conservador de Trinidad y el Valle de los Ingenios*, and Fabrizio Schiaffonati and Raffaella Riva of the *Politecnico di Milano*.

development and management of the site, to accomplish long-lasting effects.

The value of *San Isidro de los Destiladeros* has shown that it was essential to consider the site within a wider context, by formulating a unitary development and management plan that takes into account the characteristics of the "landscape unit" of the entire *Valle de los Ingenios* (Salinas & Salinas, 1993). The plan, in order to be implemented over time with the participation of local actors (*Oficina del Conservador de Trinidad* as manager of the archaeological site, the UNESCO office, the population), was designed in the perspective of defining actions for the heritage conservation and protection, to promote the socio-economic development of the region, to implement responsible tourism, and to ensure the sustainability of the interventions.

The management plan was therefore designed as a programme for the development of a wide area. It consists of strategic actions, which are closely linked to each other: research, conservation, natural resources management, cultural resources management, involvement, and participation. The plan is based on the principles of sustainable local development and community involvement, and revolves around the proposal to create an ecomuseum that valorises, also for tourism, different aspects of the landscape: the wavy plain, the wooded heights, the geological peculiarities of a mostly waterproof soil, the traces of sugar cane plantations that today have been replaced by pastures.

The implementation of the *Ecomuseo de San Isidro de los Destiladeros* has necessarily been structured in different stages. In the short term, the actions include the functional interventions required by the *Oficina del Conservador de Trinidad* for the protection of cultural heritage. This phase is now almost completed (Fig. 2). In the medium term, after the phase of promotion of the excavation site, the step of the sugar production process will start, with new experimental laboratories, new activities and the construction of a multifunctional amphitheatre to host different types of events, either linked to the history of the site, related to the territory, or cultural events. A long-term goal is to restore the natural environments and the cultural landscape around the area, introducing plantations that are compatible with the uniqueness of the places and, at the same time, profitable. In particular, this is to promote a gradual reforestation of the heights with plants that can be employed, as in the past, for the production of the energy necessary for the functioning of the *ingenio*, to reinsert sugar cane cultivation by progressively eliminating invasive species, and to limit the pastures (Echenagusía, 2009).

The management plan proposal for the *San Isidro* site represents a challenge for the *Oficina del Conservador de Trinidad*, because of the uniqueness and richness of the area. It is a challenge not only for the preservation of the historical memory, the cultural heritage, and the environmental values of the area, but in a long term perspective for its "rebirth" and even economic development. According to the peculiarities of the Cuban socio-economic system, this is a process that can only take place in accordance with the institutions and local authorities, to open, on a second stage, to a wider participation. In fact, it is dif-

ficult to conceive a bottom-up approach *stricto sensu*, within this context. Therefore the real challenge is to create consensus through the actions and especially to educate to a sense of responsibility and decision-making power; issues that are not expected in Cuba (Riva, 2015).

The role of the Ecomuseo della Judicaria in the recognition process of the Ledro Alps and Judicaria biosphere reserve

The Ledro Alps and Judicaria biosphere reserve is an area of 47,427 hectares, in the province of Trentino of Northern Italy, between the Dolomites World Heritage Site and the Garda Lake, where the conservation and the protection of the biodiversity are combined with the sustainable enhancement of the natural resources for the benefit of local communities as well as with the promotion of local development. This area is particularly rich in environmental and cultural aspects, as it is part of the UNESCO site of the Brenta Dolomites; part of the protected areas of the Adamello-Brenta Natural Park (Trentino), the Adamello Regional Park (Lombardy), the Stelvio National Park (Trentino Alto Adige and Lombardy), the Engadina Swiss National Park (Switzerland), the Mustair reserve (Switzerland), and the Upper-Garda Regional Park (Province of Brescia); the pile-dwelling UNESCO Word Heritage Sites of Ledro and Fiavè; the Stenico Castle and other sites with historic-cultural importance (Fig. 3).

The UNESCO recognition of this site in the context of the Man and the Biosphere Programme (MAB), occurred on the 2015 in Paris[2]. It is the result of a long process begun in 2013 with the actions of sensitisation of the local communities promoted by the *Ecomuseo della Judicaria*. In particular, the Ecomuseum has promoted numerous initiatives to inform local communities and enable participation during the drafting of the application to UNESCO, as a natural evolution of its role as laboratory for the promotion of the cultural landscapes and productive zones and for the involvement of population, local institutions, and associations, through the support of scientific research as well as of teaching and educational activities (Associazione Pro Ecomuseo "dalle Dolomiti al Garda", 2013). The Ecomuseum's inspirational principles have been taken into account as the management objectives of the reserve, being aware that the recognition is not a point of arrival, but it represents a challenge that the territory has voluntarily accepted. Its aim is to enhance environmental, cultural, and social quality; to strengthen the awareness of the values of the territory; to experiment joint and shared policies of sustainable local development and active protec-

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[2] The nomination form drafting was coordinated by Claudio Ferrati of the Autonomous Province of Trento, Sustainable Development and Protected Areas Office, in collaboration with the Municipality of Comano Terme, Autonomous Province of Trento, *PAN Studio Associato, Associazione Pro Ecomuseo "dalle Dolomiti al Garda"* (Provincia Autonoma di Trento & Comune di Comano Terme, 2014).

tion; and finally to enhance the function of ecological and cultural corridor that the territory carries between the alpine and pre-alpine areas. Thanks to the presence of the Ecomuseum, it has been possible to overcome the firm opposition of the local hunter association that in fact blocked the recognition process, fearing that it would create new environmental constraints in the area and therefore have to limit hunting and, more generally, the economic activities of the territory.

Moreover, today a delegation of the *Ecomuseo della Judicaria* sits within the biosphere reserve governance bodies. In particular, in the Executive Committee to ensure compliance with the conservation, sustainable development, and management of core, buffer, and transition areas; in the Steering Committee responsible for defining management and control functions; in promoting the Judicaria Area Forum, to ensure the participation of the population.

Conclusions

The process of recognition of the biosphere reserve promoted by the *Ecomuseo della Judicaria* is basically symmetrical to the *San Isidro* case. Indeed, in Cuba the decision to create an ecomuseum has matured within the UNESCO office deputed to the protection of the site, in order to overcome the difficulties encountered in the management without a real and active participation of local communities completely disregarded from logics of development and increase of territorial productivity. Thus, a top-down approach to the management of an outstanding cultural landscape, internationally recognised but poorly appreciated at the local scale, resulted as a fruitful solution, through the establishment of the ecomuseum as the best tool to raise awareness, to build consensus, and to promote participation. In addition, the Cuban context resulted even more complex, with marginal support of the private initiative, the development of local economies as well as free trade.

In the completely different context of Trentino, the conditions for a bottom-up approach to the management of its territory were identifiable. Within this scenario of positive conditions, the Ecomuseum assumes the role of facilitator to finalise instances of change and supporting design proposals provided by the local communities, already mature for driving and managing the improvement and the development of their own territory. In these terms, the local population was able to acknowledge the high value deriving from the recognition of their own territory as relevant site by UNESCO, in the perspective of promotion at international scale with the access also to new financial resources and possibilities of improvement of the quality of life.

In conclusions, the differences between these cases emphasise the flexibility and the potentialities of the ecomuseums for the management of cultural landscapes, for their capacity of combining the protection and promotion of cultural heritage within the sustainable local development.

The challenge is to strengthen the role of the ecomuseums as tools for the cultural mediation, the education to the participation, the enhancement of the knowledge, the protection of collective interests, the sustainable use of the land, the creation of landscapes, the planning of the territory, as well as the promotion of responsible tourism.

Nowadays these are the main fields where ecomuseums can offer their most significant contribution, in order to also spread innovative technologies for the enhancement of cultural landscapes.

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Fig. 1 - Valle de los Ingenios (photograph by Blanca María Pérez Bravo and Eros Salinas Chávez).

Fig. 2 - San Isidro de los Destiladeros: the bell tower restored (photograph by Duznel Zerquera).

Fig. 3 - Ledro Alps and Judicaria biosphere reserve: the pile-dwelling UNESCO Word Heritage Sites of Fiavè (photograph by Raffaella Riva).

1.5 GETTING TO THE CORE: CAN ECOMUSEUMS FOSTER CULTURES OF SUSTAINABILITY?

Glenn C. Sutter, Lynne Teather[*]

> *«Human life consists of many inadvertent social experiments»* (Wilson, 2007, p. 216).

This paper is based on the assertion that to keep our economy within *«a safe and just space for humanity»* (Raworth, 2013), cultural changes need to reach a point where they out-compete cultures that are clearly unsustainable. This is a daunting goal, akin and closely tied to the notion of replacing global industrialized capitalism with a more sustainable type of economy (Foster et al., 2010). Cultural change may be even more difficult to achieve, since cultures emerge and fail through a "blind" selection process (Wilson, 2007), but it has happened at the regional level. Examples include successful anti-smoking campaigns, recent shifts toward food and car-sharing cooperatives, and the US Civil Rights movement (Sutter, 2017). Pushing for more and larger changes is a more difficult task, but it is also critical. Our individual and collective cultures will determine whether we can live sustainably (Worts, 2006), so culture needs to be a prominent focus in sustainability work. Somehow, we need to influence the direction of our cultural evolution.

With this aim in mind, this paper examines how ecomuseums might foster cultures of sustainability, supported by case studies from the Canadian province of Saskatchewan. At the core is a holistic, culture-centred model of sustainability developed by Canadian museologist Douglas Worts (2010), a robust model of complex systems behaviour known as the adaptive renewal cycle (Holling, 2001), and a development tool-kit recently published by the Saskatchewan Ecomuseums Initiative (SEI).

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Context: cultural evolution and complex systems

Evolution is a relentless genetic and memetic dance between a species and its environment. As an *«open-ended process of creating and retaining new adaptations»* (Wilson, 2007, p. 218), it operates through natural and cultural selection and depends on the presence of variation, significant consequences that are due to this variation, and a basis for heritability so effects are passed along to future generations. Evolution is also "blind" in the sense that there is no way for it to guide the dance; it simply ensures that a species or culture stays in sync with its environment or is replaced by something that is better suited, when conditions change.

Cultural evolution (Fig. 1) occurs when cooperation or competition favours a viable and self-perpetuating suite of values, attitudes, beliefs, and behaviours. The required variation occurs through social interactions and the fact that small differences can be amplified as they move through complex social systems. Ecomuseums can contribute to this variation by developing or showcasing new ideas and building new relationships that foster sustainable livelihoods. The second requirement for evolution - consequences - shows up when differences in customs, kinship systems, and other social features lead to competitive interactions. Ecomuseums can play a role here by being a strong voice when local decisions are being made, and by encouraging policy frameworks aimed at sustainability. The last requirement - heritability - involves ideals that perpetuate behaviours through time. Here again, ecomuseums can play a role by providing opportunities for authentic community engagement that emphasizes the value of local practices and encourages young people to get involved. Where cultural change is the goal, it is important to realize that conscious awareness and intentional planning form the tip of a larger iceberg of values and practices that gives a culture momentum (Wilson, 2007, p. 229). It is also helpful to adopt the view proposed by Worts (2010), who defines culture as the set of values, beliefs, attitudes, and norms that we can control, plus those we can never control but have to relate to on a conscious level.

Evolution also gives rise to complex systems that affect the abundance and distribution of capital, including the manufactured, social, and human capital associated with cultures. Thanks to a wealth of theoretical and applied research, much is known about how such systems behave. These studies show, for example, that where sustainable development is the goal, *«the capacity for adaptation is the fundamental quality that needs to be sustained»* (Holling, 2001). Other studies show that: a) complex systems can be too resilient, creating a "rigidity trap" that makes it hard to undergo any adaptation and renewal; b) they can also be caught in a "poverty trap," where the relationships between different players are too weak to produce a viable course of action; c) small cycles of adaptation can affect big ones by causing "revolts;" and d) big cycles can affect small ones by applying "memories" (Holling et al., 2002).

Systems thinking can also highlight the value of local heritage. As Walker and Salt (2006, pp. 118-119) put it, *«Appreciating where and how adaptive cycles are operating leads you to look at linkages across scales [and] to choose when you might attempt to influence a system. Understanding the history of the system is a good starting point»*.

Ecomuseums as catalysts

Some ecomuseums have been catalytic where sustainability is concerned (Davis, 2007; Murtas & Davis, 2009; Borrelli & Davis, 2012), and there are four reasons to be optimistic about their potential, wherever the model is applied.

First, ecomuseums provide a locally-driven frame of reference for heritage-related activities and people need this sort of thing. Constructivism says that we are continuously assembling, deconstructing, and revising our understanding of the world, and having a frame of reference enables this process (Hein, 1998). The frame provided by an ecomuseum is broad and holistic, which are important qualities when grappling with issues that are complex, interwoven, and constantly shifting. It follows that when ecomuseums are rooted in authentic social and cultural processes, they are likely to encourage local experimentation, empowerment and adaptation.

Second, ecomuseums are based on social relationships, as *«an agreement by which people look after a place»* (Maggi, 2002). Relationships are how we connect with each other and the world around us, providing a basis for our cultures (Worts, 2010). In large enough numbers, relationships can also create or reinforce social norms, such as a shift in urban transportation from cars to bikes. Given that ecomuseums have relationships at their core, they are ideally positioned to act as crucibles for cultural transformation.

Third, many ecomuseums are sizeable organizations that embrace a defined geographic area (Davis, 2011), putting them in positions that can be catalytic from a systems perspective. As issues arise, ecomuseums can respond to the smaller, faster world of activism, and influence the larger, slower world of policy development and law-making. Ecomuseums also tend to be more nimble and adaptable than traditional museums, which tend to be ossified and slow to change.

And finally, ecomuseums encompass both natural and cultural heritage, so they can offer a range of learning opportunities aimed at the head, heart, and hands. Treating nature and culture as separate entities is comparable to models of sustainability that view environment (nature), economy, society, and culture as different pillars (Hawkes, 2001). These models have been soundly criticized, both for their failure to reflect reality, and for their tendency to favour industrialized and now globalized capitalism, where real limits are often ignored or marginalized and the rallying call tends to be growth at all costs. A more realis-

tic view of sustainability, and more in line with an ecomuseum, has culture at the centre of a nested hierarchy, supporting an economy that operates within a society bounded by the environment (Worts, 2010).

Ecomuseums are less likely to be in line with sustainability where they are mostly open-air history museums aimed at tourists. History and pre-history can certainly show how cultures and landscapes have co-evolved and where key process that may still be operating, but sustainability work is more about helping local communities engage with current issues and plan for the future. As for tourism, ecomuseums can certainly help to limit tourist impacts, as in the case of Ha Long Bay (Gala, 2002), but an emphasis on attracting tourists can make it difficult to focus on issues that are currently impacting a region. Also, a tourism focus can lead to reliance on tourist numbers and visitor spending are indicators of success, overshadowing the need for more robust and meaningful performance measures (e.g. Worts, 2006).

Ecomuseums in Saskatchewan

In 2011 there were no ecomuseums in Saskatchewan. Now there are several in the province, and a growing number of communities are applying the model to foster *in situ* preservation, community engagement, and local, sustainable development, based on their living heritage. Current active sites include: the White City region (Fig. 2 left), Val Marie (Fig. 2 right), Nipawin/Torch River, the Regina Civic Museum, and the Calling Lakes (no photos available). The town of Saltcoats has also held an "ecomuseum for a day" to highlight natural and cultural assets in an agricultural, parkland setting.

Details about these ecomuseums and some of their recent activities are reported elsewhere (Sutter, 2017). Despite being relatively new, they have already realized a number of significant outcomes and have a clear sense of their needs. In response to a survey conducted in February 2016, the outcomes they reported included: increased social cohesion (Calling Lakes), enhanced awareness of cultural and/or natural heritage (Calling Lakes and White City), improved environmental monitoring (Calling Lakes), and enhanced tourism (Val Marie). Their reported needs involved human and financial resouces, e.g., *«More research money and people to help communities in this venture, to remind everyone that we have rich heritage»*, and governance and operations: e.g., *«To work on our mission, goals and action plan»*.

At the provincial level, ecomuseum development is being guided by a multi-agency committee called the Saskatchewan Ecomuseums Partnership, SEP, formerly the chaired by the Royal Saskatchewan Museum. Other organizations in the SEP include: the Museums Association of Saskatchewan, SaskCulture, Heritage Saskatchewan, Nature Saskatchewan, the Raven Consortium (a group of First Nations consultants), the National Trust for Canada, the Saskatchewan

Parks and Recreation Association, the Saskatchewan History and Folklore Society, and the Saskatchewan Ecomuseum Network. The SEP is also a core project of the Saskatchewan-United Nations University Regional Centre of Expertise on Education for Sustainable Development.

To catalyse further activity on this front, the Heritage Saskatchewan recently published a "Development Framework for Newly-Forming Ecomuseums" (available at: heritagesask.ca). Building on recent international research by Liu and Lee (2015), this document lays out guiding principles and governance options, as well as outlining different operational stages, providing case studies, and suggesting ways to assess outcomes.

The short-term goals of the SEP include: adding more communities to the network, encouraging use of the tool-kit and social media, and organizing networking and knowledge-exchange events to reinvigorate the programme and stimulate projects aimed at sustainability. The SEP will also be contributing to an interdisciplinary studies course run through Luther College at the University of Regina, called "Ecomuseums: Community Engagement for Sustainability". Anyone interested in keeping track of this work is encouraged to join our Facebook group at: www.facebook.com/groups/saskecomuseums/.

Concluding remarks

This paper is founded on two assertions about sustainability (well-being for all, forever), culture (how we live), and heritage (both cultural and natural). First, sustainability is ultimately about cultural transformation, coupled with systems thinking, an appreciation for biophysical limits, a focus on restorative economics and social justice, and the recognition that sustainability is not an addition to our lives and institutions but continues to be the overriding *«public agenda»* (Orr, 1992, p. 83). This is consistent with the view that *«our future depends upon adapting our cultures to the realities of modern life at an unprecedented spatial and temporal scale»* (Wilson, 2007, p. 232). Second, while we are certainly after cultural transformation, what we need are local, regional, and global changes that successfully out-compete any current or future movements that might be keeping humanity on an unsustainable path. In other words, we are looking for adaptations that stay in sync with the pressures being applied by an ever-changing global ecosystem: we want to foster sustainability through cultural evolution.

This paper argues that ecomuseums are ideally suited to play a catalytic role in this area, which leads to the larger question: how should they? According to systems theory, ecomuseums represent one of many cycles of adaptive renewal that will be affecting different types of capital in their regions. These cycles are complex, to say the least, but we know a fair bit about how they behave, and our overriding goal is clear: we want to ensure that there are no overall decreases in human welfare as system-level changes occur. If a region provides a

reasonable quality of life, for example, the ecomuseum would need to ensure this quality of life persists in the face of social, environmental, or economic challenges. This would involve taking visible steps to heighten awareness about these challenges and developing intentions, plans, and actions that address them. But since «*cultural evolution takes place beneath conscious awareness*» (Wilson, 2007, p. 221), it also involves cultivating an appreciation of underlying values and practices, and a willingness to shift these things where they are keeping a region on an unsustainable path. This sort of "deep work" requires a sense of trust and mutual respect, supported by a compelling vision of the future.

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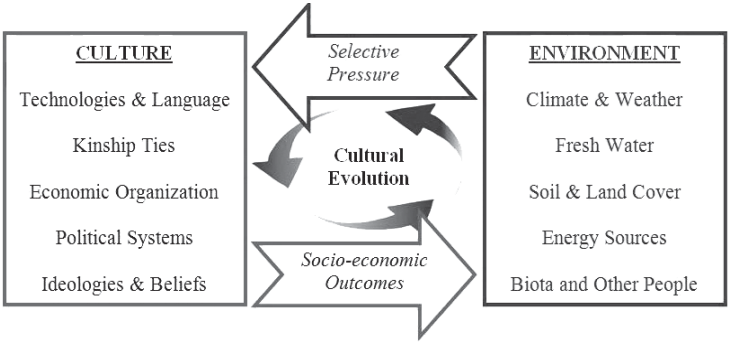

Fig. 1 - Depiction of factors and processes that drive cultural evolution.

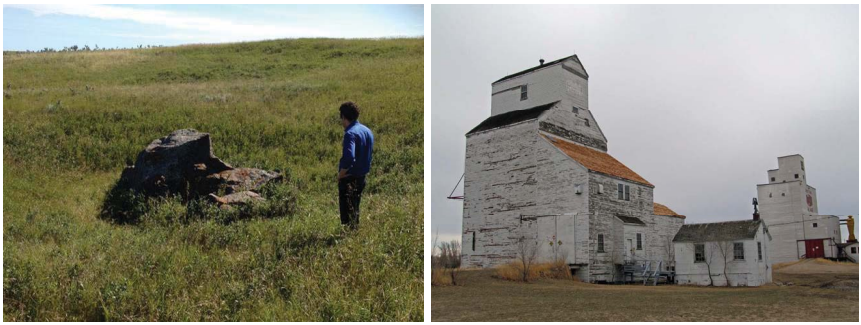

Fig. 2 - Examples of ecomuseum activity in Saskatchewan. Ecomuseums are currently operating in (left) the White City area, in response to local interpretive opportunities, and (right) Val Marie, a small village next to Grasslands National Park where abandoned grain elevators are part of the cultural landscape (photographs by Glenn Sutter).

1.6 ECOMUSEUMS ON ISLANDS: ENSURING A MUTUALLY SUSTAINABLE FUTURE FOR HERITAGE AND COMMUNITIES ON A CHALLENGING CONTEXT

Eirini Gallou[*]

Ecomuseums, landscapes, and communities

Referring to ecomuseums in relation to contextual characteristics, one has initially to keep in mind their origin. The etymology of the word itself can offer some insights: the "eco" prefix derives from the Greek *oikos*: a house, living space or habitat (Davis, 2011). Thus, ecomuseums evoke a "sense of place", as Peter Davis points out: *«the one characteristic that appears to be common to all Ecomuseums is pride in the place they represent. […] Ecomuseums seek to capture the sense of place»* (Davis, 1999).

It is through this concept of sense of place that tangible heritage assets, like the objects that are preserved in traditional museums, are to be added to agricultural and industrial buildings, and further the wildlife and natural landscape of a context to create the holistic concept of the ecomuseum.

It has been observed that intangible heritage may bind all those within a tale of memories, folklore, skills, crafts, and traditions. This way a stronger bond between natural and cultural heritage can be developed, providing a new future for the ecomuseum concept. Focusing on reinforcing values of the landscape via community traditional knowledge, small places with cohesive communities and rich natural elements, like islands, may prove exemplary in showing the way forward towards this empowerment.

This paper attempts an understanding of the potential of ecomuseums for local communities and heritage on island-scapes, employing two ecomuseum case studies, one in the island of Skye, Scotland, UK and another in Flodden, Northumberland - a non-islandic but borderline museum in a similar Scottish-UK setting -, looking at the different way they use and recreate the idea of landscape through the involvement of human expressions.

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What can communities bring in values of ecomuseums?

It has been rightfully argued that a judgment on the value to the wider community lies between most of the decision taken in heritage sector (Susan B. Bruning, Hilary A. Soderland, and Pei-Lin Yu, in Smith et al., 2010).

Applied research on cultural values is most often associated with cultural heritage objects and cultural landscapes, described as the *«bearers of the place identity, or genius loci»* (Dramstad et al., 2001; Aluame et al., 2003).

Social values can be characterized as conditions associated with quality of life in the landscape, including such things as equity, participation in democratic life, security, and health (Rosenstrom et al., 2006). Recent research has suggested additions in the values, including concepts like human wellbeing, happiness, and quality of life (Colantonio, 2007; as in Axelsson, 2013), all aspects that relate with the human factor and the perception of happiness through experiencing heritage. This inclusive value assessment could be performed successfully within a more holistic perception of landscape that can support ecomuseum developments.

Holistic perception of landscape: towards further development of ecomuseums

Viewing landscape as a (not only spatial) territory, the product of the co-evolution of human choices related to socio-economic needs and cultural data, directs us to a more complex definition of the concept, one that cannot be solely defined by biophysical and spatial aspects, but also requires taking into account the cultural and social values of the landscape (Perella et al., 2010). In other words, includes tangible and intangible assets and values such as sense of place, local culture, and traditions (Fairclough & Rippon, 2002; Antrop, 2003; Palang & Fry, 2003; Claval, 2004) so relevant with the ecomuseums holistic ideals (Corsane & Holleman, 1993, p. 122). On the other hand, ecomuseums' nature as a laboratory renders it a potential tool for landscape transformation, promoting a process of education and reflection, affecting its representations by the local population (Pressanda & Sturani, 2006). As a consequence, such a landscape approach seems ideal to evaluate and improve the way ecomuseums may work; some attributes of island contexts that may reinforce this choice are presented hereafter.

Island contexts and island communities: biodiversity, vulnerability, adaptation and potentials for ecomuseums

Island characteristics of isolation, small size, and restricted resources tend to lead to islands frequently experiencing exacerbated environmental and social vulnera-

bilities (Lewis, 1999; Pelling & Uitto, 2001, Kelman, 2007). The same island characteristics which augment vulnerabilities, can also lead to successful coping mechanisms (Howorth, 2005; Lewis, 1999), employing cultural knowledge and spatial landscape features. Cultural knowledge, coupled with experience in environmental and social changes, can provide adept skills which offer to the islanders the flexibility of adjusting to sudden events and long-term trends.

Hennessey and Beazley (2012) have underlined the complex mix of socio-economic and biophysical interests important to residents on small islands. Islands, therefore, can act as successful prototypes for understanding livelihood interactions specifically between intangible and natural heritage, incorporating the two major expressions of ecomuseums; strong community identity and responsibility and rich biophysical resources. The dynamics of island communities are of great importance when it comes to discussing ecomuseum potentials on this context. Mentioning the importance of trust, certain authors elaborated their thought on the potential of kinship-based communities in decision making in island environments (Kelman, 2005). With proper implementation, unique island heritage based on a strong sense of community, could act as driving force for ecomuseums' creation and development.

A safeguarding approach that addresses heritage, territory and community holistically becomes the central concept for developing ecomuseums in island contexts. Given that in western culture, man is traditionally stood apart from nature and that this has reflected directly in the management of spaces (Babic, 2015), islands can become paradigmatic cases for re-establishing the holistic concept that the ecomuseums stand for, reflecting on overcoming the dichotomy between nature and culture, and reinforcing the human factor role in the process of reconnecting aspects of heritage.

Case studies

Flodden Ecomuseum

Flodden as a case of a museum on the border between England and Scotland, is located in Northumberland. The heart of it being a battlefield, of a well-remembered fight between the Scots and the English that took place 500 years ago, this place evokes undoubtedly ambivalent memories for subsequent generations.

Trying to spot the line of its creation, it started in August 2008, when local people met five years before the commemoration anniversary (of the 500 years of the Battle of Flodden). In partnership with the local development trust, the group- "Flodden 500" managed a European *LEADER+* programme for setting up the ecomuseum, which initially comprised a network of 12 sites, all related to the battlefield story, which later expanded to a network of 41 sites (Bowden & Ciesielska, 2016).

Skye Ecomuseum

The Skye Ecomuseum being the first ecomuseum in the UK in 2004, at the time of its creation, was supported by the island's local trust which included representatives from local voluntary groups and organizations and took responsibility for development having the strengthening of the sense of place in the midst of its values (Davis & Corsane, 2014). Skye-Ceumannan shares a sheer understanding of the concern of the ecomuseums as the presentation on the spot, where natural historical and cultural historical subjects happened and happen.

Inauguration happened in 2008 with the Ecomuseum showing a great awareness of the wide range of natural and cultural assets existing in the area (13 sites of interest). Those include an area of marked trails around the Ecomuseum in Ellishadder, which house itself some collections of geological specimens.

The landscape is perceived as a mix of natural elements that host historical memories and as the base of the museum, which focuses on a strong sense of community identity and a spectacular and unique natural environment which is of great attraction to geologists, naturalists, and walkers.

Aim and methodology of the evaluation

The two museums are representing phenomenically similar (national and cultural heritage) but different contexts (local landscape features, aim and focus). The author will subsequently attempt an evaluation of potential of these ecomuseums to integrate landscape features and human knowledge in various steps of creation and management through the lenses of the holistic landscape/territorial approach. To do so, expressions of physical and social/human factors, are traced within the ecomuseum indicators suggested by Corsane (Corsane, 2006b; see also Corsane et al., 2007), in an attempt to concretize their perception and realization within the two cases.

Two groups of indicators are used: Corsane's indicators (2006b) 7-12 relating to locality, landscape and the actual heritage resources on the ground and 1-6 relating to social-human factors. Finally, indicators 15 and 18 are being chosen as representative of the interconnections either by focusing on human interaction with environmental factors or by a holistic approach that bonds natural and cultural elements. Specific examples of the expression of indicators are provided in a table, which compares the two cases (see Appendix).

Closing remarks - what kind of ecomuseum for islands?

Rethinking on the case studies having in mind these data, Skye may easily be seen as a representative of the environmental ecomuseum and Flodden as a representative case of a communitarian ecomuseum, according to the tendencies

identified in theory and practice (de Varine, 1978; Maggi & Falletti, 2000). The landscape element in the island case becomes this way, particularly relevant to the eco- prefix, relating it this time to the ecological and natural values that the ecomuseums represent.

From another perspective, islands like Skye can be considered border lines between coastal and inland communities that were always separated by cultural differences, similarly with the borderline museum of Flodden. They share a common rural past and, certainly, a decentralized-borderline position that may draw links to the theorisation of combat ecomuseums (Montanari, 2015).

It is not particularly useful here simply to attempt a categorization but, rather, to recognize that elements of both spatial-environmental focus and human-community focus exist in both but in different levels and expressions. This could lead to further more constructive reflection on the role of contextual elements in forming their character, explaining the uniqueness of island features, and examining their potential as model cases for more rural and isolated/island contexts.

The focus of this paper on defining areas of interconnections between human and spatial factors of the territory, aims at supporting local inhabitants' role in the ecomuseums, developing didactical methods, communication and interpretation tools that are needed to proceed (Sturani, 2000). As a constitutive element of territorial identity, the institution of the ecomuseum ideally should be able to foster the landscape as the central point of a process in which the community can be involved in taking care of, developing and managing its own territory (Perella et al., 2010). This is especially true of rural and marginal areas like islands that stand against the standardization of spatial and cultural features, supporting the uniqueness of locality in ecomuseum development.

Only through recognizing the reciprocal character of the relationships between human and spatial factors, the ecomuseum could establish the base for long term sustainable local development through heritage management.

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Appendix

		Skye	Flodden
A. Social and human factors	1. Be steered by local communities	The Staffin Community Trust has been actively developing projects on behalf of the community for over thirteen years.	In 2008 a committee, Flodden 500, was convened by the owner of the Battlefield and this group has worked towards developing a framework for an appropriate commemoration. Communities themselves that selected the sites, and one of the main stories around them. The sites have a deep resonance within contemporary border culture.
	2. Allow for public participation from all the stakeholder and interest groups in all the decision-making processes and activities in a democratic manner	Drop-in sessions to give update on proposed projects like the Staffin shellfish facility. More than 50 people registered as Staffin Trust members. Organization and meetings are open to the community: progress on its various projects discussed and decisions taken by the directors, can be accessed online.	The steering group contains a mix of people from private, public, not-for-profit and community backgrounds, chaired by a community leader. Both Scottish and English communities on both sides of the historic battlefield worked together on interpretation. (Davis, 2012). Initially a steering group and an open and growing stakeholder group, which consisted of 350 individuals and organizations at 2013. Partnership with a local development trust.
	3. Stimulate joint ownership and management, with input from local communities, academic advisors, local businesses, authorities and government structures	Several local businesses have provided letters supporting the project and Staffin Community Council has also indicated its backing. It also consulted regularly with the local community. (regarding eg. planning application by the SCT to Highland Council for the platform and additional parking project).	Scholars and cultural practitioners of Newcastle University were involved to choose the places and develop the interpretation of the sites. Each site is planned to have associated pages where local businesses can include information on their services, opening times and contact details.
	5. Encourage collaboration with local craftspeople, artists, writers, actors and musicians	Due to the decline in local population (1991 Census) the Trust was set up to stimulate economic and social activities in the community, improve services and strengthen the people's sense of place. A local Gaelic poet's work is featured within the website description of landscape of Trotternish.	The Scottish Chamber Orchestra have commissioned an original piece of Flodden inspired music. While a relevant triptych painting, displayed throughout 2013 in galleries in North Northumberland and the Scottish Borders.
	6. Depend on substantial active voluntary efforts by local stakeholders	Events would include volunteer-led guided walks, Skye primary school visits, a Staffin walking festival, volunteer path and maintenance work days, health walks for older people, archaeology workshops, a local history group, children's story telling and crafts, etc.	There is an open invitation to any individual, community group, society or organization who would like to be involved in building the Flodden1513 Ecomuseum network and an urge to get in touch and nominate sites.

		Skye	Flodden
B. Locality /Spatiality/ actual heritage resources	7. Focus on local identity and a 'sense of place'	The museum's location on an island with very powerful histories of banishment, and its compelling symbolism of hope and overcoming, are communicating local identity and significance.	Central place in local culture (Selkirk, flowers of the forest). Arguably the most historically significant event, the battle, still remains the focus regarding the interpretation for the sense of place (losses, spatial distribution of forces etc)
	8. Encompass a 'geographical' territory, which can be determined by different shared characteristics	Include sites of special interest accessed by new footpaths, an impressive viewing platform extended over Lealt Gorge and attractive physical and digital interpretation telling the "Staffin Story". Staffin's harbour - known locally as "The Slip" - is regarded with great affection by the community's residents, both past and present. Examples of extended territory include also the Old Man of Storr and Quiraing, internationally known landscape landmarks.	Sites nominated to be included in the Flodden area could also be based on a particular community or location that is the site of a legend, story or a tradition that is born of the battle. The Flodden 1513 Ecomuseum can connect sites of all type and scale.(Turnbull, 2013)
	9. Cover both spatial and temporal aspects (continuity and change)	In the museum's expressed objectives, the total integrated conservation, interpretation and communication of the island's landscapes and sites, in their full spatial and temporal contexts, were, from the beginning, understood by the museum's management team and staff as vital tasks.	The idea of incorporating new landscape elements/sites in the future expansion will provide more insight in the development of the area during the time, a deeper understanding for the people of the evolution of the uses of the place.(Turnbull, 2013)
	10. From a 'fragmented museum', to a network of different buildings and sites	Promotes 13 sites of interest. Those include an area of marked trails around the Eco museum in Ellishadder which houses itself some collections of geological specimens.	Involves a total of over 40 sites (started with 12 and evolved to 40 after 2013) which together tell the wider story of Flodden.
C (A+B) Interconnections	15. Encourages an ongoing programme of documentation of past and present life and people's interactions with all environmental factors	The museum encouraged a feasibility study (2003) relating to knowledge and understanding of the natural aspects of this landscape. The Trust has also created a number of paths in the community, a local history project, patronymics study (family trees) and a place names survey (including digital mapping).	Sites that have led to the formation of community tradition or sites closer to the identity of 16th Century landscape of Flodden are proposed as nominations. These are indicative of the new expansion of the Ecomuseum towards a more inclusive landscape, one that may reflect the context of the battle's era and one that may leave space for the historic formation of communities.
	18. Encourages a holistic approach to the interpretation of culture/nature relationships	Ceumannan has integrated Staffin's unique assemblage of natural and heritage elements to reveal a more multi-faceted and rounded approach to an understanding of the area. Eg. information about the 'dinosaur' record -establishing reputation of East Trotternish as the 'Dinosaur capital' of Scotland. Natural designated landscape zones are identifying the network that composes the Skye Ecomuseum, linking areas with their unique features.	The Flodden Ecomuseum main feature is undoubtedly this focus on its role as a space of reconciliation between both nations, promoting social cohesion cross the border. The idea of the battlefield as a central natural landscape and historical feature has not restricted the ecomuseum from expanding and including in its area, lately 40 sites.

2.
PROJECTS OF ECOMUSEUMS AND COMMUNITY MUSEUMS FOR THE CULTURAL LANDSCAPES ENHANCEMENT: CASE STUDIES AND PROPOSALS

2.1 THE CONCEPT OF ECOMUSEUM COLLECTION

René Binette[*]

The *Écomusée du fier monde* was founded in the early 1980s in a former industrial and working class neighbourhood of Montréal, Canada. This original institution, which emerged from the world of museum associations, espouses a vision of the museum as a participatory body. The ecomuseum draws extensively on community or popular education strategies, and views itself as a tool for local development. Influenced by the New Museology, it takes an original approach to the function of collecting and enjoys a special relationship to collective cultural heritage. The *Écomusée du fier monde* is not primarily concerned with the collection or acquisition of objects; its aim, rather, is much broader, extending to the cultural heritage of the community in both its material and intangible forms: buildings, noteworthy figures, events, and urban landscape are among its concerns. This type of action, which stems from the institution's participatory character, has led the *Écomusée du fier monde* to develop the concept of "ecomuseum collection".

To facilitate an understanding of the *Écomusée du fier monde*, we will start by sketching a rudimentary portrait of the community in which it is located. We will then outline the history of the museum itself, describing a few of its innovative projects and its vision of community participation. Finally, we will take up the concept of ecomuseum collection, which is a unique way for the *Écomusée du fier monde* to conceive collecting and act with respect to local heritage.

The Centre-Sud neighbourhood and the origins of the Écomusée du fier monde

To understand the *Écomusée du fier monde*, one must be familiar with the community in which it is located: the *Centre-Sud* neighbourhood of Montréal. Built on what was once a stretch of tranquil agricultural land, this sector underwent rapid development during the second half of the 19th century by taking advantage of its geographic situation along the Saint Lawrence River. Port fa-

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cilities developed, warehouses and factories sprang up, and the population grew dramatically. The neighbourhood would be an industrial powerhouse over the next century. Its demographic curve rose at a steady rate, attaining a population of 100,000 by the time of the 1951 census. Recent figures indicate, however, that the population has declined to about 36,000 inhabitants: the last half-century - the era of deindustrialization - has been marked by developments that stand in sharp contrast to the sector's initial growth. The local landscape is that of a highly urbanized community shaped by heavy industry and predominantly worker housing, as well as by the community buildings that make the life of the neighbourhood possible - churches, schools, stores, and so on.

The district's proximity to downtown Montréal led to urban renewal projects from the 1950s to the 1970s. Now the neighbourhood's industrial landscape is changing once again. Some stretches have been torn down to make way for wide boulevards to accommodate increasing traffic, or for development projects like that of Radio-Canada, which demolished hundreds of homes in order to build a vast complex for the Crown Corporation. The number of housing units is in decline, as is the number of occupants in each. Post-war prosperity and transportation facilities have made it possible for workers in growth sectors to settle in new neighbourhoods and the suburbs. The remaining population is aging and made up mainly of jobless people and workers with some of the lowest incomes.

These changes have sometimes led to discontent and friction. The 1960s and 1970s were marked by the emergence of a major social movement spearheaded by community-based non-profit organizations that offered services and assistance to the disadvantaged. These organizations also defended the rights of certain categories of people (women, the elderly, people on social assistance, the unemployed) and worked to improve their quality of life by adopting the cooperative model and making political demands.

In the 1970s, one of these organizations, the *Habitations communautaires Centre-Sud* (*HCCS*), worked to establish housing cooperatives and lobbied for social housing. It was in this organization, in the 1980s, that the idea of building a local museum was first put forward - originally called the *"Maison du fier monde"* it would subsequently become the *Écomusée du fier monde*. The *HCCS* considers it important for a society to know its past, so that it can understand the present and know where it is going. Accordingly, we must promote our local culture and heritage (previously misunderstood, forgotten and denigrated) and be proud of them if we wish to have a better future. Negative labels are too frequently applied to the *Centre-Sud* sector. As one citizen put it, *«we're treated like the third world [tiers monde] but we have our pride (are members of the fier monde)!»*.

This museum was founded at a time when the New Museology movement was taking hold in numerous places throughout the world. The promoters of the *Écomusée du fier monde* project adhere to the concept of the community

ecomuseum, which is defined as *«a community and an objective: the development of this community»* (de Varine, 1978).

It was clear from the outset that, for those associated with the project, the museum would be participatory in nature. This is explained by the influences of the New Museology, as well as by the community education practices favoured by the *HCCS*. Significant challenges arose, however, with respect to how participation was to be organized and how one was to go about determining the tools required to make it a reality. Practices employed in the early implementation period made it possible to identify various levels of citizen participation, which were defined on the basis of experiments carried out over a range of projects.

The first level to be identified was that of the viewer or visitor. While this may seem to contradict the idea of participation, the target population (poorly educated, low-income members of the community) are not regular museum-goers and consume few "cultural products" - to use the language of marketing. Therefore, the decision to visit an exhibition is - for them - a basic level of participation. Moreover, the first exhibition of 1981 resembled a kind of community festival in the way it got the project up and running. The exhibition spoke of the community's built heritage but it was short on information about daily life in the neighbourhood. This was hardly surprising, given the sources that were used. Still, visitors provided quite a lot of information through comments they left about their lives and memories.

Other types of sources are required to tell a story that is closer to lived experience. First, it is important to draw on the resources of people who have lived and worked in the neighbourhood in question. Individuals are both sources (of memory, know-how and tradition) and repositories of sources (photographs, documents, objects). Their participation is essential if we are to write a form of history that adheres closely to the daily reality in such a neighbourhood. And this leads us to the definition of a second level, namely, that of participation "as itself a source". One project in particular, *"Entre l'usine et la cuisine",* which looked at the lives of women in a working class area, provided an opportunity for an experiment of this kind.

In the context of this project, women were themselves sources. They gave individual and group interviews, and were called upon to supply photographs and objects. The project's findings were disseminated by means of an exhibition and an accompanying publication, both of which drew on local women's life stories. The publication was written in first person: a fictional character used some of the participants' testimonies to recount her life and that of her family over three generations. The chapters were short and written in accessible language, and each page of text was paired with a page of photographs. The exhibition was mounted using a very simple and inexpensive - yet highly effective - museological strategy. The *Écomusée du fier monde* wanted to present history as lived by ordinary people: it succeeded in doing so by presenting the lives of these women and their everyday experience along with their images and words.

The *Écomusée du fier monde* came to the following conclusion: not only can people participate as sources, but their participation can considerably enhance a project. At this point another challenge arose: how was one to go one step further and have people play an active role in researching and mounting an exhibition. Contact with the Swedish writer Sven Lindqvist provided an opportunity to take this step. He had published, in Sweden, a book entitled *Dig Where You Are* (*Gräv där du star*). Thanks to the support of the *Université du Québec à Montréal*, a project led to the publication of a manual adopted to the context of the Ecomuseum. *"Exposer son histoire"*, an experiment with a group of retirees from a neighbourhood factory who did their own research and mounted their own exhibition, made it possible to attain yet another level of participation - one in which people are actors in all phases of an exhibition project.

In 1996, the *Ministère de la Culture* made the *Écomusée du fier monde* a fully accredited cultural institution. It then moved into a former public bathhouse provided by the City of Montréal. This building dates from 1927, a period in which the vast majority of the homes in the neighbourhood had neither bathtub nor shower. At that time, the City built a series of public bathhouses, each of which also contained a swimming pool and private showers. It was in one of these fine buildings that the *Écomusée du fier monde* would pursue its activities.

The concept of ecomuseum collection

> *«[An ecomuseum must] be based in the entire heritage of this community, on this territory, instead of building and/or managing a collection»* (de Varine, 2003).

Inspired by this conception of museology, the *Écomusée du fier monde* takes an original approach to the function of collecting and enjoys a special relationship to collective cultural heritage. In fact, its philosophy stands out from that of the classical museums, particularly in its relationship to objects. The predominance of the object collections has been replaced by the concept of heritage. In other words, the *Écomusée du fier monde* is not mainly concerned with collecting or acquiring objects; its aim is much broader and extends to our cultural heritage in both its material and intangible forms. This is what we mean by "ecomuseum collection".

An ecomuseum collection has the following characteristics:

- it is made up of both material and intangible elements of heritage, that bear witness to the culture of the community and fall within the scope of one or more of the ecomuseum's areas of activity;
- these elements are deemed to be representative, exceptional and/or intrinsic to identity;
- they are subject to a nomination process that determines their suitability for

inclusion in an ecomuseum collection, just as an acquisitions process is used to purchase objects for classic museum collections;

- the ecomuseum takes a variety of approaches to these elements without, however, seeking to acquire them as property;
- the elements selected are subject to specific cataloguing and documentation procedures, much like the objects in any classic museum collection;
- local community stakeholders (individuals, organizations, agencies etc.) play an active role in the process of identifying elements for the ecomuseum collection;
- the ecomuseum recognizes its responsibility with respect to those aspects of heritage represented by the selected elements, and shares these responsibilities with other local actors. Accordingly, the ecomuseum is committed to the transmission of these aspects of heritage in conjunction with local actors who thereby acquire the status of sponsors.

In the specific case of the *Écomusée du fier monde*, three areas of activity have been identified:

- a geographic area - the *Centre-Sud* neighbourhood of Montréal;
- relevant thematic frameworks - work, industry and popular culture, all of which have links to the area's working class and industrial past but also concern its current reality;
- a social context - current issues associated with the geographic area and themes.

The goal of ecomuseum collection policy is to ensure that the institution's activities with respect to the material and intangible heritage of its community are organized in a coherent manner. This goal is underpinned by the following three principles:

- the principle of the ecomuseum's responsibility with regard to the heritage represented by the elements in its collection;
- the role of the public's involvement or participation in this assumption of responsibility for local heritage. The mandate of the *Écomusée du fier monde* is to work together with all interested stakeholders to identify elements suitable for inclusion in its collection, and to have all the participants share in this responsibility;
- the principle of heritage transmission. The *Écomusée du fier monde* wishes to pass on local heritage to today's and tomorrow's generations by preserving both the material and intangible traces of the various things targeted by its initiatives. Transmission takes place through conservation, documentation, promotion, and dissemination activities, carried out in conjunction with local community members.

Before an object can be included in an ecomuseum's collection, it must be deemed suitable for inclusion using a tool designed specifically for this purpose: the ecomuseum collection catalogue. Cataloguing in such instances must meet standards comparable to those generally operative in the management of

classic museum collections.

It is worth noting that the elements within an ecomuseum's purview can be highly diverse in nature. They can include, for example, objects, buildings, events, individuals, and landscapes. The cases of the Sainte-Marie Current and the Jacques Cartier Bridge are interesting in this regard. Members of the local community were responsible for considering not only the bridge's structure and the natural phenomenon of the current in the Saint Lawrence River; they also had to include the view of the district that could be had from the bridge and show that they were determined to organize things more effectively while facilitating access for all.

Once a heritage element has been selected, the *Écomusée du fier monde* assumes responsibility for it in a series of steps that it takes in conjunction with active community members who go by the name of "sponsors". The goal is to ensure that local heritage is passed on to today's and tomorrow's generations.

The various ways in which the *Écomusée du fier monde* works with its ecomuseum collection are similar to well-established norms in the field of heritage preservation:

- preservation involves actions that ensure the protection of elements in time and/or space;
- documentation is compiled through research activities whose goal is to obtain a fuller picture of the heritage features that have been selected for study and inclusion. This can involve the study of primary and secondary sources, the collection of verbal testimony or any other means that can be used to preserve the traces, history and memory of some aspect of heritage;
- promotion takes the form of activities and initiatives that highlight, reveal or disseminate aspects of heritage: on-site activities or guided tours are but two examples of such activity;
- restitution is intended to give heritage back to those to whom it belongs. The *Écomusée du fier monde* subscribes to the idea that ecomuseum collections belong first and foremost to the community;
- the dissemination of heritage via various media is one of the main types of promotion adopted by the *Écomusée du fier monde*. First of all, presenting exhibitions ensures the dissemination of aspects of heritage to a large audience. Other dissemination activities include, for example, publication projects and recourse to the new technologies.

Concrete actions on the ground and current projects

Concretely speaking, an action plan provided the framework for the start of the ecomuseum's collecting activities some years back. Volunteers were asked to take part in a day-long workshop aimed at identifying the first elements of the collection. This made it possible to identify some fifteen elements and to look

for sponsors for them. At the same time, a mobile kiosk travelled around to various public spaces in the neighbourhood to raise the residents' awareness of their heritage and to find out which aspects were the most meaningful for them. This project revealed that the community had a strong interest in the neighbourhood and its heritage, that people wanted to better understand its origins and history, and that they identified strongly with their local community.

Work is under way to identify some 50 new elements for 2017, the year in which Montréal will celebrate its 375th birthday. Virtual media as well as guided neighbourhood tours will be provided to help the public discover our ecomuseum collection. We have planned an exchange with the Ecomuseum of Val de Bièvre, on the outskirts of Paris. We want to share ideas and best practices relating to the participation of citizens in building a collection.

The concept of ecomuseum collection can become, we hope, a tool to get more people involved in preserving their heritage as well as a means of local development. This is a firm desire on the part of the *Écomusée du fier monde* and its partners in the *Centre-Sud* neighbourhood of the Montréal.

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2.2 Brazilian cultural melting pot. Culture with accent on ecomuseums and community museums: the immigrants' memory in the cultural landscape

Odalice Priosti, Walter Priosti[*]

Introduction

In Santa Cruz, in Rio de Janeiro municipality, people have developed a community ecomuseology action since 1983. Volunteers from the community of *Ecomuseu de Santa Cruz* has made it an instrument for statements and cultural resistance of the distant semi-urban district, in the western zone of Rio de Janeiro.

Núcleo de Orientação e Pesquisa Histórica de Santa Cruz, NOPH, was created in accordance with keeping memory while disseminating culture among the other members of the community. It has been developing its own practices and methods for 33 years. It has recognised itself as an ecomuseum during the *I Encontro Internacional de Ecomuseus*, which happened in 1992, in Rio de Janeiro and it was designated since then as *NOPH Ecomuseu de Santa Cruz*. Its mission became an experience of pedagogical appropriation of patrimony, leading to partnerships with schools, colleges, universities, and other institutions from the district to strengthen the feeling of belonging and accountability to their territory, the cultural landscape.

The innovations proposed by *NOPH Ecomuseu de Santa Cruz* and registered in the *NOPH* (1984-1987) and *Quarteirão* (1993-2016) newsletters raised the *II* and *III Encontros Internacionais de Ecomuseus Comunitários* and the *I Jornadas de Formação em Museologia Comunitária* held respectively in 2000, 2004, and 2009 in Rio de Janeiro, which were organised by the community that was involved with *NOPH Ecomuseu de Santa Cruz*.

In the area included in *NOPH Ecomuseu de Santa Cruz*, we can see signs of the historic Jesuit past of Santa Cruz farms, that coexist with the traces of D. João Court and of Imperors D. Pedro I and D. Pedro II. In this territory, the ag-

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Walter Priosti, retired economist; leader and community articulator since 1973; General coordinator of *NOPH Ecomuseu de Santa Cruz*; founder member of *ABREMC*.

ricultural activities started by the Jesuits have resisted for 450 years. The Republic was strengthened by the contribution of immigrants for Portugal, Austria, Hungary, Spain, and Japan that have transformed the region into the "Green Belt" of the city of Rio de Janeiro.

The immigrants have left the mark in other fields, for example in trade Italian and Syrian-Lebanese people have opened stores, butcher shops, haberdasheries, bakeries, and restaurants, and recently Chinese were recruited in industries in the district.

Santa Cruz hosted immigrants from different parts of the world since the Imperial period, through the Jesuit and the Royal Farm. A considerable number of people from the African continent was forcefully brought to Brazil to work as slaves, and their cultures met the indigenous one when they arrived at Santa Cruz.

This cultural melting pot formed Brazilian and Santa Cruz mixed identity, in which the memories of the expatriates are welcomed and accepted as they have enriched the local culture.

Brazilian cultural melting pot

In a period when people associate the world problems with exodus, and immigration has become a reason of conflict, we have to show respect and tolerance for the people that leave their countries and build up memories in other countries, and bring their contribution to the creation of a mixed culture.

In different Brazilian regions, from North to South, from East to West, expatriates are welcomed, and the culture they bring with their luggage is respected. That happened with the sad case of forced immigration of Africans, and with other immigrants.

In Santa Cruz, in the far west of Rio de Janeiro, as in many other Brazilian cities - Quarta Colônia, Picada Café, São Paulo - the immigrants, besides their contribution to the economy (agriculture and trade), have brought their contribution in the enriching of the local culture. For example, the *NOPH Ecomuseu de Santa Cruz* has implemented its museum practices on local and immigrants' patrimonies that have contributed to the cultural landscape.

In this way, the collective memory of the immigrants and their descendants is brought into the conversation, with the display of family heritage and the celebration of rites and customs, with the involvement of people from Portugal, Italy, Spain, Austria and Hungary, Syria and Lebanon, and Japan, and with more recent immigrants from Korea and China, showing the local culture and the history of a welcoming Santa Cruz in the three dimensions of time.

An agricultural tradition - A patrimony in danger

Santa Cruz farm was founded and administrated by the Jesuits for 170 years (1589-1759), period in which it was always dedicated to agricultural activity. Hydraulic engineering works resulted in *Ponte do Guandu* that contributed to the farm prosperity with the water control during the high and low tide of Guandu River.

The "Green Belt", as the region was known, got advantage from agriculture until the 1950s/60s.

The deployment of the Industrial District of Santa Cruz at the end of the 1960s with the aim of anchoring the new State of Guanabara, which was established after the displacement of the capital to Brasilia, brought Santa Cruz to a new stage aiming at industrialisation, overlooking the traditional agricultural activity. The patrimony of this tradition suffered and still suffers a lot, resisting the disappearance of the territory as a whole. The Japanese are the last stronghold of agriculture at the region, with their lands surrounded by heavy industries that causes effects and damages to the environment and to quality of life.

The 1st immigrant colony: the tea at Santa Cruz

> *«Sua Majestade construiu portões chineses e cabanas para corresponder ao destino destes jardins; colocados onde estão, entre os belos arbustos da erva, cujas folhas escuras e brilhantes e flores semelhantes à murta as fazem adequadas para um canteiro, não produzem efeito desagradável. Os caminhos são bordados de cada lado de laranjeiras e rosais, e as sebes são de uma linda espécie de mimosa. De modo que a China de Santa Cruz é realmente um delicioso passeio»* (Graham, 1956, p. 182).

Between the period of Jesuit agriculture and the current Japanese fields with coconut palm and cassava, the history bequeathed us traces of Chinese presence during the Royal period, when D. João government brought the first Chinese to Rio de Janeiro to cultivate tea.

> *«Neste período, afirma Araújo (2010), que o soberano português trouxe da China aproximadamente quinhentos homens destinados às plantações experimentais para o cultivo do chá8, que durante quase um século foi uma atividade produtiva que atraiu técnicos e visitantes. Estes quinhentos homens foram divididos entre as plantações do Jardim Botânico e da Fazenda de Santa Cruz»* (Beaklini, 2012, p. 20).

Other researches show that:

> *«a implantação deste projeto, o Conde de Linhares, Dom Rodrigo Domingos de Souza Coutinho, desempenhou um papel central. O Conde de Linhares importou e mandou plantar seis mil mudas de arbustos do chá trazidas da China em 1812 nas terras da fazenda da família imperial - mais tarde Jardim Botânico do Rio de Janeiro - e em seguida expandiu a plantação à Fazenda de Santa Cruz e à Ilha do Governador, "cujo clima e solo pareciam ser propícios à empreitada". Mas esta empresa não parou por aí. Foi também providenciada a vinda de "algumas centenas de colonos"*

chineses, os quais, como desejava o Conde, fossem "não da população misturada do litoral chinês, mas do interior do Celeste Império, mas pessoas experimentadas não só no cultivo da planta como no preparo da folha» (Peres, 2016).

The presence of the Chinese is confirmed by the iconography of the Austrian painter Thomas Ender: Chinese and their conical hats carrying the herbs from Santa Cruz fields, and it was reported by the British woman Maria Graham, that wrote about the superiority of the tea at Santa Cruz (*Saquassu*) compared with the one in *Jardim Botânico* in Rio de Janeiro, where it was cultivated by another Chinese colony.

Moreover, the local toponymy shows designations as *Morro do Chá* and *Travessa do Chá* that lasted till nowadays. The first 45 Chinese colonies were established in July 1815, in the area of *Morro do Chá* until *Aterrado do Leme* and also until the lowered area known as *Saquassu* (it derives from *saco+Açu* = big bag, since the leaves were left to dry in the ovens in large bags).

The tea culture resisted as long as the King protected it, and it was gradually abandoned, so that in 1892 there was no plantation left in Santa Cruz.

From orange trees to green coconut: Madeiran, Austro-Hungarian and Japanese immigrants

The traditional agricultural vocation of Santa Cruz farm crossed centuries, from the Jesuit period, and then strengthened by the period in which people from the African continent were forced to work in the plantations and in other industries that were developed there.

The significant presence of slaves marked the pages of the history and culture of the region, which are embedded with the languages, music, rhythms, and customs of African people. Benedicto Freitas affirms, in his trilogy *Santa Cruz - Fazenda Jesuítica, Real, Imperial*, that religious parties and ceremonies with the participation of slaves (like the mass of exaltation of Santa Cruz, or the litany *Te Deum*, etc.), in their living quarters (*senzalas*) were celebrated according to their customs. The presence of African people influences the culture in other ways, for example with the mixing with white people.

The labour became scarcer when the slaves were released under the Aurea Law (1888), and they were replaced in all Brazil by immigrants from different nationalities. Austro-Hungarian colonizers and Spanish families settled in the farming region continued the cultivation of coffee, cotton, sugar cane, among others. Madeiran people also moved to the region during the second half of the 1920s, to plant oranges and after the First World War, the Japanese moved to Brazil to start a new life.

The Japanese presence at Santa Cruz farm is witnessed since 1938, during the Republican Government of Getúlio Vargas. At the beginning, the Japanese were withdrawn and suspicious because of the war difficulties, and they dedicated themselves to plant tomatoes, cassava, and others plants, and to poultry farming. However, they integrated gradually with the local society, many times

through the initiative of local leaders. One of them, Antônio Nicolau Jorge, a dental surgeon of Syrian-Lebanese descent, was among the founders of the *NOPH* and he had the merit of drawing near the Japanese community, by creating bond of friendship so strong that he was best man in many marriages and christenings of Japanese.

Studies in master education at UFF, performed by Professor and Historian Sinvaldo do Nascimento Souza (another founder of *NOPH*) confirmed the inclusion of Nipponese and their descendants in the activities organised by the society in that time. Thus in the presentation, Sinvaldo affirms:

> *«em um desdobramento das atividades realizadas com os japoneses e seus descendentes, ou nipo-brasileiros, desde 1988, ao tomar parte, como um dos coordenadores do NOPH, das etapas de organização e montagem da exposição "O Sol Nascente em Santa Cruz", por ocasião do cinquentenário da chegada das treze primeiras famílias - os pioneiros, como eles costumam definir o grupo embrião da Colônia Agrícola Japonesa de Santa Cruz. A exposição reuniu fotografias, documentos diversos, passaportes, materiais gráficos e objetos de uso desses colonos. No processo de divulgação levado a efeito desde então, inclusive em boletins dirigidos tanto a indivíduos quanto a órgãos afins e, posteriormente, por intermédio do jornal do NOPH, hoje denominado Quarteirão, a imigração de japoneses para Santa Cruz passou a ser considerada importante marco da história local, com a publicação, nesse jornal, de diversos artigos sobre a Colônia Agrícola Japonesa de Santa Cruz. No ano do cinquentenário, divulgou- se um trabalho de pesquisa sobre a história do bairro para a comunidade japonesa, considerando-a parte dela. Apresenta-se nesta dissertação resultado da pesquisa cujo objetivo era analisar as singularidades da educação e da cultura na Colônia Agrícola Japonesa de Santa Cruz, na busca do significado do papel da educação no processo de enculturação, assimilação e aculturação dos japoneses e seus descendentes, a partir do contato com o Brasil e com Santa Cruz. Como distinguir as diversas gerações dos japoneses e seus descendentes a partir desse processo? Que singularidades se podem apontar sobre o grupo de Santa Cruz, considerando os elementos relacionados à cultura japonesa, a partir das interfaces da história do Brasil e políticas de governos, tanto no âmbito local, de Santa Cruz, como também na sua dimensão nacional?».*

Even now, they are reliable partners, but their number is limited because their children have moved from agriculture to other kinds of work. Still, the Japanese and their descendants participate in the activities and projects promoted by *NOPH Ecomuseu de Santa Cruz*, like soirée, seminars, journeys, and assemblies.

In the same way, *NOPH Ecomuseu de Santa Cruz* participates to their celebrations and it is involved in the struggle to defend the continuity of the agricultural tradition in the region, that has begun to lose the fertile lands of the rural territories to the irresponsible occupation of the housing boom.

Regrettably, the population settlement policy involves the rural territory, and it does not support the agriculture in the region. On the other hand, the industry, with its voracity for space and profits, tries to "seduce" the farmers with

sweet deals, compromising the original intended use of the land of the district, once rural and responsible for the supply of agricultural products in a large part of the city.

However, the Japanese resist, and plant green coconut palms that supply all the beaches on the shoreline of Copacabana.

All of these economic and cultural questions interest the *NOPH Ecomuseu de Santa Cruz* that recognised the importance of the presence of these immigrants, which are cultured and included among the population of Santa Cruz. This is also visible in the name of the families and the customs, that are integrated in the district landscape, as well as the gastronomy of Japanese restaurants.

Immigrants in the trade

Other groups - Portuguese, Italians, and Syrian-Lebanese - left their marks on the cultural landscape of the district. In the trade, the Syrian-Lebanese hawkers went door-to-door, with their chests full of tissues, pots, perfumes, and different paraphernalia. The richer ones established stores and haberdasheries along the main street, and others organised themselves in societies as the *Sociedade Síriolibanesa de Geografia*. Moreover, within their families they had customs which were brought from Arab countries, preserved a singular gastronomy, music, and dance of the veils.

Italians and Portuguese started to work in butcher shops, warehouses, bakeries, cafes, stores, and haberdasheries, and others in transport companies, furniture manufacturing companies, and micro-enterprises of different kinds.

All of them, in some way, missed their homelands during their family meetings, the parties and celebrations, during the events which were held to get recourse to social buildings of the Catholic Church (50), where they sold typical food and wine, and they used to make different drawings in tents. The tents were adorned with flags of each country of the immigrants' origin - Portugal, Italy, Lebanon, Syria, China, Japan, and the Brazilian tent, with products from different regions of the country. In the events the local community learned to know and value the immigrants. *NOPH Ecomuseu de Santa Cruz* reorganised the event in 2000, not in the main square but in the parvis of the Mother Church, beyond the *"Feiras da cultura viva"*. The pedagogical purpose was the dissemination of the culture of the immigrants.

Final considerations

The interactions between the people who arrived and the locals, which were characterised at the beginning with an initial strangeness that thanks to the hospitable friendliness of people from Santa Cruz was soon replaced by cordial

conviviality. As the time passed, we have understood that each contribution of the immigrants helped to build and to colour the cultural landscape as each piece of fabric composes a "patchwork" or an ingredient of the "melting pot".

The pioneer immigrants' stories, told by their descendants at Santa Cruz confirm that the spontaneous immigration led always to a positive gain and a sense of gratitude to the chosen land. A different situation compared to the traumatic forced migration of the slaved Africans during the colonial period.

The desire of the immigrants to begin a new life, through the work in the chosen land, and the receptivity of the locals, compose the axis of hinges of the productive human relations. The shared territory and the cultural landscape which is built in a "shared" way, bring a rewarding seed of coexistence, in which the positive aspects of the welcoming, in "a cultural change that benefits everybody".

It is this sharing, that is developed by *NOPH Ecomuseu de Santa Cruz* since its foundation (*the people only preserve the things they love! the people only preserve the things they know!*), the thread that sews the "patchwork" in the region. The stitched patchworks or the cooking of the ingredients is only possible when both sides accept and respect themselves and their differences, forming a new product, without trying to erase the characteristics of each group. This cultural richness, the diversity understood as patrimony, built relationships inside of an endogenous action as in a genuine community ecomuseum. The plaster that joins all the diversity is the mutual respect to its culture. The mixed culture has the DNA of diversity, it transforms the cultural landscape in an image of a kaleidoscope: in the images, each one is seen as from infinity points of view.

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Annexes.

Fig. 1 - Rugendas.

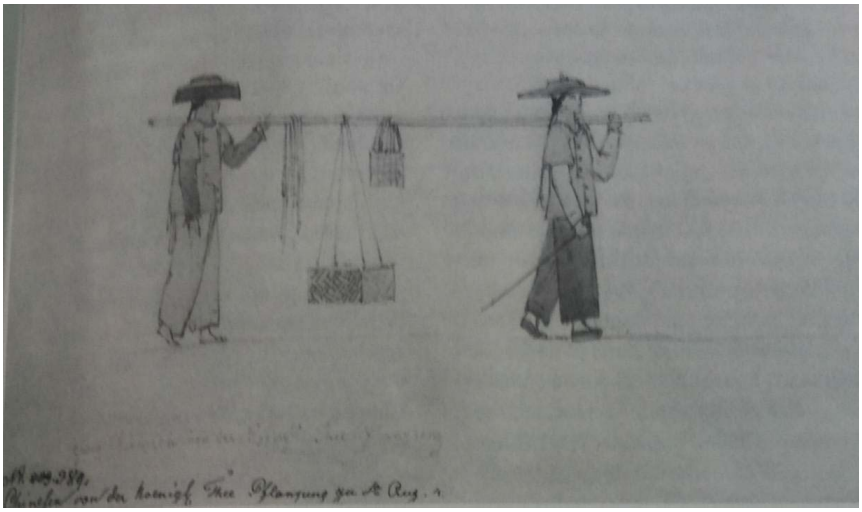

Fig. 2 - Thomas Ender - Chineses at Fazenda de Santa Cruz.

Fig. 3 - Italian immigrants - Tofani family - A family of traders.

Fig. 4 - Syrian-Lebanese immigrants - Trade.

Fig. 5 - Japanese colony in Santa Cruz - Pioneers - Agriculture.

Fig. 6 – Chinese people descending in Santa Cruz - 1950s (?).

Fig. 7 - Portuguese immigrants/Madeiran - Agriculture - Orange plantations.

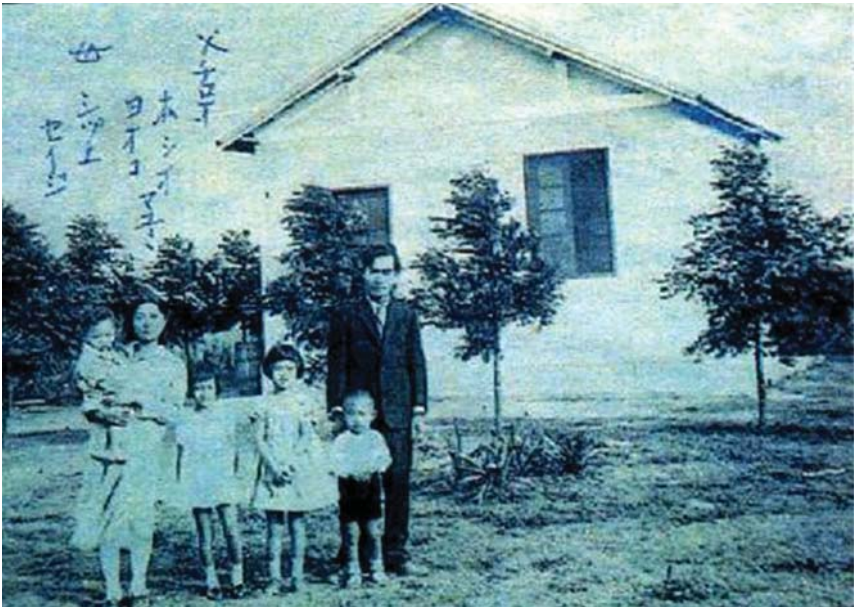

Fig. 8 - Japanese family - Miyata family.

2.3 SERRA DE OURO PRETO: MULTIPLE LANDSCAPE DESIGNED BY NATURE, CULTURE, AND HERITAGE

Yara Mattos, Marcia Maria Arcuri Suñer, Rodrigo Luiz dos Santos, Paulo Otávio Laia[*]

The ecomuseum in the trails of Serra de Ouro Preto: origins, concepts, public, methodologies, collections, liaisons with LAPACOM

This essay aims to discuss conceptual and methodological aspects of ongoing museological and archaeological projects being held at *Serra de Ouro Preto*, as part of a collaborative program which is being developed by the *Laboratório de Pesquisas em Arqueologia, Patrimônio e Processos Museológicos Comunitários da Universidade Federal de Ouro Preto* (*LAPACOM*) in the territorial complex of *Ecomuseu da Serra de Ouro Preto* and the *Parque Natural Municipal Arqueológico Morro da Queimada*.

Serra de Ouro Preto is a territory that flourished during the early development of Villa Rica, a province founded in 1711 which developed to be, today, the worldly known city of Ouro Preto (Minas Gerais, Brazil). Ouro Preto has been listed among UNESCO World Heritage Sites in 1980, as it holds the largest existing 18th century Baroque architectural complex.

Located at a transitional ecozone in between the *Zona da Mata* and *Cerrado biomas*, *Serra de Ouro Preto* is constituted by a multidimensional historical and cultural landscape territory. The area is inhabited by thousands of people distributed in several communities, living in poorly urbanised neighbourhoods placed at the mountain slopes that surround Ouro Preto's historical centre.

The origins of Ouro Preto took place at the heart of *Serra de Ouro Preto*, in the high altitudes of *Morro da Queimada* (ca. 1,400 m asl). The first Portuguese explorers to get there (known as *"bandeirantes"*) were attracted by the gold

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mining potential of the location. They were guided by the finding of the natural landmark of the *Itacolomi Peak*, an indigenous name of the site, meaning the "Great Stone".

The finding of *Itacolomi* was confirmed by the location of a rich golden mining field, leading to the settling of the village *Arrarial do Ouro Podre*, around 1689. The first chapels of the location, called *São João* and *Santana*, were built around 1720, the period site staged a fiscal and economic dispute, involving the Portuguese administration and the miners who opposed to the installation of Foundry Houses (Guimarães, 2010, p. 38). After this uprising, the village was set on fire and, since then, is known as *Morro da Queimada* ("Burnt Mountain").

Together, the archaeological ruins of *Morro da Queimada, São João*'s and *Santana*'s chapels and the *Itacolomi Peak* compose an important cultural landscape, circumscribing testimonies of the very birth of Ouro Preto. Not so ever, this part of the city has been kept aside from the touristic routes, despite the intense national and international visitation to the city throughout the whole year. It must be considered that public administration has paid little or almost no attention to the archaeological, biodiversity and intangible cultural potentials of *Serra de Ouro Preto*, despite the fact that it comprehends a significant area of the cultural heritage protected polygonal. This is the scenario where both *Ecomuseu da Serra de Ouro Preto* and *LAPACOM* stand their actions, aiming to develop entangled methodologies towards the strengthening of local identities, personal belonging, heritage recognition, and territory appropriation.

The Ecomuseu da Serra de Ouro Preto

During the "Forum of Arts/Winter Festival of Ouro Preto" - July 2005 - two effective actions took place. The first one, a workshop in the area of fine arts, promoted social involvement of its participants and the community with the cultural landscape of *Serra de Ouro Preto*. Entitled *"Nas Pegadas de Pedro II: aula passeio no Morro da Queimada"* (In the footsteps of Pedro II: a learning tour on *Morro da Queimada*) it was presented by an artist and accompanied by a monitor/resident of the neighbourhood, who served as a local guide to the historical site. The 3-day workshop was attended by members of the community who had the opportunity to develop creative work and strengthen their knowledge about the place they live. The second activity was a round table named "Models of museological management and social inclusion: ecomuseum", with the presence of experts. After that, the coordinator of the local office of *IPHAN/OP* (National Institute of Historical and Artistic Heritage) invited us to develop a project that involved the musealisation of the area in question.

From the triad "lived space (territory) - society - heritage", the community museological process proposes to carry out actions and processes that will function as instruments of connection between the individual man and social

groups, contributing to the resolution of lifelong tensions and challenges, instruments that can serve their full development, taking into account the objective and subjective issues.

The communities involved are the target audience of the Ecomuseum, as it defends active, creative, collaborative processes, rather than contemplative audience participation. We work with affective, cognitive, and volitional issues related to living culture, and to the present memory, transporting it to the past through actions that have senses and meanings, thus contributing to the expansion and socialisation of production of goods, services, and cultural information. Visitors will be able to perform, accompanied by local guide, walks through neighbourhoods and to learn aspects of local history in the eyes of a population that holds in the form of short stories, legends, religious manifestations, feasts and festivals, cuisine, music, objects, the magical formula and recreation of the early city.

The museums, by extension of their assumptions and openness to social and educational function of their actions in the context of the community where they belong, open a reflection in search of the active participation of their different publics. This perspective promotes a revision of the concepts of individual, cultural, and social education; collective memory, heritage, and social identity; as well as the relationships between them, in the process of creating itineraries for training and information that produce knowledge and expertise, from the experience of the individual, in relationships and in the process of communication with the world. These are the meanings that we are seeking, through the ongoing actions of the *Ecomuseu da Serra de Ouro Preto*: life memory project, participatory inventory, heritage education workshops aimed at youth empowerment, wheels of remembrance, temporary exhibitions, organisation of an online information system. Cultural activities take place on weekends and are concentrated in *Espaço Cultural Cores, Flores e Sabores*, in *Morro São Sebastião*. In this space, the community and the visitors can participate in samba circles, evenings of poetry and exhibitions of handcrafts, savouring the cuisine of Minas Gerais and tasting homemade sugar cane rum.

The Ecomuseum has a territory logic, and therefore it is not installed in a specific building. Its collections are referenced considering the cultural and natural heritage of the region. Among its cultural heritage assets are the chapels of *Santana* (today the centre of *Morro Santana*'s neighbourhood), *São João* (dedicated to St. John the Baptist, was erected on the site where the first mass was recited on the occasion of the arrival of the *bandeirantes*), and *São Sebastião* (dated from the mid-18th century, located in the neighbourhood of *Morro São Sebastião*); the archaeological ruins of *Parque Natural Municipal Arqueológico Morro da Queimada;* a Zen Buddhist monastery, located within the community of *Morro São Sebastião*; the environmental protected area of *Parque Cachoeira das Andorinhas;* all strategic locations from which one can observe the multidimensional landscape marks (such as *Itacolomi Peak*) and the ancient routes

which integrate the communities of *Serra de Ouro Preto* to their deep inherited importance in the territory. The *Ecomuseu da Serra de Ouro Preto* thus congregates the essential territory resources: structure, people, local knowledge, as well as material and immaterial assets of cultural heritage (de Varine, 2012).

More recently, we developed a field research about the *tropeiro* tradition at *Serra de Ouro Preto*, aiming to map the origins of this cultural process in the 18th century, as well as the unfolding traits during the 19th and 20th centuries. The documents revealed in this search were systemised in the Ecomuseum's database. It is important to highlight that the research thematic was raised by the community itself, as descendents of the *tropeiros*. With the results obtained in this research project, we intend to contribute to promote the flux of the collective memory of the inhabitants of *Serra de Ouro Preto*'s neighbouring, throughout the knowledge of the territorial history and its significant heritage. We also aim to reinforce strategic actions in order to support local cultural and economic development.

The archaeological projects being developed by *LAPACOM* at *Parque Natural Municipal Morro da Queimada* are framed by the theoretical and methodological concepts of public or collaborative archaeologies, in which emphasis is given to the multiple ways contemporary peoples can appropriate the archaeological record. Our main objective is to sensitise people with regards to their role in the processes of accessing enrooted memories, narratives that may arise in the context of bringing the archaeological ruins back into living history. Students supported by scholarships[1], dedicated both to scientific research and university extension programmes, are oriented to develop an approach with *Serra de Ouro Preto*'s communities, in order to create horizontal processes of accessing and interpreting the material archaeological references. This stage of the work foregoes the prospection and excavation procedures, as we believe it essential to design the investigation questions and identify the archaeological heritage potentials and weaknesses together with the community. We expect to advance in synchrony with the communities' demands.

The Parque Natural Municipal Morro da Queimada

The territory of *Serra de Ouro Preto* is defined by the occurrence of several archaeological sites that feature distinct material records from distinct processes of occupation. According to the historical records, the archaeological structures comprised in the area range from the 18th century to the 19th century. One of these sites, today preserved by the *Parque Natural Municipal Morro da Queimada*, is representative, as we have seen, of the period of formation of the former Vila

[1] The scholarships are provided by the *Fundação de Amparo à Pesquisa do Estado de Minas Gerais* (*FAPEMIG*), the *Conselho Nacional de Desenvolvimento Cientifico e Tecnológico* (*CNPq*) and the *Pró-Reitoria de Extensão Universitária da Universidade Federal de Ouro Preto*.

Rica. *Morro da Queimada* was an exponent of gold extraction activities of the Brazilian colonial period, a land that featured the diversity of extraction technologies and social dynamics. Its historical territory can be defined as a scenario of interethnic contacts promoted by the use of enslaved labour on those activities.

The archaeological site presents a series of structures of the complex system of colonial mining pits, such as galleries, dams, channels, segments, and tunnels, small and large residences. However, part of these traces, in accordance to the theoretical-conceptual scope of analysis, may also grant us the recognition of *«material living standards, the economy, social dynamics, the cosmologies of religiosity, the construction and reconstruction of identities and agency of the African dispersion populations»* (Symansky, 2012, p. 310 - our translation).

Despite the fact that the archaeological site of *Morro da Queimada* has never been excavated, the place has attracted much attention from different social actors, relating to its scientific, touristic, and heritage potential. It has long been the focus of a series of discursive opportunities, including a large number of scientific and heritage management discussions which range from the recovering of technological and historical knowledge to the protection of the natural and cultural assets that are "endangered by anthropic actions of disorderly occupation". So far, public authorities failed in demonstrating the necessary maturity to establish objective criteria for the public use and appropriation of the "protected area". Among all possibilities to discuss the management of this territory, what we observe is the absolute absence of representative social participation, especially with regards to the communities that occupy the outskirts of the park limits. Thus, the current challenge, in addition to create efficient mechanisms for preservation, resides in the innovation of practices used to identify and signify the archaeological record.

Future projection

The community action developed over the ten years trajectory of the *Ecomuseu da Serra de Ouro Preto* reflect a methodological concern towards the construction of knowledge, by means of creating horizontal relationships among the agents involved. The intertwining procedures of the Ecomuseum and the research lab (*LAPACOM*) of the *Universidade Federal de Ouro Preto* are oriented in the direction of expanding the diversity of enrooted knowledge.

In Brazil, the universities are almost exclusively responsible for the production of scientific knowledge. The implementations and impacts of scientific knowledge on social relationships are, in most cases, exclusionary and isolating processes, rather than transformational ones.

Based on an alternative perspective, liaisons of *Ecomuseu da Serra de Ouro Preto* and *LAPACOM* consider methodologies that avoid evaluation or compar-

ison of the operating "levels" of knowledge. In the collective construction of knowledge, multiple means of access and transmission are considered.

Thus, we believe that continuous action will enable us to establish joint programmes, leading to local socioeconomic development. Yet, in the face of all the cultural and historical wealth present in this territory, the highest consideration goes to the community well-being, as the future result of this transformation depends on the consciousness of a present under construction.

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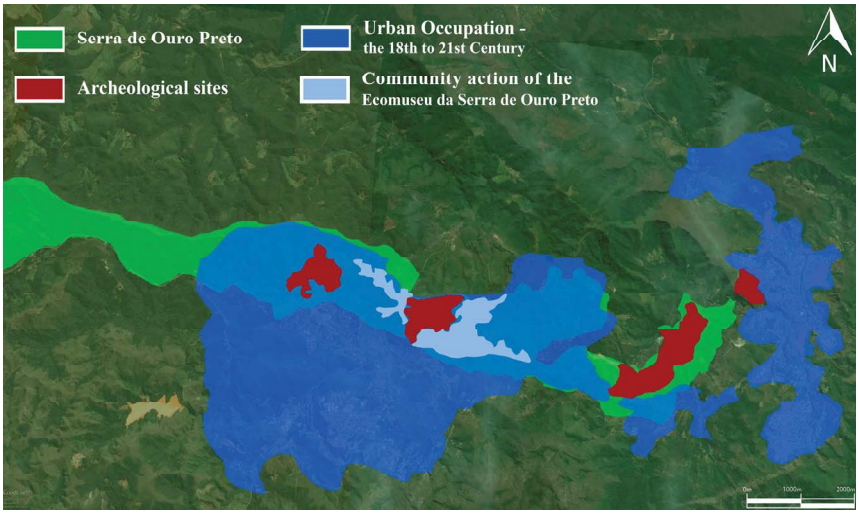

Fig. 1 - The map of Serra de Ouro Preto, MG, Brasil.

Fig. 2 - The hill of Morro da Queimada, ruins (photograph by Marcia Arcuri).

2.4 ECOMUSEU DA AMAZÔNIA: AN INSTRUMENT OF APPRECIATION AND RESPONSIBLE APPROPRIATION OF HERITAGE

*Maria Terezinha Resende Martins, Álvaro Campelo**

Introduction

The proposed theme urges us to firstly place in evidence the theoretical and practical challenges that ecomuseology will have to face, in order to be a privileged space in the construction and improvement of participative citizenship. Such discourse is only possible when we reflect on a very specific project, and we structure our analysis on a case of ecomuseum, in our case the *Ecomuseu da Amazônia*, and the definition of the project and its implementation are already an integral part of the theoretical questioning.

The 1960s of the 20th century represent a significant change in museology, because of the rising of human relations in the field, and it caused changes in attitudes in the construction and reconstruction of the social processes, meaning advance in the contemporaneity. The concept of museum goes beyond material and built heritage, leaving the enclosed structure of the museum to reach the territory , attaining new methodological achievement, acknowledged on people's culture. The possibility of an original conception of social museology onwards conferences of Santiago (1972), Quebec (1984), and Caracas (1992) have been disseminated by different countries. The emergence of MINOM (International Movement for a New Museology) raises a theoretical reflection, following the deepening of the concept of museology (Davis, 1999) that started with George Henri Riviére in 1972. The establishment of this discussion culminated with the participation of some icons of social museology, among them, Hugues de Varine, the originator of the term "ecomuseum". De Varine wrote about the aims of the ecomuseum that point out to the community dimension and the expansionism (de

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Varine, 2013). The author understands ecomuseum as a result of the community, while "collective author-actor", and as a construction procedural, de Varine mentions three aims: *«building a territory image»*, *«being a population mirror (community museum) or a part of it (topic museum or of a tutor)»*, *«constructing to the global and durable development (sustainable) of the community in its territory»*. In other words, that is what de Varine calls *«development ecomuseum»*.

In Brazil, the first community museum was *Núcleo de Orientação e Pesquisa Histórica*, *NOPH*, *Ecomuseu de Santa Cruz*, Rio de Janeiro-RJ (1992), that was built by professionals, mainly from the education area. They were interested in disseminating the methodology of community museums/ecomuseums and associated, so that they hosted two international meetings: II *Encontro Internacional de Ecomuseus e Museus Comunitários* (*EIEMC*) "Communities, heritage, and sustainable development" (2000) and III *EIEMC* "Communities, shared heritage and education" (2004), when they released the proposal of the creation of *Associação Brasileira de Ecomuseus e Museus Comunitários*, *ABREMC*. This arises in the scenario of the social museology as an endogenous movement in growing evolution, like the first ecomuseum community experiences (*Ecomuseu de Santa Cruz*) that emerged in the 1980s and have consolidated among the 1990s and the 2000s. *ABREMC* approved its statute (2006) in a democratic way, and in this way they have been electing the board, always prioritising a composition that integrates members of different Brazilian regions.

The theoretical and practice challenges of ecomuseology for a participative citizenship that has been mobilising since the 1980s, receive the contribution of *ABREMC* that, according to the statute, it has as a mission:

> *«Fomentar a criação, fortalecimento, desenvolvimento, apoio e divulgação dos ecomuseus, museus comunitários e processos similares ou nesse espírito; em prol do desenvolvimento social, comunitário e sustentável, da cultura e educação em todas as suas formas, e da apropriação e valorização do patrimônio como recurso de desenvolvimento»*[1].

In order to ratify its mission, *ABREMC* is giving continuity to *NOPH Ecomuseu de Santa Cruz* achievements. It has been performing, sometimes as supporter, sometimes as director, meetings and journeys which have as an objective to enable citizens, communities, and people interested in initiatives that are based on people's participation. In this context *ABREMC* has supporters/employees, as Hugues de Varine, international consultant in local development. He has been present since the foundation and he is member of *Conselho Consultivo*, which have announced the organisation of some meetings, as: IV *EIEMC "Patrimônio e Capacitação dos Atores do Desenvolvimento Local"* (2012); V *EIEMC "Museologia Comunitária"*. *ABREMC*, is a national entity, which has its representation assured, by its representatives, at the *Sectorial Collegiate of Museus*, *Instituto Brasileiro de Museus*, *IBRAM*, Ministry of Culture, Minc, Brasília, Distrito Federal-DF, participating of all the *Fórum Nacionais de Museus*, which occurred

[1] In: www.abremc.com.br.

for two years, from 2004.

The existence of associations, scientific institutions, and a significant net of ecomuseums, force the people in charge and the researchers to a critical reflection about the responsibility these ecomuseums have had in raising awareness on cultural heritage, in the understanding of the relation that the communities establish with the heritage, integrating the territory, the landscape, and, lastly, in the possibilities of the construction and discussion of a participatory, clarified citizenship which is able to evoke sustainable and innovator development practices. Ecomuseums also pose a challenge to these questions, that we will show in our case study, *Ecomuseu da Amazônia*.

Contextualisation of the experience locus: Ecomuseu da Amazônia

Ecomuseu da Amazônia, a territory museum officially founded in 2007, *ABREMC* member, is part of *Fundação Escola Bosque Professor Eidorfe Moreira management*, Belém City Hall. It has as mission:

> *«thinking in a collective and interinstitutional way about the problems of the region and about its communities, onwards the ecological, social, educational, cultural, political, and economic dimensions and onwards of valorisation of the environment and cultural processes of the populations located in its acting areas».*

Ecomuseu da Amazônia covers Icoaraci District and Cotijuba, Mosqueiro and Caratateua islands. It has its basis settled in a popular participation for the construction of a sustainable human development project that ensures the integration of all and that is representing the needs and interests of the concerned communities. It adopts the methodology that can be found in the principles of Social Museology from the conferences of Santiago del Chile (1972), Quebec (1984), and Caracas (1992), in the planning and bioregional management (Miller, 1997), in the concept of sustainability (Aderne, 2004), and still at the museum as agent of development (de Varine, 2009). These placements represent the support of the topical axes of development: culture, environment, base community tourism, and citizenship. Cotijuba Island, the aim of this study, has been over the years, a place of study, execution, and interaction of actions between *Ecomuseu da Amazônia* team and the communities from the islands (Poção, Fazendinha, and Faveira). The urban, rural, and riverside communities' interests and expectations shape the activities organised within the ecomuseum.

Presentation of Cotijuba Island as "terroir"

Brazil is formed by 26 states and one Federal District. Pará is part of these states and it is located in the North. Its capital, Belém, was founded in 1616, it has a large area that integrates the continental and the insular part, namely the rivers, bayous, holes, canals, and bays, being two-thirds of its territory formed by islands, according to Brazão (2007). In other words, the continental portion

corresponds to a total area of 34.36% and the insular area corresponds to 65.64%. Among the mentioned islands we can find Cotijuba, the third island in territorial size in Belém County, being behind only Mosqueiro and Caratateua islands. The island is located on the banks of Marajó Bay. It is limited in the north by Marajó bay; in the south by Mamão hole, that shares Jutuba and Paquetá Island; in the east by Tatuóca Island and in the west by Cotijuba Canal, that is near the far west of the island and serves as a link between the Guajará Bay and Pará River. In Figure 1 we show the localisation map.

Cotijuba is located in Belém Metropolitan region, and it is managed by Belém City Hall. According to *Anuário Estatístico de Belém* (2008) the island forms an area of 15.95 Km^2 of extension, with 20 km of beaches, beautiful landscapes and significant wealth of Amazonian flora and fauna; the paraense capital is 22 km far.

The demographic census of *Instituto Brasileiro de Geografia e Estatística-IBGE* (1991), identify a contingent population of 637 inhabitants. While in 2000, according to *IBGE*, the population achieved the number of 1,865 inhabitants. However, at the last counting of *Fundação Nacional da Saúde-Fns*, the data increased considerably and it reached 13,740 inhabitants that indicate a population explosion in the island. However, according to the island sub-district, the number changes three or four times per year, for example on special weekends and in July, when there is the vacation period in the region.

The first inhabitants from the island and adjacencies, in the period of Belém foundation in 1616, were Tupinambás Indians, who gave the island the name we still use. We do not know the exact date, according to Santana:

> *«os primeiros habitantes da Ilha foram os índios Tupinambás, que a batizaram com o nome de Cotijuba, originado do tupi-guarani, significa caminho dourado (coti=trilha, caminho; e juba=amarelo, dourado), em alusão aos reflexos produzidos pela lua nos caminhos arenosos de coloração amarela»* (Santana, 2002, p. 29).

Amazon cultural landscape. Cultural landscape study and communication at Cotijuba

Brazil, in all its parts, is holder of a complex cultural diversity. This diversity manifests itself among the cultural goods, by integrating the living heritage in the Amazon region that gathers, through its actors, the diversity of expressions in a dynamic process of creation and recreation of knowledge, as the storytellers and legends from the island, and the holders of cultural manifestations, called *"mestres"* of culture. Other important data that the population from the island stars in, according to Martins *«são os fazeres, dentre eles a construção artesanal de barcos, a cestaria, o ato da pesca, etc. atividades que vêm sendo transmitidas por gerações-pós-gerações»* (Martins, 2012, p. 23). This cultural pluralism which is experienced in Amazon, at Cotijuba is ratified by the set of ethnicities from Brazilian territories, with different regional cultures. The island in this context gathers in its territory a wealthy heritage by a forest that shares space with beautiful landscapes, tracks, beaches, bayous, internal waters, on the

surface and underground, soil, fauna, flora, etc. Different important kinds of environment are part of this ecosystem, in addition to its history and its identity in construction. The preservation and the restoration of the environment that integrates the rural and urban area are urgent, since these spaces express the daily life and the welfare of its inhabitant.

The cultural heritage of Cotijuba Island incorporates historic and artistic centres as the educational establishment Nogueira de Faria (1930), the governor's house of Zacarias de Assunção (1950), and the factory for rice whitening (1754), buildings that, though in ruins, represent true historic monuments of the region, besides reproducing significant part of communities' memories from the island. In relation to the peculiarities of the island, it is possible to mention that the residents and visitors of this territory, in accordance with Martins have a strong relation with water, for leisure, survival, and life continuity (Martins, 2012, p. 23). So, it is appropriate to think and work on this community's relation with water that is fundamental to the cultural strengthening of the current and next generation of this micro-region.

Cotijuba Island in this context is formed by important cultural and environmental heritage for the Amazon region, for the world, and for the daily lives of its inhabitants, as besides housing its population in a natural and pleasant environment, it represents a source of support for its inhabitants. We are aware of this situation that is supported by article 3 of the environmental law of Pará State n. 5.887/95, that deals with the objectives of the *Política Estadual do Meio Ambiente, ItemI*:

> *«Promover e alcançar o desenvolvimento econômico-social, compatibilizando-o, respeitadas as peculiaridades, limitações e carências locais, com a conservação da qualidade do meio ambiente e do equilíbrio ecológico, com vistas ao efetivo alcance de condições de vida satisfatórias e o bem-estar da coletividade».*

This law establishes the support to the actions protecting the environment, in accordance with the economic-social environment. Such concern elapses from the world environmental crisis and from the needs of the implementation of development politics that respect and preserve the characteristic of each region. Considering these relevant and habitual affirmations, the methodologies used by ecomuseums and community museums, promote an education that gives the population involved in the process of discovery new objectives, and it fosters the collective engagement in social questions, important to the world.

Ecomuseums and community museums as strategy of responsible appropriation for heritage and for citizenship appreciation

The public policy part of the development methodologies devised by *Ecomuseu da Amazônia* team and by the communities of its acting areas, represents the supports and possibilities for citizens to access culture and establish a dialogue between culture, society, and nature. This policy is ratified by the Federal

Constitution in the article 215: *«O Estado garantirá a todos o pleno exercício dos direitos culturais e acesso às fontes da cultura nacional, bem com políticas públicas o apoiará e incentivará a valorização e a difusão das manifestações culturais»*. In this context, the communities from the island are beneficiaries of advantages of cultural and environmental Brazilian legislation. However, one thing is the legislation, and another is the realisation of this policy. *Ecomuseu da Amazônia* is an exceptional opportunity to the fulfilment of this policy.

This new idea of the cultural heritage in which the elements of nature, the accumulation of knowledge, and the cultural goods complete themselves can (and must) contribute to the desired objectives (Geralds, 2001). The integration of the elements that shows us the complexity of the cultural heritage and of the set of work, is the basis of the community development:

> *«Que o patrimônio cultural seja dividido em três grandes categorias: ambiental, compreendendo os elementos pertencentes à natureza, recursos naturais e ao meio ambiente; o do conhecimento, compreendendo as técnicas, o saber fazer que permitam a sobrevivência humana em seu meio ambiente, incluindo-se aí os costumes e crenças; o dos bens culturais, constituídos pelas coisas, artefatos e tudo o que resulta da utilização do patrimônio ambiental por meio do conhecimento e do saber fazer»* (de Varine, 1974, p. 12).

Cotijuba cultural heritage is considered by the three mentioned categories, as the "nature elements", beautiful landscape, rivers, bayou and trails, the environment. While the "cultural goods" are related to the buildings and existent ruins in this territory, in this way knowledge is related to their own cultural production, as the handicraft, the knowledge of fishing, the traditional medicine, and all the cultural knowledge and practices of the communities. This line of action integrates the man to his cultural process, and it generates objectives that focus on the relation between man, culture, environment, with a focus on the historic, anthropologic, and environment context.

Inventory of heritage in Cotijuba

In the area of influence of the Ecomuseum the communities have their own characteristics and specificities, and in general they show interest in improving their personal and socio-economic lives. Based on this interest, the communities endorse the valorisation of the multi-faceted living heritage in these micro-regions, by promoting participatory processes. In this context techniques for visits were implemented developing experiences and searches in the territory, initially socio-economic ones, to acquire the communities' profile.

Among the different methods of heritage identification at the island, it is necessary to mention:

- Participatory - DRP or Participatory Inventory, both of them developed in 2009, through which the population identifies its own heritage in a participative way;
- Biomap (2009), enables the visualisation of what the traditional map does not show, that are the particularities of a direct contact and that, generally, includes the memories under the forest, with the trails, trees, communities

nucleus, ruins, attractive environments, particularity of the local flora and fauna, and other elements.

The mentioned instruments have in common the participation of the community. However, the Biomap is currently the most used by *Ecomuseu da Amazônia* as a result of its methodology that follows a cultural, environmental, geographic, and historic profile. After the signalling of the patrimonial register, that considers, still, the availability of information not only of *Ecomuseu da Amazônia* team, but also of the associates institutions, private or public ones, it also characterises the profile of each community. The collected data serve the guides to the developed of a program called *"Patrimônio e Capacitação dos Atores do Desenvolvimento Local"*.

Ecomuseu da Amazônia, the community and the development.

The uniqueness of the practices of the ecomuseum team starts with a shared management that integrates the community, a facilitator, and a multidisciplinary team of *Ecomuseu da Amazônia*. Its structure prioritises: projects, (re)planning, annual evaluation, annual schedule of work with monthly and weekly revisions. Moreover, the already mentioned project: *"Patrimônio e Capacitação dos Atores do Desenvolvimento Local"* (2010). The training as a way of development of the territories and of improvement of the life quality of the population, supported itself on two main resources: one is the human resource, namely the inhabitants, with their knowledge, energy, culture, and the heritage resource that encompasses the natural, cultural, material, and immaterial heritage. It is developed within the thematic axes, through the collective sessions, practice works, and extends for all the year and covers different topics, for example, ethnographic study, biomaps, artisanal beneficiation of the seeds; patrimonial road map, training workshop for the visitors, familiar horticulture, sustainable aquaculture, street markets of local products, the constitution of the economic grouping or cooperatives. The purposes of the actions are related to the prominence of the actors, the human development, and the acting areas of *Ecomuseu da Amazônia*.

Since it is a museum of plural territories, more complex than a museum about a unique and homogenous territory, according to de Varine (2009, p. 4), and because it is a sanctioned organ by the municipal management power, it is important to enumerate some complexities: change of the municipal managers every four years, occasional difficulties of sustainability and continuity of its own team of human resources and of the development of actions with the communities. Another aspect is the plurality of territories, not only the cultural and environmental ones, but also physical, as the question about the accessibility, mobility, training of common people. Finally, there are questions that concern directly the operations and the management actions.

The plurality of the territory, even if it falls under only one designation (*Ecomuseu da Amazônia*), forces the team to work in the complexity of a humanised landscape (Campelo, 2013). The relation that the community has with

this territory, in a historic perspective, is about a community/territory that are holders of a set of inherited knowledge from the past, that is the heritage; at the same time, the community/territory integrates these different living cultures from the present. The community/territory with the forward-looking capacity, is able to give ideas and innovating projects, it is able to provoke debate, reflection, and diverse participation that construct the future. So, the concern of the museum is to investigate and collect inherited heritage and to try creating a sort of "live lab" of the current experiences and concerns for the future, by integrating in the debate the communities, and the researchers (in different disciplines). The "inventory" of the ecomuseum, besides the mentioned patrimonial elements, is also the knowledge of doing and the knowledge links, in a continuous education on how to think and live in a community and a territory opened to the world.

The team of *Ecomuseu da Amazônia* and the community of its territory believe that the social projects also represent alternatives of inclusions, income generation and consequent improvement of the population lives, and to ratify this point of view the citizenship thematic axis was created. For de Varine *«Parece que o ecomuseu se preocupa prioritariamente com a organização dessas comunidades, com a valorização das identidades locais, com a capacitação de seus membros, com a formação profissional, com o capital social, com o apoio às iniciativas coletivas, etc.»* (de Varine, 2009, p. 5). In the methodology of ecomuseums, community museums, and others, the construction of the citizenship passes by the recognition and by the appreciation of the local citizens, the environment, the local development, the access to information, with an emphasis on three pillars: the "territory", the "community", and the "heritage" that use the material and immaterial elements of the heritage of each community.

Final considerations

The actions based on the methodology of participative diagnostics, thematic axis, and on the search-action, have started to show satisfactory results. This methodology instigates the strengthening of the community-based actions, their related leaders, and others involved professionals, through the training of the social actors and encouraging a culture of active participation, cooperation, and dialogue among different social actors (community, civil organisations, and the public power) in the region. In this context, the facilitators of *Ecomuseu da Amazônia* became closer to the community people and others who were interested in its acting area. *"Programa de Capacitação dos Atores do Desenvolvimento Local"* concerned all people involved in the process, and it could be able to keep and multiply the actions that are necessary to continue the activities that integrate social, environmental, cultural, and economical responsibilities, for a responsible appreciation and appropriation of Cotijuba heritage in Belém-PA.

The patrimonial, social, economic, and ecological sustainability of the territory covered by *Ecomuseu da Amazônia* is not only acquired. The different instruments used and based on museology, will be part of a continuous reflection and evaluation. The challenges that globalisation and tourism economy put on these fragile communities and territories force us to rethink the concepts of "belonging", "dialogue", and "participatory citizenship", giving importance to the conflictual dimensions presented here.

When the ecomuseums enable the communities and people who beneficiate from this heritage, to understand their conflictual dimension and the risks of management, through a "education of criticism" on the sense of heritage and its use, it actually improves these territories, communities, and heritage legacy, that will be resilient and able to find opportunities of development.

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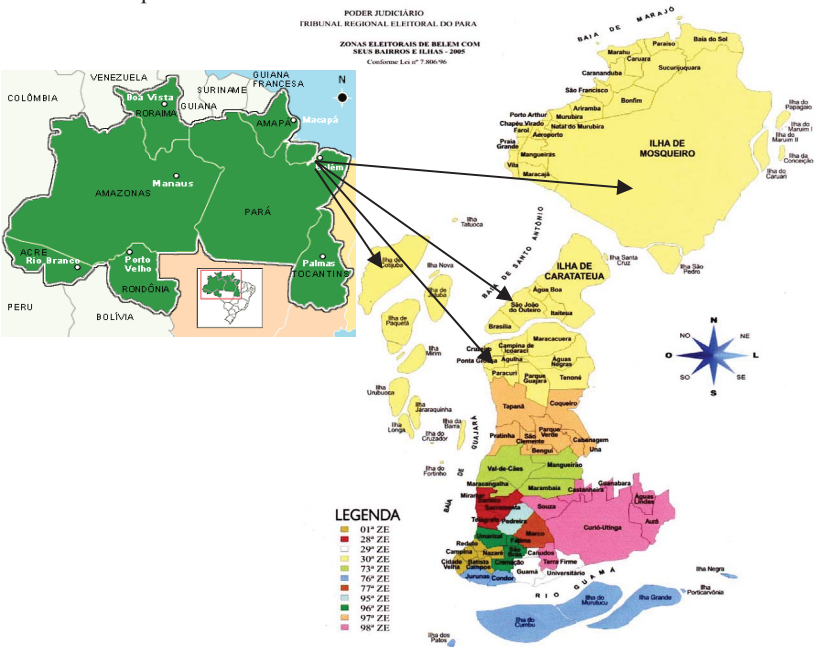

Fig. 1 - The Map of the districts of Belém County - Political-Administrative Division, where we can find Ecomuseu da Amazônia acting areas signed - Belém-PA (source: Municipal Secretary of General Coordination of Planning and Management, 1996 / Judicial Power- Tribunal Regional do Pará, 2005).

2.5 PLEASE SAVE OUDLAJAN AS A MUSEUM WITHOUT WALLS

Susan Habib, Navid Jamali, Shaghayegh Shahhosseini[*]

Oudlajan, located at the heart of historical part of Tehran, is one of the five old main neighbourhoods in this city. Dating back to 1800s, Oudlajan was a luxurious residential area, where most of noblesse Qajar royal families lived in. The most delicate architectural arts and crafts were applied in the houses in this area, and one can call each historical house a museum of the time. Public buildings and urban spaces, like *qanats, hamams, bazaars*, public gardens, and tea houses served the public. Religious buildings like synagogues, churches, mosques, shrines, and *saghakhanehs* in close distances show a high density of social interactions in the neighbourhood. Such a symbiosis between different religions has roots in the intangible heritage still alive in the neighbourhood.

The decline of Oudlajan began with the fall of Qajars and the outset of Pahlavi Dynasty, yet the scale of destructions and reconstructions were minor until recently. During recent decades, however, with the rise in population, various social, cultural, and economic reasons have caused the deterioration of population and security threats, both for residents and historical buildings of Oudlajan. It is not an exaggeration to assert that the urban authorities are mainly responsible for the gradual fade of Oudlajan, by simply disregarding the historical importance of the neighbourhood and making it vulnerable in all aspects.

In spite of all misfortunes, Oudlajan has preserved its main characteristics as an urban cultural landscape and a potential ecomuseum. Urban laws, regulations, restrictions, and even its registration in the national heritage list have not been able to prevent destructions and poor quality of reconstructions. The only way to preserve this unique and valuable urban texture seems to be its registration as a World Heritage Site. With this step, buildings, houses, and urban spaces, can serve as an ideal learning area about Tehran's tangible and intangible heritage, also providing local businesses for residents and memorable days and nights for tourists.

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Introduction

Ecomuseums are place-based organizations normally run by local people that foster sustainable community development, based on *in situ* heritage conservation and interpretation. The model of ecomuseum was first presented in France in the early 1970s to encourage holistic interpretations of cultural heritage. The aim was to combine tangible objects, sites, and built structures with the traditions, practices, and customs associated with intangible or "living heritage." As the idea caught on, the model was generalized to include natural heritage, including local flora and fauna, important wildlife habitats and geomorphology sites (Cazakoff & Finch, 2015). The word "ecomuseum" coined by French museologist Hugues de Varine was introduced at the 9th General Conference of the International Council of Museums in 1971 (de Varine, 1985). Another French ethnologist and museologist, Georges-Henri Rivière, regarded the ecomuseum as a mirror that the local population holds up to its visitors to be better understood so that its industry, customs, and identity may command respect, developed the concept (Rivière, 1985). An ecomuseum is a community museum that provides a unique mechanism for community engagement, in which community members work to preserve and learn from tangible and intangible heritage in its living form. Through community consultations, stakeholders agree on natural and cultural assets that they value and create plans to ensure they are preserved and used to foster a culture of sustainability. Unlike a traditional museum, ecomuseums do not necessarily gather objects in a museum facility. Instead, they enable communities to preserve valued objects, sites, and cultural practices where they exist; enhancing their visibility and the contributions, they make to community development activities. The ecomuseum is a revolutionary concept compared to traditional museums, because it considers the social dimension. The environment is described through history, culture, landscapes, and human activities linked to the places that generated them (La Longa et al., 2014). Regarding the definitions of ecomuseums and the various features of them that are mentioned above, if a cultural landscape is supposed to be an ecomuseum, it should fulfil the pinpointed conditions.

In the metropolitan area of Tehran, Oudlajan is the only urban fabric that has preserved its traditional and social structures, historical architecture, and urban appearance. The neighbourhood is rich in terms of architectural heritage and the inhabitants are very willing to participate in the future development of the neighbourhood, a potentiality that can ease the future growth of the quarter, through a collective process of learning and devising plans, into a lively, tenantable, and constructive area that busters local economy along with embracing tourism industry.

Case study

Oudlajan is one of the five neighbourhoods that formed the body of the 17th century Tehran. It has a precious heritage. In the Qajar era (1795-1925) Oudlajan had the largest population of Tehran and different social classes, including noble families, lived there. In the 1960s by subsequent expansion of Tehran and formation of new neighbourhoods, the process of population movement began and the original inhabitants of the quarter started to move to new neighbourhoods. The area gradually fell into the hands of low-income classes, particularly, immigrants and workers. Meanwhile, bazaar, as a strong economic and political parameter, began to dominate the neighbourhood. As a result, a significant portion of residential buildings was converted to bazaar-related spaces such as business units, workshops and warehouses and the neighbourhood largely lost its residential function. The neighbourhood declined in all urban, economic, and social aspects. Since the 1970s, several plans have been proposed to revitalize this neighbourhood, but none of them has actually been implemented and the process of deterioration still continues (Rezaei & Hanachi, 2015).

Research method

The research method in this paper is a combination of "action research" and "comparative study". Action research is a strategic method for generating information; it integrates a wide range of methods to create new understandings that support the solving of practical problems and the democratic control of solutions by participants (Levin & Martin, 2007). The authors of this study are carrying out action research at Oudlajan from 2011 until present. Throughout this period, participative observations were made and questionnaire investigations and fieldwork interviews were conducted not only to record events in the field but also to elucidate why and how local people are able to affect ecomuseum development. This action research includes recording the distressed buildings in the historical context of Oudlajan by several groups of students as well. Methodologically, this paper will compare features and potentials of Oudlajan for being an ecomuseum based on the observations and results of the study in these years, with 21 principles of ecomuseums that are pinpointed in the literature by researchers up to now.

Action research findings

Action research has been carried out in the recent 5 years as a semi-voluntary project for documenting the remaining heritage of Oudlajan. Several groups of students and individuals who were interested in exploring the historical context of Oudlajan or chose to conduct their class or thesis projects based on this con-

text contributed to this action research. The aim was to produce and collect different layers of data that cover divergent themes, from architectural monuments and elements to the oral history, from sustainable traditional water-supply structures to the flora and vegetation. The findings can be discussed in four topics as follows: a) the urban fabric; b) architectural heritage; c) sustainable structures; d) social structure.

The urban fabric of the district features many of the unique characteristics of traditional cities in central Iran. This includes a system of alleys, dead-ends and bazaars all formed in a complicated organic pattern of hierarchical relations. These arteries are as narrow as possible, to provide shade in the unbearable hot season of Tehran. The facades on the sides of arteries display the least details and ornaments, thus leaving the inside building as a cabinet of curiosity waiting for the inquisitive visitor. Traditionally this scheme of external simplicity is employed to fade out class difference; thus backing social sustainability.

The area is dotted by numerous exquisite buildings. Private buildings (i.e. houses) alongside with public buildings, including mosques, shrines, vaulted bazaars, public baths, and synagogues display the masterly works of decorative arts of Qajar era, that include tile-work, mirror-work, stucco carving, brick carving, stone carving, and painting. The most luxurious buildings are the houses built for the nobles of the time. These are the most distressed as well. In accordance to the architectural value, the buildings' situation and the financial resources of the owners, the action research has proposed three alternative usages for the existing houses: as historic house museum, boarding house, and private-residential.

The main sustainable structure in the area is its underground aqueduct: *Kariz* or *Qanat.* Thanks to the existence of several *Karizes* the formation and development of the quarter has become possible throughout the centuries. At present time, none of the aqueducts are in actual use. By the instauration of these constructions, adequate water would be provided for the flora, which forms another characteristic of the area: spontaneous large *Pinus Nigras* (or black pine of Tehran) have marked every part of the quarter. Once popular in Tehran, the tree is now seldom planted, yet it is found in large numbers in Oudlajan. People use their courtyards to grow vegetables, in some cases saffron, and fruit trees including grapevines, persimmon trees, walnut trees, pear trees, and figs are still planted. Another additional advantage of rehabilitation of *Karizes* of the area is revitalizing a series of historical data related to hydrology, as well as indigenous knowledge, and return it back to the public and students.

Interviews show that the inhabitants are willing to contribute in devising plans for rehabilitation of their neighbourhood. Living traditions link people to each other and traditional institutions, like mosques, are still used for social gathering and networking. On the case of major issues, actions are taken uniformly after reaching to collective decisions. Local people have valuable oral history knowledge on their own neighbourhood and this makes them the liveliest storytellers and most deserving tour-guides (Fig. 1).

Ecomuseums principles

Today a myriad of ecomuseums are in operation around the world, especially in Europe and Asia, in various forms. Some of them cover large areas; others are small, isolated areas. Some provide a platform for local arts and crafts; others reflect local business and related skills. Some rely on tourism; others are mostly relying on encouraging community engagement. Although there is this variation, ecomuseums have the tendency to share a number of common features (Davis, 2011). In the case of ecomuseums, mostly due to the multidisciplinary approach used in the creation of their theoretic foundation, the traditional type of museum classification cannot be applied (Kimeev, 2008). Ecomuseums have several characteristics that distinguish them from the other obsolete types of museums (de Varine, 1985; Yureneva, 2003, p. 459; Kaulen, 2005, p. 35). Here, the main common activities of ecomuseums are explained in Table 1 and they maintain the basic principles of the ecomuseums around the world which should be pondered to be compared with the potentials of Oudlajan in the following paragraphs.

A brief portrayal of ecomuseums shows that they occupy a definable region filled by local residents, where people work together to adapt to a changing world throughout development processes that show their communities, their landscapes, and their ways of life to other groups of people. The stakeholders often include local businesses, heritage and community groups as well as local decision-makers. Their work usually requires restoration, paired with activities for attracting tourists. By combining all these efforts together, they can create a 'museum' as they identify the features that reflect the cultural and natural heritage of the area, including past and current businesses - also potential business opportunities (Cazakoff & Finch, 2015). Consequently, we can call this process a "high-capacity group", it is only with this process that ecomuseums can avail communities of staying, thriving, and prosper, with a concentration on sustainability and principles that create a distinctive and identifiable place. Table 1 presents 21 principles which are explained by Peter Davis in *Ecomuseums: A Sense of Place*. According to the 21 ecomuseum principles, an ecomuseum should

> *«be steered by the local community, [...] allow for public participation from all the stakeholders and interest groups in all the decision-making processes and activities in a democratic manner, [...] stimulate joint ownership and management with input from local communities, academic advisors, local businesses, local authorities and government structures, [and] depend on substantial active voluntary efforts by local stakeholders»* (Liu & Lee, 2015).

Figure 2 shows the sustainable outcomes of changing a cultural landscape to an ecomuseum.

Table 1 - The 21 principles of ecomuseums (Davis, 2011).

Numbers of principle	Explanation of the principle
1	Cover a wide area.
2	Consist of selected environments in the cultural landscape.
3	Strive to activate the visitors and make the cultural heritage accessible.
4	Care for what already exist.
5	Be dependent on active voluntary efforts.
6	Appeal to local inhabitants in an effort to create a feeling of local identity.
7	Be in a continuous process of evolution, where new features and improvements both long term and short term are introduced into the development program.
8	Aim to show the whole - from the general to the specific.
9	Collaborate with artists, craftsmen, writers, actors and musicians.
10	Promote research by means of study circles and at an academic level.
11	Aim to illustrate the connection between technology and the individual, between nature and culture, between past and present, between then and now.
12	The adoption of a "fragmented site" policy that is linked to in-situ conservation and interpretation.
13	The empowerment of local communities.
14	The potential for interdisciplinary and for holistic interpretation which is usually seized.
15	Be steered by the local community.
16	Allow for public participation from all the stakeholders and interest groups in all the decision-making processes and activities in a democratic manner.
17	Stimulate joint ownership and management with input from local communities, academic advisors, local businesses, local authorities and government structures.
18	Conventional views of site ownership are abandoned, conservation and interpretation of sites is carried out via liaison, cooperation and development of partnerships.
19	Be founded on the interaction between culture and tourism.
20	Be based on joint efforts of local authorities, associations and various communities.
21	Strive to preserve, restore and reconstruct.

Ingenuous potentials of Oudlajan to be an ecomuseum

The brief overview on the ecomuseum principles regarding the 21 ecomuseum principles and related research, shows that the main issues of ecomuseums are comprehensively addressed (Davis, 2011). Here, according to the studies on Oudlajan, the comparison between Oudlajan and the principles of ecomuseums are discussed to clarify the claim that this historical and cultural area in the heart of Tehran has the potentials for being an ecomuseum. The following features of the area accurately justify the mentioned principles:

- Oudlajan is located in a wide area of historical context of Tehran with outstanding cultural values;
- the unique architectural and urban features, such as building entrance em-

bellishments or the tight passages in the context, provide visitors with accessible cultural heritage of the area;
- as Oudlajan is a representative of historical architecture and urban design of Tehran, it has consistently been studied by various scholars including groups of students and academicians;
- there is a wide range of evolutionary processes in the comprehensive and detailed plan of the area, introduced annually by the municipality, although the context has been improved and revitalized partly by the effort of voluntary works;
- despite the presence of a large area of distressed parts in the neighbourhood, local people always welcome these projects - which create the local identity of the area - with open arms;
- the appealing passages of Oudlajan which start from a first-grade street (*Pamenar* or *Mostafa Khomeini*) and end to lots of tight and dead-end passages, are capable to show the whole context from the general to specific details in itself;
- there are active local communities in it willing to cooperate with authorities to preserve the site;
- Oudlajan has the potential, if becomes an ecomuseum, to activate the local economy by the policy of tourist attraction (Fig. 3).

Conclusion

The features of ecomuseums that depend on local community and authorities' engagement, provide a framework for volunteer-based community actions that bring a range of stakeholders together, with the purpose of making informed and democratic decisions about common concerns and the tangible and intangible principles of the cultural and natural heritage of their area. As mentioned before, the goal of changing a cultural landscape to an ecomuseum is to understand today based on the past, as well as to apply this understanding in ways that help residents to take an interest in local issues. In this way, an ecomuseum is a valuable "mirror" that a society can use for self-assessment and for weighing different options as changes happen.

In conclusion, the assumption of the development of ecomuseums in Oudlajan is based on the engagement of the whole society, coupled with consultation and collaborative decision-making that generates participation and support from a wide range of community residents. Society engagement development in this context is viewed as an ongoing negotiation of values and common interests that includes both natural and cultural heritage, as well as both tangible and intangible cultural heritage.

Since only ecomuseums are currently helping the reproduction of fundamental ethnic values and cultural traditions and the preservation of the envi-

ronment, in which local cultures have traditionally existed, this paper suggests that Oudlajan become an ecomuseum to save its valuable heritage and history for next generations.

One of the functions of a museum is educating the visitor, in formal or informal ways. This function is even more important in an ecomuseum. In Oudlajan, almost the whole area can serve as astonishing learning tools for school kids, mid or high school students, or students of architecture, urban design, arts and crafts related to architecture, tourism, and many other fields. The presence of these students, besides reactions of the residents to such presence by providing their needs like workshops, coffee houses, galleries, restaurants, public or semi-public, open or semi-open gathering places, art shops, stationeries, and so on can turn Oudlajan to a vivid place, that people enjoy being there and learn more about their history, their identity, and their city.

From a practical perspective, the development of an ecomuseum can be divided into three stages of "estimation", "preparation", and "operation". Within these three stages, 6 steps and 11 tasks are identified (Fig. 4). In the first stage, beyond establishing the context, actively collecting local residents' opinions is important. Local residents should be eligible to express their ideas in the first stage. In the second stage, before the infrastructure is constructed, an investigation should be done, and a plan for managing the ecomuseum that includes the participation of local people should be prepared. In the third stage, the three strategies in Figure 4 are applied, emphasizing the integration of regional development issues.

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Fig. 1 - Stucco carving combined with mirrorwork decorations (left) / Brick carving (middle) / Hajj Reza Khan house, sample of noble residences (right).

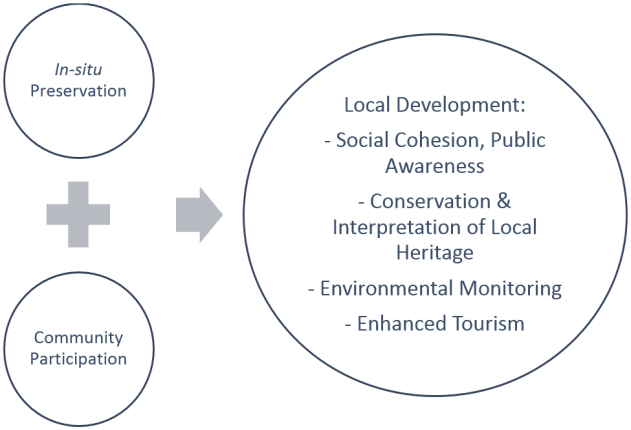

Fig. 2 - Sustainable outcomes of an ecomuseum.

Fig. 3 - Map of ecomuseum-like facilities in Oudlajan.

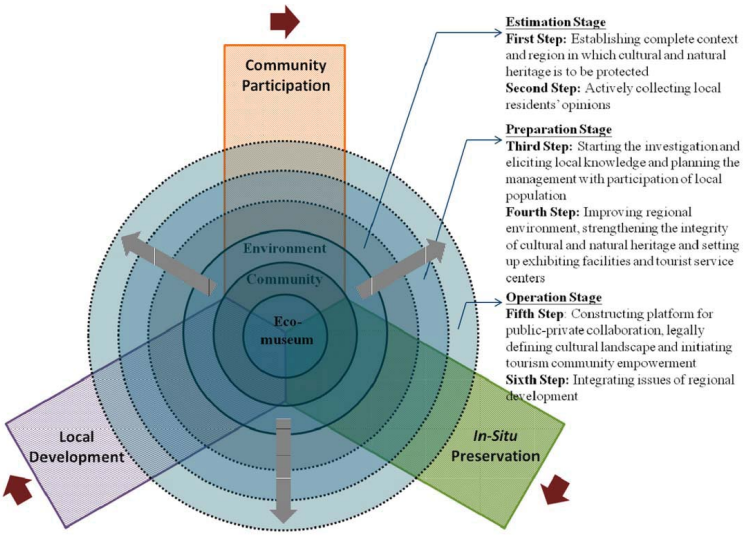

Fig. 4 - Proposed process of development of ecomuseums in Oudlajan (Liu & Lee, 2015).

2.6 Staffin Ecomuseum and the cultural landscape in Scotland

Karen Brown[*]

> *«Ecomuseum is something that represents what a territory is, what its inhabitants are, working from the living culture of people, their environment, what they have inherited from the past, what they love and what people wish to show to their guests and pass down to their children»* (Hugues de Varine, in "Strategic Manifesto of Italian Ecomuseums").

At the present time, ecomuseums and community museums could be said to hold pride of place for their endeavours in local development through community empowerment, and their engagement in projects involving the management of both cultural and natural heritage[1]. In what follows I will present a case study from a remote area of Scotland which is full of vitality in promoting the strategic aims of ecomuseology, including the recognition, management, and protection of local heritages for environmental and economic development. In the discourse on ecomuseums, it is prescient for the contribution of Scotland to be recognised and analysed alongside partner organisations engaged in similar work for their communities. Understanding our cultural distinctiveness in Scotland is increasingly urgent today within a framework of political devolution, followed by the independence referendum of 2014, and now discussions around Brexit - the United Kingdom and Scotland's place in, or exit from, Europe.

Scotland boasts only one ecomuseum, located on the very beautiful Isle of Skye in a traditional crofting community called Staffin on the north east coast. The ecomuseum was opened in 2008 and is called Ceumannan, reflecting the strong Gaelic tradition in Staffin, where 50% of the population speak Gaelic as

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[1] See: www.ecomusei.eu.

well as English[2] (Fig. 1). Ceumannan consists of 13 sites and 3 information points, together with a website and surrounding activities, such as engaging in external initiatives in Intangible Cultural Heritage including *Tobar an Dualchais* (discussed below). Ceumannan is an interesting case study in the framework of "Museums and Cultural Landscapes" because since its creation, tourism to Staffin has increased by ca. 15,000 visitors per annum. This rise has helped the local community in tangible ways, but it has also led to certain issues including the impact of footfall on paths in highly designated areas, and the challenge of engaging the traditional, ageing crafting community as well as the young people with the ecomuseum.

Staffin has a resident population of more than 500 people who live in 23 different crafting townships located around Staffin Bay and the Trotternish Ridge. Staffin Community Trust (SCT), which conceived of and manages Skye's ecomuseum, was *«formed by local residents to improve the economic prospects of the rural community and has raised £1million in its 20-year existence. The Trust works with, and for, the community»*[3]. This paper will therefore map a number of successes and issues, and identify strategies researched and being implemented in Staffin to build on or overcome them.

Building economic growth

In line with the aims of the ecomuseum movement, as well as recent strategic documents such as the "Strategic Manifesto of Italian Ecomuseums" (2016) and the so-called "Faro Convention" (2005), SCT is fully *«convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage»*. As article 10 promotes, it has also worked to *«raise awareness and utilise the economic potential of the cultural heritage»*[4]. Ceumannan therefore plays its part in SCT's wider aim to enhance Staffin's economic future, especially by creating permanent employment. Since its foundation, SCT has developed a range of projects focusing primarily on historical and environmental themes to the sum of £ 750,000. It is a Limited Company, and its committee is made up of a range of representatives from the local community: from business people, to educators, to crofters, to fishermen[5]. The sheer number of people thanked on the Ceumannan website speaks to the participatory nature of Skye's heritage management organisation. Local voluntary groups and organisations are also involved, including the Columba 1400 Leadership Centre and the local Community Hall. One of the biggest projects completed so far has been

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2 See: www.skyecomuseum.co.uk.

3 See: staffin-trust.co.uk.

4 See: www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680083746.

5 See: staffin-trust.co.uk/trust-directors-4.

the Staffin slipway and access road. Some £ 350,000 were raised by the Trust following the relevant permissions and planning. Moreover, *«the Trust has also created a number of paths in the community, been responsible for interpretation projects, tree planting, a local history project, patronymics study (family trees) and a place names survey (including digital mapping)»*[6]. Most recently, SCT has also launched Ceumannan II: a major funding application to enhance the ecomuseum through a proposal developed by working with public agencies and consultants[7]. In brief, Ceumannan II is looking to:

- increase footfall to Staffin during the "shoulder" months of November to March to encourage businesses to become bona fide 12-month operations and thereby increasing likelihood that stable, all-year round employment opportunities can be created in the community;
- enhance the prospects of all small to medium-sized enterprises, and help SCT engage with the various public sector authorities so that Ceumannan II can encourage further investment in Staffin's infrastructure and services (transport, affordable housing, broadband etc.);
- encourage our young people to stay in the area through the enhanced economic prospect and attract new families so that our school roll is increased (Hugh Ross to Karen Brown).

In relation to the first point, it is important in the context of Scotland to avoid being a seasonal tourist attraction, and suffering financially in the colder and darker months. In the words of the Trust:

> *«There is a huge demand from people keen to explore Staffin and enjoy our spectacular scenery and learn more about the "Staffin Story". By creating a more extensive paths network, eye-catching attractions such as the viewing platform and interpretation SCT can encourage more visitors to come to Staffin and stay longer. That in turn could spark a welcome economic boost through increased numbers of people staying overnight in B&Bs and shopping and eating locally».*

Managing tourism

> *«6. Responsibility for the landscape. The responsibility for the landscape involves dual commitment: the care and the management of the heritage in a framework of sustainable development of the territory on one hand and attention to the images and symbols that identify and characterize the landscape itself on the other»* (The Siena Charter).

Staffin Ecomuseum benefits from some of the most spectacular scenery in Scotland, with the most famous sites counting the Old Man of Storr, the Quiraing (Fig. 1), and the Kilt Rock. Tourism is also owing in no small meas-

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6 See: www.skyecomuseum.co.uk/staffin-trust.php.

7 The content of this plan, together with the full, predicted economic impact of this application, can be read here: staffin-trust.co.uk/skyes-eco-museum-ceumannan-ii-2.

ure to the Jurassic heritage present in Staffin, where adults and children alike can scramble along the beach in the search for dinosaur prints in the rocks and partly concealed by the seaweed, or visit the Staffin Museum at Ellishadder. Scotland's most important dinosaur remains are to be found in the Staffin Museum. The bulk of its material culture has been collected from the Staffin environment throughout his lifetime by Dugald Ross, who built the museum entirely with this own hands. The museum and ecomuseum website make clear where one must visit in the local area in order to see these objects of special scientific and archaeological interest (Figg. 2 and 3):

> *«In this museum the public has the rare opportunity to see Scotland's most impressive collection of Scottish dinosaur remains. The dinosaur discoveries from Bearreraig Bay and the beach near the slipway at Staffin Bay have increased the number of visitors. Giant footprints of the carnivorous dinosaur found at An Corran are the most accessible of our dinosaur remains, though these are exposed during the winter months only»*[8].

Such captivating landscape and vistas have attracted a wide range of visitors, whose demographics have been analysed as part of an Audience Survey commissioned by SCT in 2016. Findings showed that the main visitors to Ceumannan are casual walkers and families with children aged 3-12, mostly from the UK and Europe (Audience Survey I). Increasingly, bus tours are in addition bringing tourists from Asia, whose English language abilities may restrict their usage and understanding of the ecomuseum interpretation. Serious walkers and archaeologists are also in search of *«memorable experiences, authenticity, and romanticism»* (Audience Survey I), and high-profile films have been made in the area, including *Prometheus*, *Snow White and the Huntsman*, and *Macbeth*. However, with so many international visitors and vehicles around, how are the local people responding?

As the Italian "Strategic Manifesto" points out, in order to be effective, the inhabitants of an ecomuseum (from shopkeepers to tourist guides; volunteers to experts) must narrate their territory with stories, atmosphere, tradition, and products in a seductive way. However, at the same time, ecomuseums must be conscious of the impact that tourism can have on a landscape, a cultural heritage, and a local population, and act responsibly. A balance needs to be struck in order to be responsible for the landscape, as well as its interpretation, as outlined in the Siena Charter, quoted above. Many of the ecomuseum sites in Staffin are classified as a Special Area of Conservation (SAC), designated under the Habitats Directive (being the European directive of the conservation of natural habitats and wild fauna and flora, adopted in 1992). The Trotternish Ridge, which extends from Storr in the south to the slopes of the Quiraing, is both a SAC, and a Site of Special Scientific Interest. Staffin is therefore a strongly designated area, such that one of the most visited sites, known as the Old Man of Storr, cannot be restored and built up drawing on rocks located

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[8] See: www.skyecomuseum.co.uk/dinosaurs-fossils.php.

alongside the path. Rather, they must be helicoptered in. Moreover, the sheer number of visitors has led to more issues than erosion, including human waste. For this reason the Trust's Development Officer Hugh Ross is currently promoting responsible tourism by applying for "Phase II" funds from the Heritage Lottery Fund for the restoration of the path, a new viewing platform, and also toilet facilities onsite (Interview, May 2016).

Narrating one's territory takes place in a number of ways in Staffin, including the privilege of guided tours of Jurassic heritage by Dugald Ross, a walk to the healing well of *Tobar Loch Shianta* interpreted through attractive signage, and traditional heritages such as peat cutting and medicinal uses of seaweeds also kept alive. As mentioned previously, intangible cultural heritage plays its part, especially in its response in 2016 to an invitation by *Tobar an Dualchas/Kist o' Riches* which *«preserves, digitises, catalogues and makes available online several thousand hours of Gaelic recordings from all over Scotland»*. SCT has been invited to partner the delivery of three storytelling afternoons in the Staffin community. There is an open invitation to these events, which are entirely in Gaelic, include a warming lunch and are recorded by *Tobar an Dualchais*. Selected on account of its cultural heritage and richness in Scottish Gaelic, these events have been warmly received by Skye's communities and students of *Sabhal Mor Ostaig*, Scotland's Gaelic college and part of *Oilthigh na Gàidhealtachd is nan Eilean*, the University of the Highlands and Islands. Since 2013, SCT has hosted Gaelic ambassador, Roddy Maclean's, exceptional course, *"Àrainneachd, Cànan is Dualchas"* (*ACD*). *ACD* explores the Gaelic view of our Scottish environments. It is aimed at teachers and students, countryside rangers and crofters, environmental officers, anthropologists and artists, and those involved in the visitor industry. Students learn to recognise Gaelic place-names, flora and fauna on the shore, in the wood, the bog, on the croft, and in the mountains. Whilst outdoors, students uncover with their eyes and feet the wealth of heritage to be found in Gaelic names and their associated lore. SCT has been delighted in this way to intensify the experience by involving Staffin families with local knowledge and stories. Gaelic speaking students have attended from Nova Scotia, Wales, Australia, and Ireland as well as of course Scotland[9]. Such an offering could be emulated in other ecomuseums, and indeed preliminary discussions have been held about creating a "Celtic ecomuseum triangle" between Scotland, Wales and Ireland. This idea of a "local distinctiveness" which was part of the Common Ground Parish Map initiative and developed in subsequent writings (Clifford & King, 1993) is most pertinent to thinking around cultural landscapes. Recognising what the local communities value about their landscapes, both cultural and natural, fosters a sense of local distinctiveness, and sets a place apart from its neighbours; even those only a mile away. To cite Sine Gillespie, a Staffin Trust Director:

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9 See: staffin-trust.co.uk/bookings-now-open-for-gaelic-environment-course-in-staffin.

> *«it is in the people, through stewardship of their land, that we find the "knot in the basalt", where place-names, proverbs, prayers and patronymics are folded together with ruins and rigs, stories and songs, geology and geography»*[10].

She continues:

> *«The crux of Ceumannan is to walk alongside our fellow citizens of the world and to share the belief that heritage is about doing time somewhere. With your eyes and ears, your nose and your mouth, your hands and your feet. When shaped and nurtured from generation to generation, that heritage is a beautiful thing to nurture and behold. Time and again, the hitchhikers in the back of your car have an intuitive response to Ceumannan. These people are from all over the world and more often than not, they are in their twenties. They yearn for meaningful, memorable experiences. Staffin has struck a chord with this variety of visitor and is committed to working hard to meet the passion of these travelling kindred spirits»* (Sìne Gillespie to Karen Brown, 2016).

Participation of the local community

> *«Empowerments - with this process populations become able to know the heritage, to appropriate landscape culture and to express shared governance of local development»* ("Strategic Manifesto").

However, in contrast to the touristic enchantment described above, a recent visitor analysis showed that many local people are less engaged with the Ceumannan sites than would be hoped in a community regeneration project. For them, the hills have always been for rearing livestock and crops in crofts, rather than recreation. Moreover, the population is ageing, having lost many 18-35 year-olds. Worse, *«Staffin has recorded one of the highest levels of health deprivations in the Highlands with sedentary lifestyles increasingly common»* (Audience Survey I). Many locals and bus drivers interviewed knew the sites, but were only vaguely aware of the ecomuseum concept. Moreover, when the focus groups were questioned they did not know what an ecomuseum was, and when explained suggested that "ecopark" might be a more useful term. When 43 Staffin people were asked *«if you feel that information about Staffin should be included at the Storr, what do you think would be of most benefit to visitors and local people»*, 32 rated "Services", but only one person, "ecomuseum".

It is because of these misunderstandings that Ceumannan Phase II interpretation plan aims to provide *«a clear and coherent ecomuseum both on the ground and offsite that delivers a clear visitor journey and promotes the Ceumannan* brand *[emphasis mine]»*. The target is for 20,000 more visitors to come to Staffin, and to stay longer. Their Draft Audience Profiles document also importantly states that they wish to increase local participation in walking

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[10] See: staffin-trust.co.uk/the-crofters-memorial.

groups, and to increase the health and wellbeing agenda of the ecomuseum project (Ceumannan II Audience Profiles).

Therefore, in addition to environmental challenges, one of the greatest challenges facing Staffin at the moment is engaging the local community in the ecomuseum project to see and value their native landscape in a potentially new way. As a number of Italian ecomuseums have proven, ecomuseums can contribute not only to tourist and school activities, but also to lifelong learning and intergenerational mediation, as well as renewed sociability. In the words of the "Strategic Manifesto":

> *«In recent years, in their respective territories, Ecomuseums showed they can be effective workshops for teaching and educational activities, around issues of sustainability, landscape and cultural heritage at the service of schools but also of other age groups, being an instrument of "continuous learning" and intergenerational mediation. Ecomuseums also are active places of social and cultural entertainment activities, promoting concrete actions towards a more conscious life quality»*[11].

On balance, as Peter Davis noted in 2011, Staffin Ecomuseum could became an eminent model for many others in the UK to follow through its links to community identity, sense of place and economic development (Davis, 2011). The ecomuseum is a *processus* capable of adaptation while holding onto its vision. It is what the people "do" for the benefit of their locale, despite external pressures on time while making a living for themselves and their families. The hope is that Ceumannan II will be a successful bid to the Heritage Lottery Fund, and that our ecomuseum will continue to go from strength to strength, while staying rooted in its community.

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Fig. 1 - Scene of the Quiraing within the Ceumannan territory (© Staffin Cultural Trust website).

Fig. 2 - Looking for dinosaur prints on the Staffin beach (photograph by the author, April 2016).

Fig. 3 - Dinosaur print, Staffin Museum (photograph by the author, April 2016).

2.7 POSSIBILITY FOR GOLUBINCI VILLAGE: ECOMUSEUM AS A DRIVING FORCE OF LOCAL COMMUNITY DEVELOPMENT AND REFLECTION OF COMMON IDENTITY

Jovanka Sečanski, Gordana Milanović[*]

The Golubinci village is located in the municipality of Stara Pazova, in rural areas of Srem district, in the region called Vojvodina. It is situated near the slopes of Fruška Gora Mountain, famous for its vineyards, beautiful nature and orthodox medieval monasteries. The village is positioned between the two largest cities that are the business, administrative, and cultural centres of the country: 40 km away from the capital of Serbia, Belgrade, and 45 km away from the capital of province Vojvodina, Novi Sad. Golubinci is well connected with the surrounding areas through the networks of railway and highway. The population is of approximately 5,000 inhabitants[1] once living from agriculture, as the village is located on one of the most fertile land in Europe. With the advent of industrialisation in Serbia during the second half of the 20th century, the villages across the country started losing their people. They went to the cities and towns where industry was being developed. Today, in Golubinci, only 25% of the inhabitants live of agriculture alone[2]. Older villagers, aware of the huge changes and disappearance of their traditions and "old" way of life, raised the question *«How will we preserve at least a memory of our way of life, the way we worked and created?»*.

Revitalisation of the village through the culture

In every area, either local or wider, culture is a way and method of forming the existence of one community. Culture, like life, is not static, it offers us different methods of handing down and renovating both spiritual and non-spiritual inher-

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Gordana Milanović, art historian, manager in culture, Center for Research and Promotion of Cultural Heritage HeriTag, Stara Pazova, Serbia.

[1] According to the "Census of Population, Households and Dwellings" from 2011.

[2] According to the poll which was conducted in 2003 by Association of Citizens Šlos. The aim was to find out the needs and wishes of the villagers and the way on which they see themselves; 530 households participated in the poll.

itance. Culture knows how to keep and respect tradition. In the meantime it offers possibilities, opens new roads for development of nations and their forming in time and space.

A village should not imitate urban culture, it has its own atmosphere and identity and thus, it has a great importance for a healthy economy. It has to make an effort and get serious support for its new way and maintenance in the 21st century. If we want to live in rural areas, the economic and cultural development of new traditions in the way of life in a village has to be triggered. Traditional village culture usually brings to one's mind a picture of the Serbian village of 19th century, but today the reality is something else. Such image of the village culture and life is not sustainable in 21st century. The village today needs new chances and possibilities for its further development, so that life in it reflects the present, in both economic and cultural aspects. The traditional farming culture of the villages in Vojvodina is the past, and the new culture has not found its way to the new quality of life yet. Many elements from the village life have been changed. The culture of dwelling and the way of communicating are different, as well as the way of thinking. The village today is market oriented, all this is in accordance with the present time and the transition through which the village has passed, unnoticed. It has adopted the market oriented way of thinking quicker because it is the owner of its goods and work. Therefore, it can demand the right to evaluation and profit.

Unfortunately, almost nobody is taking care of the village and its culture of living and economy, and it survives rather elementally. Big investments are usually directed to industries as if the fertile soil of Vojvodina were not a great capital, which is dead today. If that capital were modernised, the quality of life in the village would advanced, and life in villages in Vojvodina would become reputable again. The potentials which culture has for the development of village life, for making synergy between old and new, was the inspiring force for the creation of the "Eco-Ethno Museum Golubinci" project (Sečanski, 1989).

Richness of cultural and natural heritage

The oldest written records of Golubinci date back to the Turkish times in 1566, and report about a village dug into the ground. The first houses were built along the Roman road that went from *Sirmium* to *Zemun*, and it was a very important traffic route which is embodied today by the name of the street, "Traveller's Street". When the Ottoman Empire and Austro-Hungarian Empire signed a peace treaty in 1718, Golubinci became a part of the military border of Vojna Kraina (Racković, 2006).

Today's symbol of Golubinci, a cultural monument of great importance, *Šlos* castle[3] was built in 1767 by Austro-Hungarian military authorities (Fig. 1).

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[3] The name of the castle is derived from the German word for castle, *Schloss*.

The special attachment of villagers for the *Šlos* castle is hiding in the fact that Karadjordje, founder of modern Serbia and elected leader of the First Serbian Uprising against Turks, stayed there after the collapse of the rebellion in 1813 (Petrović, 2004). In the centre of the village there are also buildings which belong to the Austro-Hungarian period, and all together represent a testimony of one historical layer, which shapes the local identity. Among them stands out the building of the railway station in Neo-Baroque style, the building of the Municipality, and the so called "Small School", today's library. Recognising the value of education, villagers in 1880 contributed through their own finances and labour to build a new school (Momčilović, 1983). This building, raised by the hands of villagers, was demolished two years ago, which shows the lack of care for cultural heritage by the institutions responsible for its preservation.

In 1788 the Serbian Orthodox church was built in Baroque style. The church's iconostas contains icons done by two of the best Serbian artists of that time, Dimitrije Bačević and Stefan Subotić. A smaller church, *Vodice*[4], originates from 1889, and it is located on spacious grazing lands on the edge of the village. It is believed that there was a spring of medical water, which was used by villagers and travellers in healing purposes. Close to *Šlos* castle, there is the Catholic Church built in 1885, and decorated with outstanding stained glass windows. The church is known for its organ made in Vienna, which represents one of the most beautiful examples in Vojvodina (Lesak, 2004).

At the same time, as agriculture was becoming more and more developed, farmers production exceeded necessary needs. In order to store surplus of products, special storages called *"kotobanja"*[5] were built (Fig. 2). The buildings for the storage of corn, besides usage value, have been true works of art of folk architecture, due to Dešić family, who became popular for developing a special craft of wood-carving. Nowadays, these cultural monuments of excellent importance are waiting for restoration.

Valuable cultural monuments, which testify the local identity evolution and remains of times gone by, in synergy with the natural environment, make the cultural landscape of Golubinci village very authentic. Especially interesting is one street in which houses are positioned against old custom in Vojvodina, which implies that dwellings need to be next to one another, oriented parallel to the street. In this specific part of village, so called "Spite Street" the traditional building practice was not followed. In the village, most of the houses have large courtyards decorated with floral arrangements of different flowers and herbs. Rosemary was almost mandatory in every household, since it represents a symbol of friendship for the villagers. In the traditional wedding culture, when the groom comes for the bride, every guest from his side receives rosemary. This

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4 The name means "Small Water".

5 The wooden part of the barn for the storage of corn, is made of slats that provide ventilation and prevent the corn to become mouldy or spoiled.

gesture symbolically means *«We are taking you as a new friends, and it will be forever bond»*.

The village landscape is peculiar because of the vineyards on the edge of the village, known as Vagani. Several houses are located in the large fields of grapevines, in which even today there is no electricity. In these places old villagers has been lived during the summer. They were called *"pudari"* - guardians of the vine. The small lake called "Oasis", represents a peaceful picnic spot, and a place for fishery. Cultural landscape of the village is enclosed with spacious plough lands on which corn, wheat, and sunflowers are grown. But today, the village is known mostly for the cultivation and production of tobacco which was brought by refugees from Dalmatia in Croatia in 1992. Currently, it is a big problem, because land and air have become polluted. Old inhabitants are hoping that the fertile land will be used again for cultivation of corn, wheat, vegetables, and production of organic food.

Golubinci is a multicultural village in which Serbs are a majority, and live along with the Croats, Macedonians, and Roma populations. The richness of the cultural diversity of this village can be best seen through the intangible cultural heritage - customs, traditions, and beliefs. Some customs which were characteristic only for one ethnic group, have now become commonly accepted, and the whole village community celebrates them together.

Such is the case with the custom called *"Mačkare"*[6], which today takes the form of a village carnival. This ancient custom has arrived in Golubinci 200 years ago, from Dalmatia (Radoš, 2010). The custom referred to the magic-ritual games dating from pagan times, which celebrated the cult of the sun and coming of spring. During the Christianisation, the custom was retained in a modified form. Today, the manifestation lasts for three days, after which starts a new period when all energy is focused on the progress of agriculture, livestock, and people. The villagers are preparing for this event for months, and the mask-making process is held in strict secrecy. The days when the village celebrates *Mačkare* are days of joy, frolic, days when everything is allowed.

Another specific element of tradition which is practiced in Srem district are table songs that are named on the family dining table. Before the formal education, there was a method of experiential learning which was transmitted orally. The table songs were part of this educational practices, which had the function to transmit messages about life, the system of values, and on the morality of community. The form of the song was chosen in order to make the lessons easier to adopt and remember. The unusual name was given to them because they were sung at the dining table during the lunch or dinnertime, when the whole family was together. Also, these songs indicate the cult status that the table has in the traditional culture of Srem. All the important decisions for the future of the family were made at the table, and considering that, it represents a place for

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[6] The closest meaning is to the word "masquerade".

education about universal life values.

A brief overview of the cultural and natural heritage of Golubinci refers to the potentials which this village has and the resources that should be used in an effort to preserve common identity and encourage the development of the local community.

Eco-Ethno Museum Golubinci project

Remembering the past is the foundation for building a new future. Understanding the past time enables us to answer the question *«Who are we?»*, and more significantly it helps us to realise *«Who we want to be in the future?»* The group of villagers is aware of the cultural and natural richness of the Golubinci village, which deteriorates over the time, and they turned to Jovanka Sečanski for help, in order to preserve their identity and remembering of the past. Mrs. Sečanski, ethnologist by profession, gained a lot of international experience during her life and work in Australia in the field of preserving ethnic identity through heritage. Additionally, she is the direct descendent of the oldest and most respected family in the village Sečanski, and she deeply understands the condition in which the village is, and the needs of its inhabitants.

On the initiative of Mrs. Sečanski, the Association of Šlos Citizens (present Foundation Eco-Ethno Museum Golubinci) was established in 2001, and a long-term project with the name "Eco-Ethno Museum Golubinci", was created. The idea of an ecomuseum was inspired by the writings of Georges Henri Rivière and Hugues de Varine, but the conceptualisation of the project was based on the examples of Italian ecomuseums which believe that a museum institution needs to deal with questions about watering, agricultural resources, food supply chains, etc. (Maggi, 2009). The project was developed in partnership with: the village associations Cultural Society "Golubinci" and Cultural Society "Tomislav", the Municipality of Stara Pazova, the Bureau for Protection of Cultural Monuments, the Secretariat of Culture and Education of Vojvodina, and the Ministry of Culture of the Republic of Serbia. The main idea was to offer same opportunities and rights to everybody, so that they could equally participate in the development of the community. This process used the bottom up approach and advocated cultural democracy and equal human rights.

The "Eco-Ethno Museum Golubinci" project respects the present and past situation of the village, and it is guided by the idea that the revitalisation of cultural and natural heritage can provide a development for the local community and an economic profit for the villagers. This is not a big investment project, but it is a project of great possibilities for development of family business through weekend tourism and through the permanent education of inhabitants in order to learn how to use their talents, ideas, and how to improve already running businesses.

The main benefits that the project offers are:

1. preservation, promotion, and respect of cultural and natural inheritance;
2. development of cultural tourism;
3. clean, healthy, safe environment, and sustainable eco-system based on the exploitation of geothermal resources in the village, fertile land, and caring for the landscape;
4. community life based on mutual support;
5. development of various innovative family business.

The project started with the restoration of *Šlos* castle, which is planned to become a community centre with the aim to strengthen the community through permanent education, open to everyone for their ideas and creativity. The restoration of the building, started after obtaining funds from the National Investment Plan in 2005, is still not completed. The progress of the project is difficult and laborious. The problem occurs after each election, it is understandable that the new government representatives have new priorities, but it is completely unacceptable that existing and approved projects start to fall into oblivion.

Despite the difficulties that the project is constantly facing, its survival bears a great importance and there is hope that it will be implemented in the end. These are the initiatives that have been realised so far:

1. the journal for local cultural heritage *Šlos* was launched in 2003;
2. workshops of embroidery, painting, pottery making were organised for youths;
3. "Living Together" project was implemented in the collaboration with the homonym organisation. Children with special needs get three houses in which they spend time in an active and creative way. This project of inclusion fosters common understanding and support, and strengthen the sense of belonging and togetherness in the village community;
4. "Oral History: Culture of Remembrance of Village Life" pilot project was launched with the aim to preserve the memories of old villagers;
5. "Variety of Weed Flora in Golubinci" project was started in collaboration with Museum of Natural History;
6. "For Greener and Cleaner Vojvodina" project was realised in partnership with the Faculty of Forestry and the local school. In the former landfill 800 trees were planted;
7. "Possibilities for Exploitation and Utilisation of Geothermal Energy on the Territory of Stara Pazova" project was designed by the Faculty of Mining and Geology, but it is still waiting to be implemented.

The tendency of withering away of the village can be stopped, but only if new chances for its revitalisation are offered. The revitalisation of Golubinci is possible because the village has kept the traditional logic in thinking that without work, there is no bread nor life. Work and order are still on the pedestal of the system of values. Therefore, if given new possibilities, the villagers would readily make an effort. Peter Davis wrote *«One feature appears as a common*

characteristic of all ecomuseums - pride that they have for the place which represent [...] Ecomuseums are trying to capture the spirit of the place - and in my opinion this is what makes them special» (Davis, 1999). The "Eco-Ethno Museum Golubinci" project is trying to restore a sense of pride among villagers for the place in which they are living. The struggle to preserve common identity, foster local economy and the development of community for a better and brighter future is still active. We believe in the happy end, but to achieve it, it will be helpful to make partnership and to get professional support from the Italian ecomuseums and experts from this field. We are hoping that our efforts and persistence will be fruitful.

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Fig. 1 - Šlos castle (photograph by Gordana Milanović).

Fig. 2 - Kotobanja (photograph by Gordana Milanović).

2.8 INSPIRING THE FUTURE OF CULTURAL LANDSCAPE

Raul Dal Santo, Lucia Vignati[*]

The cultural landscape

According to the definition of the European Convention, landscape is a cultural concept. The Italian legislation and, in particular, the Republican Constitution consider the safeguard of landscape and historical and artistic heritage of the nation among their founding principles. This is one of the reasons why the concept of landscape and the Siena Charter are also based on Italian contexts and practices.

Ecomuseums as inspirational tools for the future of landscape

From the point of view of the Italian Republic Constitution, it is possible to define a cultural institution, such as the ecomuseum, as a process of active citizenship that, through the principle of subsidiarity (art. 118), aims at the protection of landscape and local heritage (art. 9) for the material and spiritual progress of society (art. 4) and the human person development (art. 3, 2nd comma).

Italian ecomuseums have the important role of allowing everyone to better understand the relation between landscape and local identity, and of inspiring the future of landscape.

The inspiration of the future needs not only a new point of view on the landscape, but also permanent changes of the present. Douglas Worts describes the museums as «*places of the muses*». Humanity historically has turned to the muses for inspiration, creativity, insight and inner-strength. Since creativity is necessary to address the needs of change, both individual and collective, museums can carve out a new opportunity for inspiration, in which insight from the past as well as creativity of the muses, help to forge a public vision and consensus for the 21st century (Worts, 2016).

Ecomuseums work to make communities able to inspire changes; ideas or

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stimuli are able to produce a change if they are followed by actions and in presence of a breeding ground.

According to Hugues de Varine, the humus, the breeding ground, and the root of the future, is the cultural heritage. Everybody should take charge of it, through a voluntary process of governance of cultural, social and economic change, rooted in living heritage, with the prospect of sustainable local development (de Varine, 2005).

The current situation in Italy, which has witnessed a reduction of private goods, dictates to better recognise and enhance common goods. However, on the one hand the community does not often recognise such goods as community heritage. On the other hand, the governance model is often based on the logic of bipolar administration "administrator-administrated"; for this reason it does not allow the community to mobilise its resources. In this way, the community cannot express ideas and implement changes and actions for the solution of problems that, due to their complexity, cannot often be solved by the Institutions alone (Arena, 2006).

Therefore, both a breeding ground, the cultural heritage, and permanent changes of the present are necessary to inspire the future. Changes concern both methodological dimension (the working method) and relational and social aspects (cultural changes); these kinds of changes could arise changes in the physical dimension (improvement of landscape).

The Ecomuseum of the Landscape of Parabiago

In light of these premises, it is possible to analyse how the Ecomuseum of the Landscape of Parabiago has tried to carry out the delicate task of inspiring the future of landscape.

1. Responding to a need

Parabiago is a town with 27,000 inhabitants; it is situated on the high plain in the north of Milan. As for many metropolitan contexts, Parabiago is characterised by a widespread inability of its inhabitants to perceive the value of the places; inhabitants are unable to recognise in the territory not only the area available for building, producing and moving, but also the landscape to take care of and improve.

Loss of biological and cultural diversity, imbalance and physical separation between human and natural habitats, severe disturbances of landscape apparatuses are symptoms of the failure of the so-called "invisible landscape"[1]. The "invisible landscape" is constituted by social relationships, the consuetudinary

[1] The Olona River with its pollution and incapacity to control floods is the main symptom of ecosystem problems

use of places and common resources, especially of the territory, rules and practices of cohabitation and reciprocity, way of intergenerational communication and knowledge transmission (Clifford et al., 2006). It is therefore necessary to operate directly on the disease to intervene, albeit indirectly, on the symptoms. Since the disease is cultural, it is necessary a cure that firstly intervenes on the community and then affects the whole landscape (Dal Santo, 2010).

The Ecomuseum of the Landscape of Parabiago was constituted as an attempt to heal the cultural placelessness syndrome as is the "lack of a sense of the places".

2. Involving institutions

The Ecomuseum of the Landscape of Parabiago is a cultural institution managed by the town of Parabiago and identified by Lombardy Region in 2007, according to the regional legislation.

3. Focusing on sustainable development

The Ecomuseum was established in the context of the local Agenda 21 project, a volunteering process started by the town of Parabiago in 2002, aimed at sustainable local development and based upon the active participation of citizens. From 2004, the town of Parabiago signed the Aalborg Commitments, which contain the pledges of European cities to reach sustainable development of their communities.

4. Let the landscape be the focus

The idea of the ecomuseum was born in the context of a thematic working group about landscape inside Agenda 21. The landscape was analysed both through the cultural understanding, and as a specific level of biological organisation, a system of interacting ecosystems with their own functions, apparatuses and diseases.

The landscape was considered the key element to act on in order to achieve the Aalborg Commitments.

Therefore, the ecomuseum is the tool, selected in the framework of Agenda 21, to intervene effectively on the landscape.

The ecomuseum, realised in Parabiago, is a pact with the community, which aims at making landscape clearly and fully readable, firstly for its inhabitants and then visitors, in the light of sustainable development. Its objective is to research, preserve, enhance, and show the heritage of the community, in particular the landscape (Dal Santo, 2008).

5. Planning and taking action with citizens

The ecomuseum, as museum of the community, is legitimated by the participation of the community. For this reason, the Ecomuseum of the Landscape of Parabiago was designed, and is working, not according to the traditional logic which consists in the institution planning and acting "for" the community, often

excluding people from the decisional and design processes. The plan and the work of this ecomuseum are carried out "with" the community, according to the logic of the participatory planning and active citizenship.

A public forum of participation was created. Owners of lands and the cultural heritage, municipalities, museums, parishes, water treatment companies, associations, farmers, traders and artisans, public and private educational institutions and single citizens, were encouraged to be informed, to discuss and interact, to shape the idea of the ecomuseum, to design a multiannual action plan and activating their resources, knowledge and skills to realise the planned actions.

For the Ecomuseum of Parabiago, the process of participation is at least as important as the results and the outcomes of the planned action. In fact, the interaction of the local actors is essential in order to create a sense of place and community.

The aim is not only the realisation of participatory activities, but also to trigger cooperation agreements with citizens, for the care, management, and regeneration of the cultural heritage and the landscape in accordance with article 118 of the Italian Constitution. In this way, the ecomuseum becomes a facilitator that makes people able to release energies, and share resources inside the community itself, for the common interest. The agreements that were concluded until now were both formal and informal. To regulate and promote the shared administration, the town of Parabiago that manages the ecomusem, in 2016 approved the Regulation for the active participation of the community for the promotion of resilience processes for the care, the regeneration of urban spaces, social cohesion and security.

6. Mapping the heritage

The realisation of a parish map was the first programmed action in the phase of planning of the ecomuseum. The parish map both documents the present of a place, and helps people to understand the past that made it; it also helps the community to improve and enhance places and landscape. In the map, it is possible to detect the wishes of the community (Clifford et al., 2006).

The parish map of Parabiago, one of the first in Lombardy, was realised by a working group constituted within the forum of citizens to record the cultural heritage. Based on the results of a survey and the maps realised by school children, the working group identified the elements of cultural and natural heritage. The result was an inventory of the heritage, in which the working group chose the elements to include in the map, according to cultural and social criteria.

The local artist Patrizio Croci designed the map that was printed and distributed to citizens in 2007 and reprinted with updates in 2009.

The parish map does not end with its printing. It is a participatory process, a permanent and updatable "archive", of the tangible and intangible heritage of a territory.

To update and implement its contents, a multimedia map was realised. It

contains the follow-ups related to the heritage included in the parish maps of Parabiago.

This map is made by web pages within the website of the Ecomuseum. Each object represented on the map is linked with a hyperlink to a follow-up webpage containing texts, images, photos, videos and audios: everything necessary to detail its contents.

As for the printed parish map, the multimedia map also needs the participation and collaboration of anyone interested: only in this way, the map truly becomes a parish map.

Due to the digital nature of the map, in addition to the usual participation of the forum and the education and cultural institutions, that represent the local community, the interactive map is also based on the considerable quantity (and quality) of information generated by the digital community through the Wikipedia project, the free online encyclopaedia, and Wikimedia Commons.

Texts and photos uploaded online, once validated by the ecomuseum, are published in the website, in the pages that constitute the multimedia parish map.

The multimedia map is progressively enriched by texts, photos, audio and video recordings, also thanks to the workshops on landscape education, carried out with schools of Parabiago and adults, and the collaboration of high schools and Universities through internships and final dissertation theses.

7. Publishing with free license.

The Ecomuseum of Parabiago makes available to everybody, through its website, a great deal of multimedia documentation: more than 3,000 webpages in 7 languages (Italian, English, French, Portuguese, Spanish, German and the local dialect), 7,000 images, 250 e-books, 200 audio files, 30 videos. A huge number of stakeholders, both from the local context, and from all over the world, can benefit from this documentation, through the license Creative Common; this kind of licence permits to share, use modify and build upon a work with every tool and format, for every purpose, also commercial, simply by citing the source.

Texts were translated by high school students in the framework of the work-linked training. It is a learning process realised in collaboration with schools that takes place in the Ecomuseum documentation centre to learn new skills, and facilitate the vocational guidance for students.

Skills acquired by the students are recognised as credits for the completion of the high school diploma.

More than 60 students were involved, most of them for the translation of the website. In 2016, almost 20% of the web traffic of the website originated from non-Italian users.

8. Helping institutions to plan and act.

The inventory of the heritage included in the parish map, properly registered in

a Geographic Information System (GIS) has proved useful for urban planning. The urban plan of the municipality of Parabiago (approved in 2013), brings out, links, and safeguards elements of the heritage, even the ones less or hardly usable and protected, such as minor elements (individual trees or rows with natural and historic value, artefacts linked to the traditional farming practice, devotional chapels, etc.).

The aim of the plan is to safeguard, regenerate and renewing heritage elements and connect them together and with the surrounding environment.

The "Urban Trading District", a project promoted by the town of Parabiago, with the broad participation of local traders and associations, aims at promoting the local trading, that finds itself in a serious situation because of the economic crisis and the development of big shopping centres. The Ecomuseum designed some itineraries that illustrate the main elements of the community heritage that constitute one of the added values of the District plan.

In 2010 and 2011 the Ecomuseum of Parabiago contributed as a technical partner to the realisation of a parish map of the Mills Park, promoted by the municipalities of Parabiago, Nerviano, Legnano, San Vittore Olona, Canegrate; the methodology was the same as the one described above; similarly to the parish map of Parabiago, also this multimedia map aimed at the realisation of an inventory of the community heritage and an action plan for the protected area (Dal Santo & Vignati, 2015).

9. Taking care of the landscape

Alongside activities of research, divulgation and cataloguing of the heritage, and activities of participatory planning and design, the Ecomuseum has facilitated the realisation of cooperation agreements within the stakeholders' network for the care, communication/interpretation, enhancement and good use of the community heritage.

The plan for the Mills Park consists in an agreement of cooperation (the "Pact for the Olona River"), endorsed in 2013 by institutions, land owners, farmers, associations, companies, and individual citizens. It includes shared projects for the environmental restoration along the Olona River.

As a result, a "territorial project" was developed; it was able to integrate physical, managerial and procedural aspects, and to bridge the general interests with the needs of the private sector (Dal Santo & Vignati, 2014). In 2014, the Ecomuseum has promoted a cooperation agreement with some farmers, artisans and traders for the promotion of local products with a short distribution chain. Thus, the Municipal Denomination of Origin (*DeCO* is the Italian acronym) products were created. They are characterised by the tradition (how products were once grown and produced) and innovation (how to produce local food with respect for the environment and, at the same time, ecosystem services in which the landscape is the most important one) (Dal Santo, 2016).

The reopening and reuse with cultural purposes of the church of St. Ambro-

gio, the cleaning and reuse with natural purposes of the Riale irrigation ditch, the fish restocking of the Olona River, the cleaning of its banks and the opening of views on the watercourse, the care and regeneration of the municipal lands, many cultural initiatives to bring people close to heritage, are further examples of activities carried out with the community, through cooperation agreements.

Thanks to a renewed socialisation between stakeholders, some elements of the heritage and the landscape, have obtained a new life or a new use (Dal Santo, 2016).

10. Taking care of the stakeholders' network.

The results described above have been obtained with very modest financial resources. The Ecomuseum succeeded in encouraging and coordinating significant human resources, skills and knowledge of partners that have cooperated in complete autonomy.

Through cooperation agreements and thanks to the precious network of stakeholders, new energies were released and enhanced in the local community.

The ecomuseum has become a tool aimed at the shared administration of the cultural heritage.

Significant efforts have been made in strengthening and constituting relational networks between ecomuseums at regional, national and international levels. The representatives of the Ecomuseum of Parabiago hold the roles of President of the Council of Ecomuseums of Lombardy Region, as spokesperson of the Network of Lombardy Ecomuseums, of member both of the Network of Italian Ecomuseums and the Steering Committee of "Drops", the world platform for ecomuseums and community museums.

Results

The work undertaken directly by the Ecomuseum and those taken as partner in several projects have triggered the changes set out below.

Changes in the way of working (methodological dimension)

The political and technical committee of the ecomuseum are flanked by a participatory Forum, open to everyone, and some working groups.

The Ecomuseum has created, fostered, and coordinated alliances between the public and private sectors to reach some objectives, shared in the permanent participatory process, according to the principle of horizontal subsidiarity.

The questions of the community, like *«what is the ecomuseum?»*, *«what is the ecomuseum doing?»* were soon followed by the question *«what can we do together?»*. The Ecomuseum has also actively collaborated and interacted with numerous institutions, according to the principle of vertical subsidiarity, through institutional workshops, mainly promoted by Lombardy Region and,

lastly, it has taken an active role in the networks of ecomuseums both at national and international level.

Cultural changes (relational and social dimension)
The network of partners has mapped the heritage of the community, recognising that the good use of heritage is source of environmental, social, and economic sustainable development. Starting from the recorded community heritage, actions were planned, designed and realised, through cooperation agreements for the research, care, management, and regeneration of the cultural heritage.

Many cultural initiatives were realised, to bring the people "close" to the heritage and the landscape. A continuous educational process of cooperative learning was realised, and it is still going on. It allowed citizens from different generations and roles, city managers included, to rediscover the value of the landscape and its environmental functions, and to accept, share, make permanent and encourage the ongoing processes of change.

Substantial energies were spent for the communication of the actions, the dissemination of practices far beyond the borders of the ecomuseum and the monitoring of the results and the processes.

Changes in the quality of space (physical dimension)
The network of partners has realised actions of landscape improvement. The ecomuseum has managed to encourage and coordinate significant human resources, skills and knowledge of the partners that have cooperated in complete autonomy.

Financial resources have been intercepted: in a period of economic crisis, they were extremely necessary. These resources have allowed to realise the planned activities and to improve directly and indirectly the landscape.

Conclusions

The Ecomuseum of the Landscape of Parabiago, through permanent participatory processes, the enhancement of skills, knowledge and resources of the territory, the extensive use or the principles of subsidiarity and co-responsibility, took over the role of facilitator. It carried out this role within a complex network of stakeholders: institutional, economic, non-profit sector, and citizens; the network has succeeded in knowing the community heritage, taking care of it, managing, and regenerating it through cooperation agreements that were implemented with great human resources. The model of governance and the landscape project originated were able to address and integrate physical, managerial and procedural aspects, and to bridge the general interests with the interests of the private sector.

The Ecomuseum has tried not only to implement, but also to inspire changes, primarily in the methodological, relational and social dimensions, that in turn have contributed to change the physical dimension, the quality of landscape, even beyond the border of the Ecomuseum.

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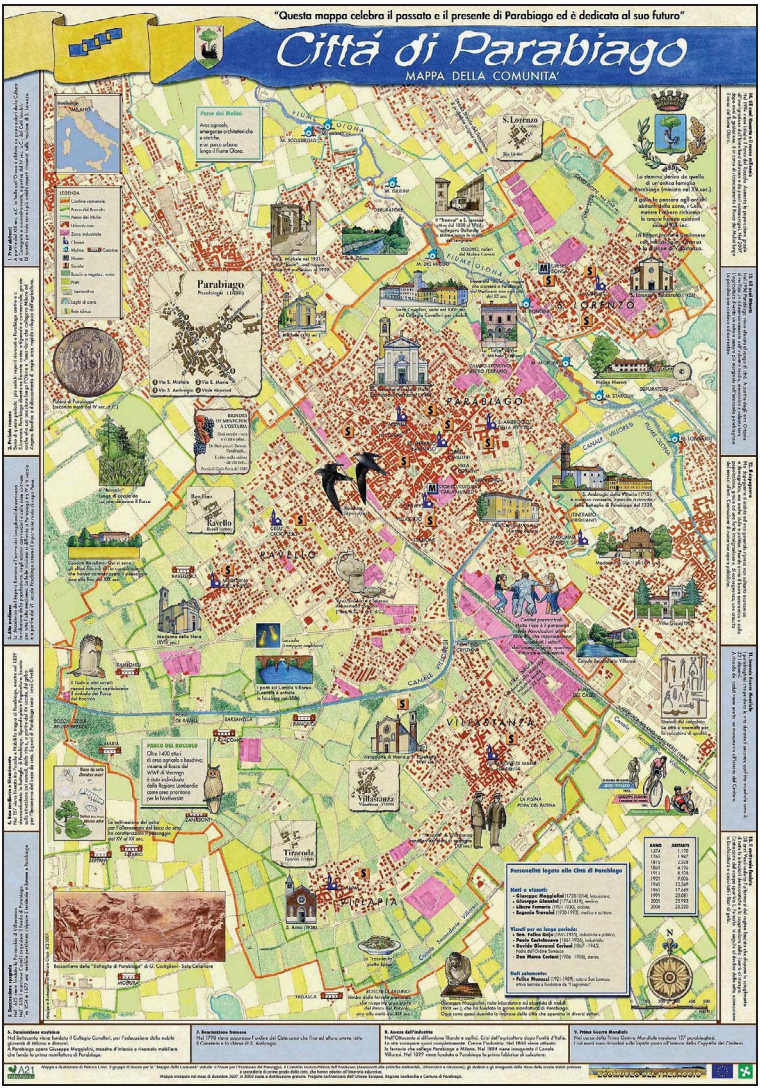

Fig. 1 - The Parabiago parish map celebrates the past and looks to the future of the community heritage.

Fig. 2 - The cultural landscape of Parabiago (photograph by Adrones-Alberto Dellavedova).

Fig. 3 - Educational projects are realized with students, but also their parents and grandparents are involved (left). Moreover, the Ecomuseum studied and rediscovered the medieval "Riale" ditch. A new use of the place was designed with students. Riale got new life as a natural area to restock amphibians (right).

2.9 ARGENTA ECOMUSEUM: CULTURE, WATERS LANDSCAPE, AND SOCIAL ECONOMY

Nerina Baldi[*]

Birth and original aim

The Argenta Ecomuseum was founded in 1991 as an initiative of local associations involved in environment and local development; they were interested also in the natural heritage connoted by the presence of the marshes and wetland area of Campotto. Campotto is the latest residue of waters of ancient Padusa, the lagoon formed in modern and contemporary age by the Po Delta that remained after the drainages and transformed the cultural and productive landscape.

Institutions like Argenta Municipality, Po Delta Park, Emilia-Romagna Region, and Reno River Consortium gathered the proposals of local associations, volunteers, and citizens involved in participatory process and, in accordance with them, founded the Marshes Museum of Argenta, the first antenna of the Ecomuseum, in support of Campotto Oasis and its qualification.

A fist project was the recovery of the abandoned riverbed Primaro, the ancient southern branch of Po River, today partially occupied by Reno River, and partially by a naturalistic walkable route that connects the three principal towns Ferrara, Ravenna, Bologna with the coast, crossing mainly Argenta territory (Club Alpino Itliano, 1990).

The second antenna of the Ecomuseum was formed in 1997 with the Civic Museum composed by an art gallery and specially, by an archaeological section, that documents the evolution of settlements and inhabitants in an area dominated by water, defining the profile of human activities over time (Baldi, 1992). An important project promoted with citizens, with the archaeological section, was the diffusion of practice of Argenta pottery, a special ceramic graffito prevalently in yellow and green among associations, students, and artisans; today three artisans and many artists are producing it, with innovating design and technique (Baldi, 2008). The project followed the Map of Archaeological risk that is relevant in contemporary planning and knowledge of the urban and the rural landscape, completely destroyed in the Second World War, by the

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devastating bombing of the 12th April 1945. The profound drama and the contemporary reconstruction have not returned social memory; moreover the irreversible loss of heritage has created disorientation in the following generations. So the Ecomuseum had a first task: to trigger cohesion and a common sense of beauty and belonging to the communities.

Furthermore, in 2002 we have constituted the Drainage Land Museum in the Saiarino pumping building: an example of industrial archaeology and the yard work active today, for the current management of "waters", from the Apennines to Adriatic Sea, where Argenta is the heart of the hydraulic system, managed by Reno River Consortium and a number of people. The collective sensibility on the Ecomuseum and territorial heritage is due to waters drainage that has transformed ancient riparian woods in an intensive and industrial agriculture since the 19th century. So many projects were and are constantly promoted to qualifying waters, species of fauna and flora (with the first and second European Life programmes) and oriented to promote a sustainable agriculture.

Beyond the origin. How the Ecomuseum enlarges its functions to the 14 Argenta communities and local actors

General agreement and basic methodology

The 3 antennas of the Ecomuseum, are physical points of cultural accessibility and interpretation of the landscape. Progressively, the Ecomuseum became an instrument for the 14 local communities that compose Argenta, helping to enlarge participation and make decision on the territory and its resources, in a vision of sustainable development.

Local authorities have also defined a general agreement to ensure interventions and financing actions on cultural and productive landscape, based on a vast heritage which ownership is diverse and complex: the municipality has the responsibility of management, financing search and citizens' involvement - participation; Reno River Consortium is the owner and direct manager of the drainage industrial buildings and waters heritage; the State is owner of the archaeological patrimony; Ravenna Church is the owner of the monument in which the Civic Museum is located; Po Delta Park is the first responsible of environmental protection; privates (farmers, artisans) are owners of farmlands and factories; the residents are referents for the life quality; all subjects are responsible of practices and behaviours related to waters, rural landscape, urban settlements, natural and cultural heritage.

The general agreement assigns to Argenta Municipality and to the Ecomuseum a role of management, consultation, mediation of conflicts, oriented to define common objectives among actors and communities about local development. The agreement and the perspective are oriented to work for heritage, beyond the property (Baldi, 2014).

Parish/Community Maps and consequent effects

> *«Parish or Community Maps are instruments where inhabitants can represent the heritage, the landscape, the knowledge of a place, in which they recognise themselves and wish to pass on the future generation»* (Strategic Manifesto of Italian Ecomuseums, 2016).

Introduced by Donatella Murtas in Biella during the National Meeting of Ecomuseums in 2003, these instruments are generally diffused in Italy, and they witnessed the contamination of *Mondi Locali*-Local Worlds, the Italian ecomuseums community of practices (Murtas, 2003).

After about 16 years from the foundation, Argenta Ecomuseum needed to promote a new generation of activities dedicated to citizens' participation through Parish Maps, productive projects, restored landscape, and immaterial heritage.

Between 2007-2010 two participatory processes took place in mapping landscape, heritage, wisdom, and knowledge at Campotto and Benvignante communities; the outcome were two Parish Maps, in which social memory, designs, and guidelines are represented, to orient interventions on cultural and productive landscape.

Campotto community involves about 80 citizens, motivated by the emersion of human activities in marshes and waters economy, like fishing, historical hunting, ancient kinds of cereals, the usage of aquatic plants for rural buildings, and spontaneous herbs in gastronomy for traditional pasta. The consequence was the creation of two associations. The first, *"ASD Valle Santa"* is composed by about 90 fishers, and takes care of Valle Santa basin where fishing is active, monitoring the autochthonous fishes, waters, and environments around fishing areas.

The second association is composed mainly by women (and some men) interested in gastronomy and traditional handmade pasta, made with ingredients of the valley, like spontaneous herbs and local products; named *"Zdore di Argenta"*, that means "women who govern" in our history homes, big families managing farmers in our rural countryside; today the *Zdore* take part to all meetings useful to define the "Argenta plan for sustainable development" made in 2015-2016. They are also teaching gastronomy to new residents, local communities, and schools, organising events with the Ecomuseum in many fairs, proposing pasta specialities with products of our farmers, local cheese, cereals and herbs.

The heart of the Ecomuseum, the participatory process related to the landscape, is defined by the inhabitants and their expressions, like volunteering activities and private associations. In particular Aleotti farm has recovered the traditional production of common reed and aquatic plants, covering the typical *capanni*, a particular rural building, that connotes the landscape of the Delta, receiving tourists in an original form of hospitality (fishing, boat in marches, admiring landscape, enjoying gastronomy, etc.); also Aleotti has introduced the cultivation of ancient cereals species as rice and spelt, rediscovered for their health benefits, by engaging young agronomists.

Consequently to Campotto Parish Map, the general sensibility is changing. Around five restaurants and educational farms have introduced in their menu

local specialities of freshwater fish, reducing those of salt waters (typical of the coast and not of the countryside); local communities consider this change an attractive action for the territory, both in economic and cultural terms.

The second agreement among institutions helped with a financing action to start two new projects in the area, as a consequence of the Community Map. The first is the realisation of a farming facility for pikes and tenches for the growth of small specimens to put subsequently in water, increasing the presence of these endangered species (Baldi, 2014).

The second project is more complex; it concerns the usage of old methods of remediation in Valle Santa and Bassarone basins, to clean effectively waters in favour of autochthonous species, as indicated by marshes and wheelbarrow workers and participants to Community Map. The intervention consists in lowering temporarily the water level, cleaning the depth from polluting substances, creating oxygenated conditions for the future ecosystem, in connection with rivers and canals. The project is also oriented to contrast the presence of exotic species like the omnivorous *Silurus,* and poaching that is dangerous for the environment, and for social conflicts, and it is a sensitive topic for resident citizens.

Campotto community, *ASD Valle Santa* Association, fishers, Slow Food, and restaurants, are involved in the creation of a productive chain that aims at the defence of local species of fish, cited also in the "Argenta plan for sustainable development".

In Benvignante, since 2012 there is a programme for the recovery of the Renaissance residence and the nearby riverbed and historical rivers, with projects on agricultural products, and cycling roads in the UNESCO "Estense landscape". This was the territory of the Dukes of Este, connecting today Ferrara and Ravenna (two towns and provinces of Emilia-Romagna Region) landscapes through culture and economy, in the area called in the Este period *Romandiola*. The shared aim is to enforce the presence of family farms and youth enterprises; to stimulate activities for inhabitants, and attractions for new residents and tourists, contrasting the worrying depopulation of the Renaissance rural village. To do so, local associations were established, dedicated to Estense heritage, landscape interpretation and sustainable activities.

Ecomuseums Fair and Workshop between 2011-2015

Argenta Ecomuseum has organised the "National Fair and Workshops of Ecomuseums" in collaboration with *Mondi Locali*-Local Worlds and the Heritage Institute of Emilia-Romagna Region.

About 30 Italian ecomuseums participating in a permanent way have proposed their local products, described as follows: chairs made with common reed by Argenta artisans; *culurgiones*, typical pasta of Sardinia; Adriatic fish of Comacchio, or from Rovigno by Batana Ecomuseum of Croatia; Salt of Cervia by Ecomuseum of Sea and Salt of Cervia; *Pan di Sorc* special bread by *Ecomuseo delle Acque del Gemonese*; the traditional balsamic vinegar by Communitarian

Museum of Spilamberto Modena; artefacts in reed and aquatic plants by Villanova of Bagnacavallo Ecomuseum; artefacts and products coming from Casentino and Landscape Orvietano Ecomuseums, etc. Furthermore, about 80 ecomuseums took part in the Workshop in November 2015, dedicated to promote a national law about ecomuseums.

Participative practices

Participative practices were introduced in many other communities of Argenta territory, although not oriented to produce new Parish Maps, but an inventory of heritage and planning projects. This is why in Anita town and Mezzano landscape, the residents are involved in MAB (Man and Biosphere) UNESCO award.

In 2015-2016, Argenta Ecomuseum has elaborated with all communities the "Argenta plan about sustainable development" considering its widespread landscape, in relation with the 2020 European Strategy.

"Wisdom and crafts" project

In 2015 the Ecomuseum has realised in Argenta the project "Wisdom and Crafts", with a new participatory inventory of skills related to the diffusion, between the 1970s and 1980s, of little companies and domestic activities managed by women, like: dressmaking, jersey and knitwear; refined embroidery in which we find also the rare Byzantine point. New skills are added to the old ones, and the Ecomuseum is valuing the contribute of both elderly women (expert in manual skills), and new entrepreneurs (expert in yearn field technology) in order to inherit and inspire an innovative "Argenta style". It is, however, a hard challenge.

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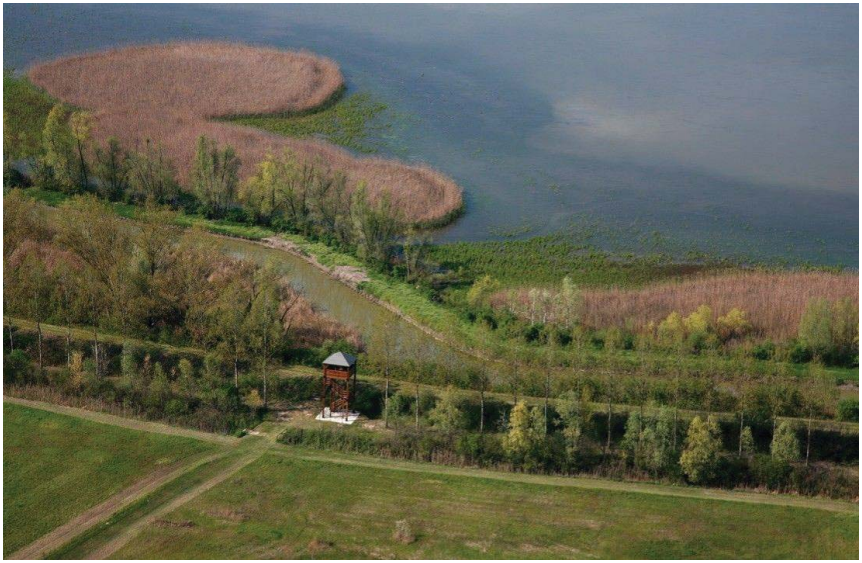

Fig. 1 - Argenta Ecomuseum: wetlands, reeds and fishing areas (photograph by Sergio Stignani).

Fig. 2 - The Drainage Land Museum in the Saiarino pumping building (photographs by Sergio Stignani).

Fig. 3 - Local men at work to harvest and to transport reeds and aquatic plants (photograph provided by citizens during Campotto community map process).

Fig. 4 - Fishing pike and tench in the Vallesanta (photograph provided by citizens during Campotto community map process).

2.10 PARALLELS: PRODUCTION LANDSCAPES ALONG THE PO RIVER

Vito Antonio Lupo, Marianna Sasanelli[*]

The Freidano Ecomuseum

The Freidano Ecomuseum takes its name from the canal that provided the energy for the earliest industrial activities in the area that lies between Turin and Chivasso, a suburb of Turin, along the left bank of the Po River. The museum is part of a broader project for environmental and cultural requalification begun in 1985 by the City of Settimo Torinese, and supported by the Piedmont Region since 1999. That city's main gate was once the 19th century *Mulino Nuovo* (New Mill) industrial complex. The mill underwent major renovation from 1996 to 2002, and today, along with the Freidano Ecomuseum, it houses the Ethnographic Museum, dedicated to the trades that once flourished there, the Energy Park, which features interactive hydraulic installations, and the Po River-Turin Hill Park visitors centre.

The Freidano Ecomuseum develops research projects that focus on the local landscape and industrial heritage, organises workshops and events for schools and families, and visits for the public. The project has been a work in progress since the very beginning. This has allowed research to be conducted in different areas on several different levels; research may be developed autonomously, while maintaining close interaction with the general context of the project. Currently, work focuses on a series of themes or guidelines that are interconnected by strong parallels based on the relationships between the natural features of the local territory and decisions regarding policy, infrastructures, and the use of technology, which, since the mid-19th century, have contributed to the transformation of the local landscape. The area itself has been expanded beyond the initial confines laid out by the Freidano Ecomuseum, toward Turin and the cities of Vercelli and Casale, along the Po River - a natural, anthropic, and symbolic corridor.

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The man's use of the territory has run parallel to the topography since Roman times, when the first roads were built along the Po River. Nearly 20 centuries later, similar parallels made their mark, with major civil construction works begun in the mid-19th century - most notably, the railways linking Turin and Novara, and Chivasso and Casale Monferrato; and the Cavour Canal, which proved important in terms of policy-making and improvements in agriculture.

Indeed, the rise of Count Camillo Benso di Cavour ran parallel to the development of the territory in question; he was the major player behind such transformations and was recognised as such even in his own time. He shrewdly contrived the myriad relationships between financial systems, private firms, civil construction projects, and railroads, which led to the creation of large-scale agriculture and industry. In Cavour's day, the shift from water transport along the canals to transport via railroads was indispensable when it came to transforming an age-old economy into a modern capitalist economy. Indeed, it was no coincidence that from that point on, what were then considered modern mills were, whenever possible, built not along the shores of canals, but along railway lines. This of course was due to the advent of the steam engine, although that alone is not enough to explain the transformation spearheaded by a handful of elite planners.

Lastly, the destiny of the Po River runs parallel to the nature of the hydraulic landscape itself, that the river, and the Cavour Canal in particular, have created, which somewhat resembles, on a smaller scale, the Po Delta along the Adriatic Sea as waterways branch out across the plains surrounding Vercelli and Novara, before converging and joining the Ticino River.

Actually, the landscape of the area is unique in Italy. The mechanisation of rice production, introduced after the Second World War, resulted in drastic depopulation, which left enormous voids in the area: ghost farms and villages, as well as derelict manor houses and churches. Their preponderance in these empty locations is a reminder of scenes that were once teeming with human life and activity. There are also remnants of cemeteries: here, less than an hour's drive from either Turin or Milan (though in other respects, light years away), cemeteries themselves may be counted among the dead, gutted by exhumation and forgotten by the fading of ancient family ties.

The Freidano Ecomuseum project: themes and guidelines

As research proceeded, there arose the need to provide visibility for the chronological development of a relatively complex territory - which encompasses Settimo Torinese - and this drove the second phase of the project, which included:

- the creation of Energy Park (2012) along the Freidano Canal, in the green area of the *Mulino Nuovo*; it is connected to the Ecomuseum;
- an extended series of walking and bike paths, with thematic itineraries and

60 info points;
- the recovery of 20th century archive material regarding local factories; with a special focus on the Paramatti paint factory. For a history of the Paramatti paint factory, see the permanent exhibition *"Archimatti & Paramede"* in the Settimo Torinese Public Library.

The museum's broadened scope of research is currently based on five themes and guidelines, which extend beyond Settimo Torinese across the stretch of the Po River valley in question; they are:
- "Eco-Time";
- "Energy Park";
- "From Chivasso to the Land of Water Ecomuseum";
- "Casale Monferrato and Cement";
- "Mills built for capitalist expansion of large-scale agriculture".

Eco-Time

"Eco-Time" is the evolution of the traditional ecomuseum concept, based on many years of local experience. It moves from the spatial and temporal limits between historical phenomena that have for generations modified the city and the surrounding territory. City and territory are thus considered a "result" and a "representation" of the time that has shaped them. The city becomes a "manifestation" and a "museum" of itself, and it is lived and used on a daily basis; each of its evolutionary forms is at the same time recorded and analysed in its multiple interconnections.

What is more, "Eco-Time" is a methodology that may be applied to all those realities which, like Settimo Torinese, possess - oftentimes without knowing it - resources in terms of areas marked by industrial decline. The history of such areas and the cultural heritage they contain may indeed be transformed into a collective and economic resource, paradoxically, in the face of the ruin and decay those areas and that heritage have been subject to.

Energy Park

Directly inspired by "Eco-Time" themes and guidelines, "Energy Park" is also located at the *Mulino Nuovo* site. The choice of the location was no coincidence, in that it underscores the site's deep symbolic meaning. Since it first opened in the 1800s, *Mulino Nuovo* has always been a watershed between precise historical periods: first came the transition from subsistence economies to decidedly capitalist models; then came the application of new production technologies (from the use of millstones to cylinders) and new sources of energy (from water to steam to electricity); all the way up to the present day and the shift from production to the mill's current use as an innovative training/research/visitors centre. "Energy Park" contains important examples of machineries from the history of hydraulic engineering, from the ancient Greek water wheels of the 5th century BCE to the Francis turbines, first patented in the mid-1800s and

still widely used; a pair of Lancashire steam boilers will be put on display. Of course steam, which kicked off and drove the Industrial Revolution, is essentially just another physical state of water, which means we're dealing with some 2,500 years of hydraulic technology.

From Chivasso to the Land of Water Ecomuseum

To the east, the Freidano Ecomuseo interacts with the Land of Water Ecomuseum in the Province of Vercelli. For centuries, Settimo Torinese and the surrounding areas were beneficiaries of the hydraulic culture that pervaded the Province of Vercelli, from Benedictine abbeys founded in the 10th century to the golden age of agrarian capitalism inaugurated by Cavour in the 1800s.

Chivasso has always had close ties with the Province of Vercelli, and boasts the presence of the Cavour Canal inlet structure, a piece of engineering that is of extreme interest. The events surrounding its construction and use (to which the prestigious British monthly *The Engineer* dedicated a series of articles entitled "Canal Works in Italy") are well known and have been described in depth over the years, and have been the subject of recent publications. Chivasso is thus a key stop along this "liquid" itinerary of industrial archaeology. Here and in the territory lying to the east, canals and steam power were part of a historical scenario that has provided for a wealth of documentation of the landscape, which may also be used for didactic purposes. The Land of Water is home to surviving structures of the past that were once a common sight in the Turin metropolitan area, but have been torn down long since. Some of those structures are still functioning, since the territory between Chivasso and Vercelli continues to be heavily engaged in agriculture; such hydraulic works tend to play important roles in the urban framework of towns where they are located. Moreover, the presence of a nuclear reactor and two integrated cycle power plants (located in Trino Vercellese) allow for the creation of energy-theme itineraries along a peculiar overlapping where modern technology encounters a landscape awash in remnants of the past - the kind of scenario that "Eco-Time" draws inspiration from.

A remarkable quantity of rice and grain mills, and starch factories, are among the industries still engaged in the transformation of the area's major raw materials. The area also contains a wealth of diverse industrial *signs* that are deeply rooted in the history of the economy and settlements in this sub-region, which played a central role in trade throughout the territory comprising Turin, Biella, Monferrato, and Novara, and the surrounding areas. Most of the extant structures once produced bricks and binding materials; some examples may be seen in Trino Vercellese and in Morano Po.

Casale Monferrato and Cement

Materials such as cement, lime, and clay were used in the construction of production centres in the Province of Vercelli and in the Monferrato area; trade

routes and the buildings along them constitute an integral part of the Ecomuseum project.

Settimo Torinese became a player in this industrial scenario in 1835, when a local lime dealer by the name of Tommaso Sosso moved to Ozzano Monferrato and began producing lime thanks to the rich formations in the area around Casale Monfereato. Production there had been active since the late 1700s. The construction of fortifications in Casale Monferrato and Alessandria during the Napoleonic age, and later the construction of railways and civil engineering projects for the development of industry, soon ushered in a period during which the area played a crucial role in the culture of construction.

Two generations after Tommaso Sosso's extraordinary success, his heirs became local leaders in the transformation from a culture based on traditional craft activity to one centred around industry. The Sosso family experimented with new techniques for lime extraction and firing, with a focus on energy savings and a recovery of heat from the ovens, along with other European researchers including Siemens, Cowper and Hoffmann. In the years 1869-1886 they were awarded four patents, including one for Hoffmann's oven, which was then making its debut in Italy. The technological and cultural stamp impressed upon this area was so strong that its effects are still felt today in the economy and production landscapes of the Monferrato Casalese area.

Mills built for capitalist expansion of large-scale agriculture

The ones mentioned above are the so-called British-American mills and roller mills, which transformed craft production into industrial production. British-American mills were the result of two distinct evolutionary developments. The first of these (ca. 1785) sprung from studies undertaken by the American Oliver Evans involving the entire milling process: a single vertical axle was fitted with horizontal axles along the various floors of buildings, which moved machinery located within.

The second development came during the brief lifetime (1784-1791) of the Albion Mill, a large industrial mill located in the outskirts of London, which is of major interest because for the first time most mechanical components were in cast iron, thanks to major players in the early days of the Industrial Revolution like James Watt. Indeed, the Albion Mill was the world's first to run on steam power. Destroyed by fire and never rebuilt, the mill was famous for its technical innovations, which soon spread throughout Europe.

With the decline of Napoleon's Continental System (1806-1814), the so-called British-American mills gradually gained a foothold in Europe, and first appeared in Italy in the 1830s.

There was less direct technological continuity in the replacement of British-American mills with roller mills. The rise of the former was linked to particular architectonic developments and automation; the rise of the latter depended on grinding techniques, where centuries-old millstone grinding was replaced by

cylinder grinding. Indeed, most British-American mills would soon be replaced by mills that employed cylinder grinding, which increased production and was easier to use based on its mechanics.

Our current research focuses on first-generation British-American mills and has led to the creation of an itinerary that features the support system of the Cavour Canal, devised by engineer Severino Grattoni (who also, along with Sebastiano Grandis and Germano Sommeiller, made an enormous contribution to the construction of the Frejus Tunnel). These mills still stand in Settimo Torinese, Brandizzo, and Collegno. Along with the mill in Mussotto di Alba, they were either built or converted to the British-American system beginning in 1850 and provided the technological model for future industrial mills in the Piedmont Region and the rest of a recently united Italy.

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Fig. 1 - Mulino Nuovo (Settimo Torinese, Turin, Piedmont).

Fig. 2 - Mulino Re (Brandizzo, Turin, Piedmont).

Fig. 3 - Lucedio Abbey (Trino Vercellese, Vercelli, Piedmont).

2.11 TECHNOLOGICAL FOOTPRINT AND CULTURAL IDENTITY: THE PROPOSAL OF THE ECOMUSEUM OF THE WATER IN SANT'AGATA DE' GOTI

Antonella Violano, Antonio Maio[*]

The Italian territory is widely characterised by favourable environmental resources that over time have produced tangible and intangible culture. This situation, due to the changing of the same benign conditions that had favoured it, was slowly lost and with it the technological processes which were its basis. Ecomuseum is a valid participatory instrument to recover this material and immaterial culture.

Thanks to the collaborative support between public institutions and private associations, it was possible to preserve even the memory of technological processes at the base of the production process: the "technological footprint." The concept of the "technological footprint" and the research of its value is intrinsic to the role of an ecomuseum.

The paper presents the interesting proposal to set up the "Ecomuseum of the water" in Sant'Agata de' Goti, a place where the presence of this precious environmental resource has determined, through the implementation of a unique technological process, a peculiar "footprint" with an evident acknowledgement on the territory.

The feasibility assumptions (by A. Violano)

Every natural environment, historically marked by man, regardless of the value in use, is linked to "space" and "time" categories and to the concept of "preference", and it has a value, intellectually ascribed to the category of "intrinsic value", whose size is, at the same time, cultural, scientific, informative, emotional, genetic, symbolic, etc.

Subconsciously, everyone perceives that this value exists, because it is possible to emotionally feel it; the problem is quantifying it in order to protect and enhance it. Acknowledging the existence of a value allows for a constraint

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which is, as Bartolommei writes, *«first of all a psychological deterrent that prevents use severely damaging its integrity by man»* (Bartolommei, 1995, translated by the authors).

However, the establishment of constraints is not singly an effective tool for the development of an area. At the basis of a territorial system, structured according to a more or less consolidated technological and cultural development, there is an economic system that takes its humus from efficiency/prosperity conditions of the environmental resources (Amirante et al., 1998).

Trying to preserve the identity linked to the nature of places and whole body of environmental resources, goes necessarily through the effort to keep alive, to direct or restart the technological processes that generated that economy giving life to the whole system: in other words the "technological footprint". Ecomuseums, as a container of material and immaterial culture (Fig. 1), are a more clearly identifiable expression of the "technological footprint"[1]. In them, specific and unique technological processes that qualify their identity[2] are recognisable. However, the marked vocation of a territory and the presence of environmental resources, which generate increasing cultural processes, are necessary but not a sufficient condition for creating an ecomuseum.

At the same time, there must be the political will and the existence of regulatory instruments, which trigger the process and develop the vocation of that territory to be an ecomuseum or cultural basin. In fact, the creation and spread of an ecomuseum is attributable to the will and organisational planning of public institutions and/or associations in the territory, which recognise and consolidate the "memory" and the protection of the "presence" of tangible and intangible assets. An ecomuseum is a valid participating instrument to recover this tangible and intangible culture.

Different kinds of stimuli determines the birth of an ecomuseum: first of all

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[1] The ancient city of Solnitsata, in Bulgaria, on the Black Sea coast (4700-4200 bC) is perhaps the oldest settlement which has in itself a "technological footprint" of the territory. The creation and configuration of this settlement are the result of technological culture that generated it: the processing of salt and its marketing.

[2] *«Research conducted in the late 90s at the valley of the Senegal River has revealed that the amphorae produced by communities which settled in that area were identical from a typological point of view, but were made using different technological traditions, in the construction of the vessel, in the surface treatment and the type of fuel, and have made it clear that these choices - scarcely perceptible in the finished products - were maintained, that is passed down from generation to generation, as an integral part of the mechanisms through which those communities defined their cultural and ethnic identity»* (Todaro, 2011, p. 2, translated by the authors).
«The ceramics produced on the western slope of Festòs hill, [...] were mostly intended for the ceremonies that were held regularly in the adjacent area. [...] The area of production stratigraphy shows alternating periods of activity with periods of abandonment [...] the opportunities that gave start to production cycles, decreeing the reoccupation of the area and the arrival of the potters, could be the ceremonies [...] the cycles of production constituted performances, that is, the stage performances where potters showed off their talents and their artistic skills by blatantly performing a predetermined set of gestures that made up their technological habits, that is, their tradition» (Todaro, 2011, p. 10, translated by the authors).

the availability of funding.

The will and organisational planning of public authority or private association bases its economic feasibility on having public and/or private funds.

The research work[3] has shown that of about 110 surveyed ecomuseums in Italy, 48 were established in Piedmont and 33 in Lombardy, both regions with the significant presence of active regulatory instruments (Boatti, 2004).

This has led to the recognition of a product/cultural identity that is more easily enhanced and economically managed (Allisio et al., 2005).

In other words, there is a close relationship between the birth of an ecomuseum and the adoption of a law aimed at financing an ecomuseum entity.

However, public funding should be only the start-up; the maintenance in time of the system is only tied to the ability to trigger virtuous benefits of self-propagating processes, and these are inextricably linked to the technological footprint of the processes founding the system (Fig. 2).

Then, the ecomuseum, understood as a powerful cultural basin, is, de facto, a Territorial Added Value (TAV), especially if it is intended as a local sustainable growth system of territorial capital. This system is defined by a grid of indicators, placed into a "system matrix" structured during the research, which allows both to assess the degree of activation of potential specific resources, present and belonging to the local area, and to verify their possible implementation in the territory.

The concept of "territorial capital" is both relational and functional, which may also include very different things among them, having the characteristic of being:

- heritage - permanently and inextricably tied to places;
- value - difficult to find elsewhere with the same qualities;
- resource - not freely reproducible in a short time.

TAV has an important practical significance, since it can be taken as a crucial criterion to understand whether or not we are in the presence of local development and, if it exists, what stability and how it may develop.

Reading the technological and cultural identities processes, the "time" variable has dominant value: if the time in which the processes are found is longer, their significance in the technological footprint determination is larger. Moreover, the characters of uniqueness, uncontaminated culture, and social diffusion are very representative.

The design experiment of Sant'Agata de' Goti starts on the territory by identifying the potentialities *in embryo*. Attractive elements are a part of a natural and man-made water system, whose punctual nodes are artefacts with architectural value, represented by fountains, wash houses, water mills and cisterns.

It is believed that this basin of technological culture could orient the future

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[3] The research was conducted as part of the PhD in "History of and Technology of Architecture and the environment" of the Second University of Naples (now University of Campania) - XXV cycle, PhD student A. Maio, tutor prof. arch. A. Violano.

development of the territory in a perspective of environmental, economic, and social responsibility and participation of public and private actors and the entire local community, through the application of a dynamic development process.

One of the prevailing characteristics of the territory of Sant'Agata de' Goti is the presence and use of the water resources, both for public and private use. Water has characterised the territorial government and the development of technological processes related to it.

The "Ecomuseum of the water" aims to recover, promote and document the historical memory, life, material and immaterial culture, the relationship between natural and man-made environment, the traditions, activities, practices of life and work, and local production as well as the way in which the settlements and the works of man have characterised the formation and evolution of the landscape and the territory of Sant'Agata de' Goti.

As an incubator, its role is enhancing the potentiality, synergic work between entrepreneurs, institutions, and associations, thus creating a market and stimulating demand by qualifying the offer.

Identification of an incubator (by A. Maio)

Through a critical analysis of the experiences in the national territory, the research implemented the "system matrix" on the territory of Sant'Agata de' Goti, starting from the established concept of "environmental network" and analysing the presence/absence of water in the study area.

The absence of water required the development of technological systems for capturing, harvesting and storage (raceways and tanks, reservoirs), while the presence of the same allowed the development of technological systems and the resource exploitation processes that, in both cases, resulted in what today comes to us as the capital artefact expression of technological culture (Fig. 3).

It seems clear that the use of water has always characterised not only the urban areas, but also the landscape has changed and affected the habits and the local economy, in all processes of use and exploitation, creating a two-way condition of development/use.

The presence of water generated by the use of systems and water harvesting, scattered throughout the territory, is summarised as follows:

Public use		Bridges, dams and network of fountains and public washrooms
Private use	Commercial	Structures to collect and convey water to mills, aquaculture and fish farms
	Personal	Infrastructure system for running water, water conveyance system to wells and cisterns also for agricultural use

The co-presence of these elements has created a territorial government which has generated a network of sub-systems of regulation and recovery of water resources: "dynamic" elements of development, the constitution elements of a chain tied to the pulses generated by the presence of the use of this resource.

The sinks, for example, once restored and made functional, have found their place in the local economy for washing: in an apparently anachronistic way, older women of the village go down again to wash clothes in these places.

The technological system of collecting water at the base of the operation is very simple and effective. In both cases, spring water is first channelled into public fountains with drinking water, whose overflow filled the wash tanks, and then was fed back into the creek or channelled to irrigate the fields and, very often, gathered in small tanks at the bottom, where previously it was (and is) used to wash vegetables before being sold (*canteri*). Research has also found that a relationship exists between the technologies documented above, and the technological process used for urban water supply (Muzzillo, 1998). Water is, therefore, an integral part of the identity of these places (Calvanese, 2009)

There are small flow adjustment infrastructures (closed bridges), and the landscape is positively marked by these facilities (including: the *Carolino* aqueduct), although there is no system to control the waters of Sant'Agata, they strongly characterise the territory.

Ducts, sometimes interrupted by a new road, give rise, at the headwaters, to fountains. The city has, in fact, a public fountain system and since it is built on a tufaceous banks, it is conceivable that the wells draw on underground cavities fed by the aforementioned sources. This factor is one of the possible clues defining the technological process that underlies the urban and domestic water use and requires a new line of study to codify the relationship, now not instantly evident, between what is constructed "above" and built "below", in the tufaceous banks on city premises.

Attractive elements of the "diffused museum" find their connotation, therefore, not in the recovered or restored cultural property, nor in the documentation memory; but the cohesive force in the technological process in the nature of the individual elements, potentially convertible into a dynamic development model. While some of these network nodes had a natural re-use in accordance with their intended function, others remained empty containers whose recovery, albeit motivated by maintenance, is limited to physical recovery, leaving out the underlying "technological process".

It is possible, therefore, to assume that among the reasons for the abandonment of the artefacts in places where there was the presence of suitable environmental conditions and resources, there is the change of necessity, certainly linked to market reasons which have imposed other consumption models.

It is evident that this, with time, generates a loss of intrinsic value and requires an effort by the public/private subject which could be excessively expensive, uneconomical and therefore not feasible.

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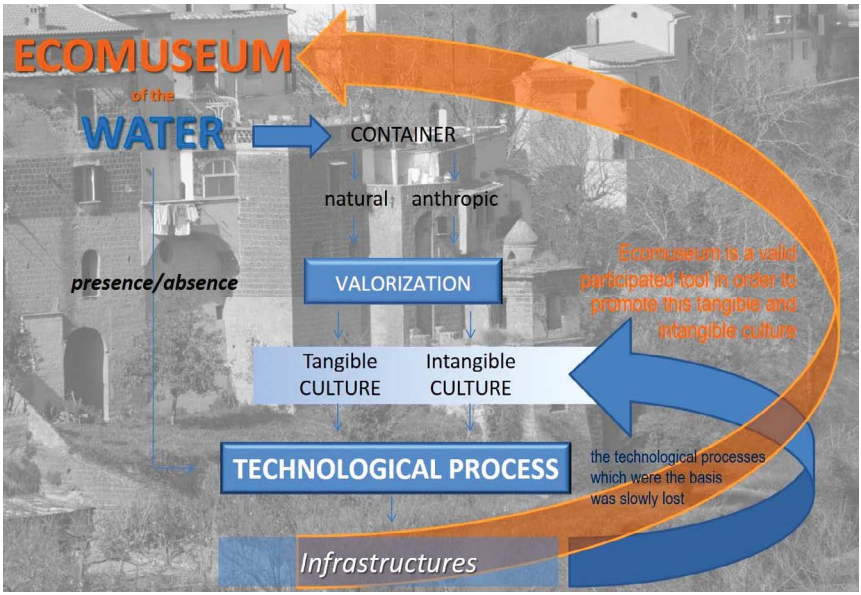

Fig. 1 - Ecomuseum as participated tool to promote culture.

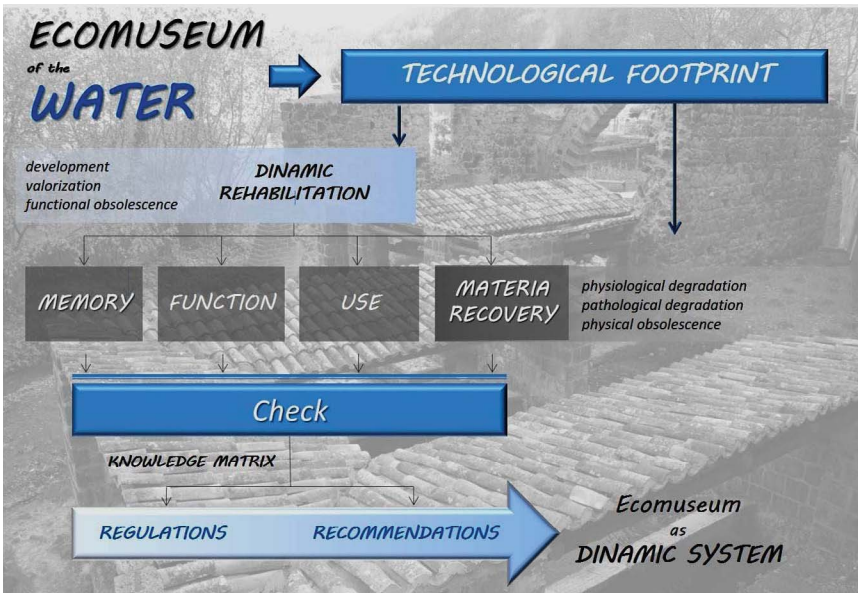

Fig. 2 - The technological footprint.

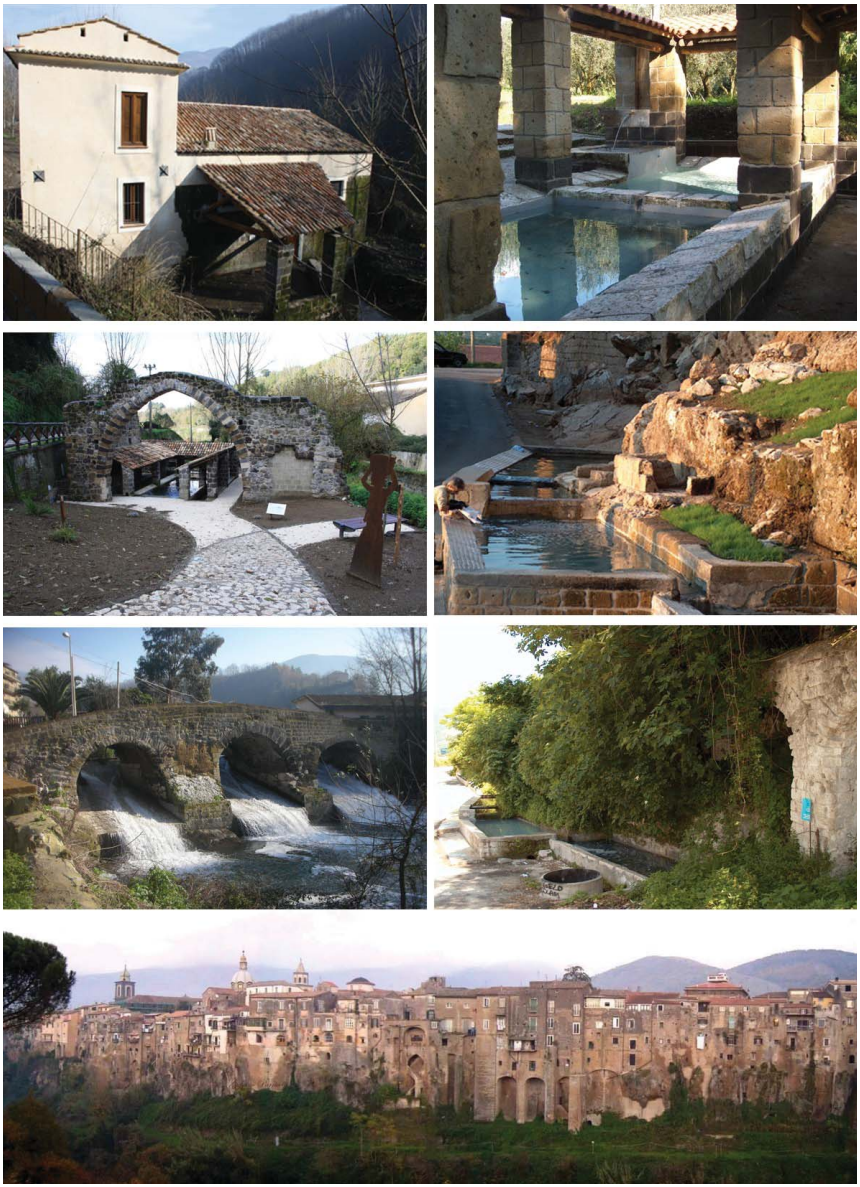

Fig. 3 - The system of mills and wash houses in Sant'Agata de' Goti.

2.12 THE PLATANI RIVER: A POSSIBLE ECOMUSEUM

Antonino Margagliotta, Paolo De Marco[*]

The Platani River, for its spaces, history, and vocation constitutes a possible ecomuseum.

In this sense, the territorial system of Platani has been analysed, for the establishment of an ecomuseum, in the undergraduate laboratory *"Ambiente-NaturaArchitettura"* (Degree course in "Building Engineering-Architecture", University of Palermo), producing about 20 theses that led to as many projects, aimed at eco-sustainable enhancement. The laboratory topics have resulted in conferences and "good practices", including a "journey", from the sources to the river mouth, which allowed us to understand the continuous landscape variations, to dwell in the emblematic points, to meet the community and administrators to engage and discuss with them about the enhancement and the protection of the territory (Fig. 1).

Around the Platani, the research path is also an occasion to talk about nature and landscape, during great linguistic and technologic innovation times, in which is necessary to think about the anthropisation of our planet and its consequences.

The Platani constitutes one of the most important waterways of southern Sicily. The river stems on the last and high peaks of Monti Sicani and, despite the considerable width of its catchment area, has a torrential behaviour with floods in autumn and low levels during summer, especially in the first stroke of the river; in its way, the Platani encircles Monte Cammarata (1,554 m above sea level), passing through different landscapes and, after a slow 103 kilometres journey, flow into the Strait of Sicily, next to Eraclea Minoa. Because of several salty water strokes, flowing on rock salt deposits, the river was called *Halcyos* by Greeks, *Lycus* by Romans, *Iblâtanu* by Arabs, and this last name could be the origin of the current one. However, the etymology of this term refers to other Greek words: *platànion* is the *platanus* tree and *platamòn,* that means pebbly shore, low beach or fishpond, refers to some physical aspects of the river (Margagliotta, 2014).

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The natural geography of Sicily, and the resources surrounding the river (salt, sulphur, vast inland forests, fertility of the ground, crops introduced by Romans) enriched the Platani territory, attracting people from far away during the ancientness. Moreover, the numerous water sources has generated another river, the Torto, directed towards the Tyrrhenian Sea, defining a natural crossway, the Torto-Platani, as an internal corridor that goes coast to coast, from North to South, between the cities of Imera and Eraclea Minoa.

So, the river has represented a road from the sea to the heart of Sicily, and the river mouth is a gate that invites to come to the inner territories. On this way, during the history, many men and cultures met, living together and influencing each other, often using the river as a border: the Platani in fact separated the Sicani lands form the Greek and then, after the battle of Imera in 480 BC and the peace in 306 BC, the Carthaginians' influenced territory form the Greek. Talking about Platani is telling the story of Sicani, the most ancient documented civilisation in Sicily, but also telling the myth of Kokalos, King of Sicani, Minos and Daedalus, the battles against Aegean's coming from the sea.

Daedalus, first architect and great inventor of the ancientness, was a refugee in Sicily after "fleeing" with his son Icarus, building the stronghold of *Kamikos*[1].

The Platani, as well as to myth, belongs to literature: next to the Acquaviva train station (in this "junction" of street, railway, and river) there is *«il fiume pieno di gazze, di sale, d'eucalyptus»*[2] where Salvatore Quasimodo passed his "homeric childhood"; to those places belong also the memory of Elio Vittorini (like Quasimodo, son of rail workers) that lived as a child in Acquaviva. The Platani of Castronovo's water mills refers to Giuseppe Pizzuto, while *Valplatani* is the imaginary (but not so much) territory that Alessio Di Giovanni builds from its physical, cultural, and productive identity.

It is possible to perform an architectural reading of the river Platani, going through the articulation and the complexity of its spaces: diverse scales, from the landscape point of view, to the urban, up to the fields (natural or artificial) of small scale with the dimension of the architectural artefact.

The Platani, as a whole, enables to read the concept of territorial plurality that marks many Sicilian landscapes, in their complex morphologic variability and countless themes, linked to natural features and the stratified human presence; moreover, it represents a territory with many historical and cultural influences, acquired and deposited by the time, with visible evidences (since prehistory with traces of indigenous peoples, through the Phoenician and Greek presences, Roman and Byzantine, Arab and Norman, till today and our recent history).

Every peaks, mountains or hills that is touched by the river, is a place with peculiar characteristics, telling its own story: stories that the river brings to-

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1 About the history of the river: Gerardi, 1926; Di Giovanni, 1873; Caputo, 1957; De Gregorio, 1986; Alessi & Vaccaro, 2003.

2 Quasimodo, S., "Lettera alla madre", in (1975), *Tutte le poesie*, Mondatori, Milano, p. 179.

gether into a single narrative, revealing a continuity and enabling us to read a single long novel of its territory. So we find *Quisquinia*, toponym from Arabic describing a shadowy place full of oaks; the *Kassar* of Castronovo, its fortified city controlling all the internal part of Sicily; *Monte Cammarata*, with twin peaks that are visible from the coast and a the great protagonist of the Platani landscape; *Polizzello*, with its ancient settlement and the sacred area with circle-plan buildings, was a reference for the surrounding villages (many finds reveal trade activity with Aegean cities); *Monte San Paolino* in Sutera, place of worship, harsh, and lonely, was firstly dedicated to Artemis, and then, during the Byzantine époque, thanks to Brazilian monks, devoted to Saint Mark; *Monte Conca*, between Campofranco and Milena, inhabited since prehistoric times, with its *"inghiottitoio"* (a kind of gallery: the river passes through the mountain, coming out on the other side) has crucial landscape role; *Monte Campanella - Serra del Palco*, in Milena administrative territory, with countless archaeological finds and a *thòloi* complex; *Colle di Sant'Angelo Muxaro*, may be the mythical Camico, fortified by Daedalus, where the King Kakalos moved his palace (archaeologists discovered signs carved in the rock and golden objects that testify contacts with the Cretan civilisation); and then, *Monte Cavallo* with the ancient site of *Hippana*, *Monte Sara* that, according to Endrisi, was the place of the *Iblatànu* stronghold, *Monte della Giudecca*, with its medieval settlement inhabited by Muslims; last, the hills of *Heraclea Minoa*, that from its viewpoint supervises the "gate" of the Platani, recalling the presence of Minos in Sicily. Several tridents carved in the rocks and small bronze bulls (also the famous *patera d'oro*, found in *Sant'Angelo Muxaro*) are precious reminiscences of an intensive commercial activity with Greek civilisation. The memory of Minotaur is imprinted in Platani's places.

The large system is constituted firstly by settlements that are of modest size, located along the river, regrouped in the past, and that took the place of the villages in which the first organised societies were born. The geography (and topography) of the cities-villages derives from specific conditions: many of those urban centres are very old, others are new founded cities[3]. The first ones, castled and crouched like animals on peaks, were safe on mountains; the seconds, in more accessible places, controlled the surrounding agricultural lands and large estates. Many villages have the consciousness, because of history and traditions, of the presence of the river, other villages forgot it: for all of them, the

[3] There are many cities, always small sized ones, related with Platani. Sometimes because their territory is crossed by the river, sometimes because of traditions and cultural heritage. Some cities have not a clear origin, but were always under the royal control (Bivona, Cammarata, Castronovo, Grotte, Mussomeli, Sant'Angelo Muxaro, Santo Stefano Quisquina, Sutera); other new founded cities were built after 1500, according to the Spanish territory exploitation policies (Acquaviva Platani, Aragona, Campofranco, Casteltermini, Cattolica Eraclea, Cianciana, Comitini, Ribera, San Biagio Platani, San Giovanni Gemini, Sant'Elisabetta, Valledolmo, Vallelunga). The situation is different in Milena, where the first settlement exists since the Arabic domination, becoming municipality just in 1924.

Platani represents a thread, part of a single territory and part of a great history. The river has always witnessed a human presence that has been able to get work and wealth because of the river, and build using the ancient wisdom of dialogue with Earth and Time. The man, the potentiality of the water and the land, have built a landscape marked by architecture rooted to the ground and linked to the flow of time, with their rich period and the subsequent decline, related with the agriculture production, the duration of natural resources, and the economy rules.

The territory witnesses the presence of water mills with horizontal wheels, grinding grain and salt, useful also for breaking the gypsum stone or for smoothing out the linen; the *pescarie*, with reeds' sluice gates or artificial embankments; the *fascellerie*, open structures for processing and weaving the reeds, plants and trees that grew along the river; the salt mines and the sulphur ones, excavated into the ground with their stone geometries; the *fastuchere* serving the cultivations of pistachios; *casali*, *bagli*, farms, then villages, necessary for the agricultural land, that sometimes have extended their ancient functions (monasteries, resting places, lapsed rural villas). The old territorial infrastructures have the same value: the *Ponte Vecchio* in Castronovo, built in 1555, as well as other bridges on the Bourbon route, or on the railway that connect Palermo to Agrigento.

In modern times, we find a particular situation where the railway and highway "flowed into" the river[4] (Fig. 2), when people started to build next to the Fanaco Dam (creating unusual landscapes)[5], a diffused industrialisation process of the territory began, bringing richness but also water pollution and, because of an uncontrolled building activity, leading to the breakdown of the secular equilibrium between humans, landscape, and river. Recently, the presence of the highway (that in the "overlapping game" won against the river and the railway), has encouraged an innovative type of economy, with commercial districts in the middle of the inland, crafts companies areas, post-industrial factories[6]. So, today people may see the river as a "no-man's-land", available for every kind of construction, open to every type of activity you want to establish. The territory's exploitation logic is completely distorted, and the actions against it or the protection policies appear even weaker!

Nowadays, the riverbed has a strange sequence: strokes where the river has been mortified (even channelled through concrete pipelines) and other parts

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4 The railway goes into the ancient natural path of Torto-Platani; sometimes rails and river are parallels, many times the infrastructure crosses the river with artefacts, built in 19th century, well placed in the landscape. Afterwards, roads moved from mountains to valley. So, often the river goes with rails and road, and sometimes the road is carelessly inside the river!

5 In the beginning the dam should have worked together with a hydroelectric plant; then the dam assumed the role of water storage for a very vast territory.

6 Few years ago, there was a regional plan for building an incinerator inside the riverbed, between Casteltermini and Campofranco. Today, even if the idea was abandoned, the site is still fenced.

with cultivated landscapes, with vegetable gardens and orchards (in order to follow the market, or fashions, there were citrus fruits, peaches, pears). Sometimes, areas of great nature and untouched beauty appear, unexpected and enchanted marvellous surprises (because we forgot, or maybe we even did not know about them). Spaces that give us the possibility of imagining a primordial landscapes, evoking tales of treasures, stories of the first inhabitants of Sicily, hearing the voice of a timeless myth (Fig. 3). The ancients architectures, carefully laid on the ground, enhance the special features and the sacredness of nature, giving identity to the territory. Those artefacts (or better, what remains of them), reminding us of a distant past, are memories of the human presence, telling the story of a lost time. The same fate came for all those factories, that have lived the time of an industrialisation dream, and now seem to wait for a new significance, a regeneration (both architectural and environmental), offering themselves for an innovated function in this territory.

The Platani geography is composed by extremely different scenarios: protected areas with great landscape interest, exciting views over the valley or towards the sea, alternating with extensive crops, *casali*, farms, water mills and pistachio factories, but also abandoned industrial installations, as monuments of past civilisations, where the highway and railway invaded the riverbed, and cemented embankments reduce the river to paltry trickle of water. Today, the Platani is a landscape to rediscover and valorise, forming a catalyst able to create new visions. It is also a river that has to be protected, giving back space to nature, making again peace between man and his historical environment.

The Platani River is a possible ecomuseum, but also an indispensable tool to recognise the territory and its values, to remember the history of its places and to innovate and develop the identity of its populations.

From this point of view, the understanding of places becomes a perspective for knowledge, and the recovery of history is a projection to the future. The history and the geography, enable us to find new identities, defining new collaborations that involve locals and administrations, (in our case study, some municipalities will merge together and there is an ongoing *Patto di Fiume*, with Castronovo di Sicilia in front row) indispensable to conceive visions of hope for those marginal territories.

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Fig. 1 - "Viaggio alla scoperta del Platani", the journey was realised in September 2015.

Fig. 2 - Rails and river flowing together in the valley (photograph by Giovanni Gueli).

Fig. 3 - A wonderful place hidden in the canyons of Platani (photograph by Giovanni Gueli).

2.13 THE CASE STUDY OF VALLE SPLUGA LANDSCAPE

Edo Bricchetti[*]

On ecomuseum

We may say the ecomuseum strictly originates from the Open Air Museum: it is the logical extension of it, that is, on a broader scale, the lives and work of people who live in a defined area and who are requested to enhance their own heritage of places, things and memories.

In this sense, an ecomuseum model (agile, elementary, independent from political parties) could be applied and could contribute to construct and regenerate a new identity, based, above all, on the cultural heritage and standards of living which have come out from the changes occurred in the course of time.

Generally speaking, the term "living landscape" is difficult to be accepted by ordinary people as when they usually think of "landscape", they quite often refer to the natural landscape and not to the anthropic landscape. For them it is quite unusual, for example, to live the experience of an ecomuseum in a city streets, among squares and avenues, or in the outskirts of the town.

It is not easy to work on the effects which originate from a lack of identity. This aspect is particularly strong in the town because of the numerous waves of immigration which have transformed the identity of the place which includes familiar memories, civil and religious matters, labour affairs, housing, entertainment, etc.

Despite this, the urban landscape is real and authentic and it has equal dignity in comparison with other landscapes. It could appear, to someone's eyes, ugly or less appealing than a rural or a mountainous landscape. Nevertheless, it can reveal important and vital aspects in the standards of living. It could be even more explicative than a relatively "fixed" natural landscape as it is always on movement.

On the always changing landscape

Because of its continuous transformation, the landscape becomes "historic" in a

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short time, if compared to the creation time of other landscapes. It is always on movement as it changes in relationship with moments and events strictly connected to the easily mutable reality. We always have to follow these changes and reconsider the landscape from times to times. We may only fix some moments of it and try to assemble it in order to understand its changes. Sigfried Giedion affirms in his work *The Age of Mechanization* (1967):

> *«History is a magical mirror, the one who looks inside it may perceive his own image in the shape of events and developments. History never stops, it always keeps on moving as the generations of men who are observing it [...] We may observe only some parts of it in relationship with the point of view of the epoch and moment»* (translated by the author).

So, we had better consider the mutable aspects of the landscape instead of ignoring them, as they well express the heritage of the territory continuously modified by human activities. We cannot fix it as a whole but only as a fragmented reality that comes out from the changes.

From this perspective, the ecomuseum proved very suitable to represent this kind of reality always on movement and to adequately respond to people's expectations.

On the ecomuseum's mission

The ecomuseum can contribute to identify the "added values" of a territory, including its heritage (tangible, intangible, and landscape heritage). Moreover, it can contribute to raise in its stakeholders that kind of responsibility deriving from the sense of belonging to the territory; the same responsibility which should involve (altogether) population, local authorities, associations, cultural institutes, stakeholders, etc., in the management of the territory and its living heritage by agreements among the local actors.

A new model is therefore offered to the ICOM 2016 debate on the conception of the museum itself combined with its surrounding area (ecomuseum) and the "added values" such as memories, rituals, local crafts, new needs, new habits, new perspectives. This new kind of model unifies the initial ideas and the expected results of a museum with its extensions in the surrounding area (ecomuseum area).

Ecomuseum, as an institution

The ecomuseum, as an institution, was officially recognised very recently by public authorities. Because of it we may say that is its weak point. However, we could say that the concept of ecomuseum is the result of years of work and research; it originates from the participation and collaboration of the population, associations, stakeholders, and municipalities operating in the territory. The

ecomuseum has not much experience in this field (if compared to the historical course of the museum itself) but surely it can achieve it by taking into great consideration the results of the previous experience of museums of all kinds. The ecomuseum could be a very important workshop to better understand, interpret, and manage some aspects of the cultural, social heritage with a special attention to young generations, tourism and the making of the landscape.

Ecomuseo Valle Spluga

Ecomuseo Valle Spluga connects Chiavenna and the District of Grisons in Switzerland. The Splügen Pass was a historical passage known since Prehistoric and Roman times. It achieved great importance during the Austrian Kingdom of Lombardy-Venetia with the opening of the *"Strada Donegani"* (SS 36) from Chiavenna to the Swiss village of Splügen. The ecomuseum area is marked by the valley bottom, where the Liro Stream flows with its tributaries, by the spurs of the high mountains and their minor valleys and by the three villages of San Giacomo Filippo, Campodolcino, Madesimo.

The case study of Valle Spluga landscape

The experience of *Ecomuseo Valle Spluga* lead to the making of a "landscape community" where the local inhabitants and stakeholders are the protagonists and the main actors. Above all, the Ecomuseum proved very suitable to represent the Spluga landscape heritage in a framework of sustainable development.

From this point of view, *Ecomuseo Valle Spluga* can be considered as one of the best practices carried on by *Museo Via Spluga* (*MuViS*). It clearly marks the passage from the experience of the museum itself confined within four walls, to a deeper involvement of the local community on a territorial scale (in a well-defined area) in order to maintain and enhance the heritage of Spluga landscape and the memories of the valley.

Ecomuseo Valle Spluga well expresses the heritage of the valley which emerges both from the physical aspects of the territory and the local human activities. It could be defined as the natural and spontaneous result of the experience of the museum itself since it has contributed to identify and locate the elements already investigated by the museum in the surrounding area.

From this perspective *Ecomuseo Valle Spluga* responded very well to the expectations of the community which soon realised it was absolutely necessary to extend the museum experience beyond the "four walls". Moreover, one of the missions of the ecomuseum is to share the management responsibility between the local authorities and the inhabitants by involving them in the action of preserving a "typical landscape".

From MuViS (Museo Via Spluga) to Ecomuseo Valle Spluga

Museums bear witness to the cultural identity and heritage of a place, but in some cases, it sounds only like a mere list of excellences (museum objects) fixed in a static framework (building).

So, how could we change it into a more dynamic fieldwork with a more evolutionary approach to the territory where people live and work?

Assuming, for example, that "history is a mirror", always on movement; we may see it reflects the landscape which is the visible theatre of the territorial and human transformations. Considering that the heart of the *Ecomuseo Valle Spluga* and its historical passage (from Grisons, Switzerland, to Chiavenna, Italy) we may see the landscape is a sort of historical road to walk along, highlighted by the signs of time and social happenings. Consequently, we moved out of the Museum of *Valle Spluga* and reached the places where the things usually are and where people usually live and work in close relationship with the sequence of the stories and the results (and effects) of human activities. We soon realised that even the museum became more authoritative and, above all, more authentic.

Coming back: the experience of the American visitors/emigrants

The idea of going out of the museum was strengthened by the experience of the American visitors/emigrants (a hundred ca.) coming back from the United States of America to their native area (*Valle Spluga*). We learnt by them how to look again into things and places we were not any more able to see attentively as they are part of our usual domestic heritage. We have it always in front of us but we are not able to distinguish the elements which compose it. We felt this lack of identity when we compared the enthusiasm of the immigrants (even if they had lived far away for a long time) and their feeling of belonging to their beloved native valley with ours (a little fading away). They met their relatives and lived again the emotion of being a part of it.

> *«A village means not be alone, to know that in the people, in the trees, in the land there's something which belongs to you, it means that, even when you are away, it keeps on waiting for you»* (Cesare Pavese, translated by the author).

The making of a centre of documentation and interpretation

We felt the need to fix the memories into something concrete and permanent. Therefore, we decided to organise a centre not only of documentation but of interpretation that is, how to learn and interpret the images brought out by the research. We registered and inserted old photos, postcards, documents, interviews

to local elderly people, etc., everything which could make us understand better the identity and the heritage of the valley. To this purpose we elaborated a scheme where to insert the documents (leading themes) and produced a website explicitly devoted to the Ecomuseum.

A Community Map

In a second stage, we involved the young students of the primary and secondary school in the elaboration of a "Community Map" where they could mix old reminiscences and new renderings. They worked with enthusiasm and the results encouraged us to go on. They visited the sites they had already known by reading about writers, artists, poets, celebrities, etc., who visited the valley. They also met the old inhabitants and local craftsmen in order to listen to old stories and legends and learn about the existence of ancient local crafts. They benefitted from the presence of experts who came from outside their valley to illustrate the story of the valley itself and its heritage.
The young students learnt that:
- things and people cannot be separated from the places where they usually live;
- the natural setting is continuously modelled by people and climate;
- the landscape is the result of these actions;
- there are good examples (to follow) and bad examples (to avoid).

Then we made a map of cultural, natural and literary itineraries such as:
- green itineraries (Nature and Landscape);
- yellow itineraries (Literature and Art);
- red itineraries (History and Architecture);
- brown itineraries (Tangible and Intangible Heritage)[1].

Good examples

Later, we took some examples to demonstrate the making of the landscape and the changes occurred in the course of time. We fixed our attention on subjects already described and represented them respectively in the past and in the present time to point out the changes occurred by comparing the two scenes: the historical one and the actual one. This proved very important in order to figure out the good changes and the bad ones. It was useful to make a comparison between the old scenes and the new ones and realise if things had gone better or worse; in other words if the landscape which comes out (by this comparison) could be defined as the authentic typical landscape of the territory itself. Just to say: "that is a

[1] These itineraries are published on the Ecomuseum's website: www.ecomuseovallespluga.it.

place", a place with "unique" typical points which give the landscape its own identity: traces of human passing, mutations in the climate and in the environment. We understood it was up to us to point out and interpret the new reality.

Housing

We started from the house, which is one of the first signs of the presence of man in the landscape. We learnt how people lived, how different pieces of wood could be assembled together in a very elementary way. We realised that *"carden"*, the usual and typical house of the valley built exclusively in stones and wood, marked the territory of the valley. Old images of *cardens* are very rare as photographs of them were not a usual habit of the local people (first of all because they had not a camera and then because that was the last of their thoughts), but it belonged exclusively to visitors. That is why the best historical documentation of the *carden* is the *carden* itself. We learnt as well that villages came out from the necessity of man "not to be alone" and "to cooperate" in order to survive in a land where the standard of living was quite difficult. This caused the first aggregations and, consequently, the creation of a specific residential landscape. There is even a domestic landscape which, today, is not so much different from what it was in the old days: a table, some chairs, a cupboard, an oven, etc. The dialogue with these objects proved to have been always the same.

The natural and anthropic landscape

Afterwards, we enlarged upon the territory pointing out the natural aspects and the anthropic ones such as the great transformation caused by the construction of the Austrian Road "Donegani" (1819) which replaced the previous one. A road which connects Italy and Switzerland by climbing up the flanks of the mountain in the valley and reaching, finally, the Splügen Pass: a road with unbelievable and sublime views on the valley underneath.

The road served different purposes from the commercial to the military ones. It could be considered the backbone of the valley. There are even archaeological remains dating 5000 BCE which show the significance of the valley. That has been the starting point to focus the importance of Spluga Valley since Roman times as far as the 20th century. Historical events took place in this area and they marked the story of the valley itself. Moreover, there were numerous personalities of art, literature and science who visited and lived these places; they wrote about them, they painted, they described them, thus contributing to make them well-known and appreciated. Their artistic and social efforts went along with the development of the valley, which recognised their influence and became proud of itself.

In the end

In the end we realised that everything contributes to enhance the heritage of the valley by fixing some particular "added values" in the landscape. We understood that we may change the place where we live, in better or in worse: that depends on us. To conclude, we may affirm that the museum is an important institution, very useful to the community, but a museum expanded to the territory is important, too, since the theatre of our actions (landscape) keeps moving on along with the transformation of our environment. Ecomuseum activities should register these changes, interpret them and give them back to the community as important elements of their own heritage to be transmitted from generation to generation, above all from the elderly people to the young people not to lose the sense of the identity of the valley and the sense of belonging to a community: a precious keystone upon which to construct our civilisation.

2.14 THE ECOMUSEUM OF MONTORFANO GRANITE. PAST, PRESENT, AND FUTURE

Elena Poletti Ecclesia[*]

The context: the heart of stone and water of the Verbano-Cusio-Ossola area

The history of the Ecomuseum of Montorfano Granite is closely linked to the stone, the white and green Montorfano granite, the pink Baveno granite, the pink Candoglia marble.

The topic of the stone, in all its forms, is considered strongly related with the identity of the territory of Lower Ossola, and Mergozzo in particular. It is indicated in these terms in the document originated by the provincial working team on strategic planning, "Landscape in colour" (2012-2013).

> *«The stone represents for the Verbano-Cusio-Ossola area an economic element, and an identity, historical and landscape value of peculiar distinctiveness. The nineteen different types of stones, ranging from marble to granite, from quartzite to gneiss, are an undoubted element of identity that links historic buildings, ancient hamlets, rocky amphitheatres, but they also constitute the foundation of an economic sector that is particularly important in terms of entrepreneurship. Hence, the theme "rocky landscape" becomes one of the principal assets for the cultural enhancement of the area and it aims to integrate and give value to its economic-industrial significance and with the historical-identity one, trying to integrate the talent and the ability of the operators of stone-working with the hollow places and the stone artefacts scattered throughout the territory»* (Rizzi & Poletti Ecclesia, 2012).

The Municipality of Mergozzo, focusing on the development of this theme, considered by the local community as strongly characterising for Mergozzo, with the centuries-old mining and quarrying of the Montorfano granite and the Candoglia marble, has become the promoter of the establishment of an Ecomuseum of Granite. It is an instrument of historical memory construction and it should bring up to standard the resources on the topic. The institution was recognised by the Piedmont Region in 2007 and it is now starting a process of enlargement in a network with Granum Museum and the itineraries on pink granite in the Municipality of Baveno.

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The cultural resources in the area, that can be defined with the geological term of "District of the Lake Granites" (Fig. 1), consider, through the unifying aspect of the waterways represented by Toce River and Lake Maggiore, all possible forms of the thematic "stone": with still active mining and quarrying sites (Quarry Donna in Mergozzo, Quarry Seula in Baveno, Quarry Madre in Candoglia) or decommissioned (as examples of industrial archaeology), geological and mineralogical sites of major interest, the stone in its earliest uses represented in archaeology (Archaeological Museum of Mergozzo), the stone in traditional and monumental buildings (of particular importance in the areas of early Christian and Romanesque buildings and fortified structures), the stone used in historic roads (ancient mule tracks, roads and the infrastructure of the Cadorna line), and the works of terracing[1].

In order to enhance this heritage, the Association *GAM Gruppo Archeologico Mergozzo* (association for research and conservation of the archaeological artefacts and artistic, historical, and bibliographical values of Mergozzo), had laid the foundation with its activity since the 1970s. In particular, with the collection of historical and documentary evidences (Gruppo Archeologico Mergozzo, 1979) and the realisation of an exhibition, from which the Municipality of Mergozzo has implemented different projects. Firstly, the set-up of the Archaeological Museum (2004) with a section dedicated to the stone (Fig. 2), situated in the historic Tamini Palace - that was originally donated by the benefactor Luigi Tamini in order to constitute the location for a stonecutting school (Poletti Ecclesia, 2007), secondly the establishment of the Ecomuseum of Granite (2007), then the development of paths with panels in three languages, to delineate the different "ways of stone" (2010-2012), and finally, to make visible the ecomuseum fabric.

The above-mentioned achievements are the result of the involvement of the local community, as well as through over forty years of research and cultural promotion carried out by *GAM* (constituted in 1969), with the support of Mergozzo schools, primary and middle schools[2].

The synergistic activity carried out by the local administration with the cultural realities of the community, led to the creation of different forms of entertainments, such as cocktail parties in the museum, conferences, musical and theatrical events in the stone places, recreational and creative workshops for children and families, thematic trips for everyone. In particular, the field trips, designed to read and interpret the territory components, are also targeting, since 2015, the use of cycle paths, combined with the bicycle rental service, enabled through a project sponsored by the Association of Ossola Museums (*Musei a*

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[1] For general information on the geological and historical context of the Ecomuseum of Granite: Maulini Colombo, 1978; Margarini, 2003; D'Elia, 2003; Gramaccioli, 2003.

[2] The website www.ecomuseogranitomontorfano.it has a section entirely dedicated to the collection of compositions (texts, images, videos) from Mergozzo schools on the topic of mining and quarrying.

pedali). In the strictest scientific field, conferences at international levels were also organised, paired with a number of publications (Poletti Ecclesia, 2012; Garanzini & Poletti Ecclesia, 2016).

The structure of the Civic Archaeological Museum, with the stone hall, in a perspective of inclusive use by disadvantaged groups, has adopted in 2007 a station for tactile visits with reproductions of exhibits to touch (funded by Soroptimist Verbania) and captions in Braille (arranged by the Verbania Union of Blind People).

Current and future projects for the recovery of spaces and historical memory

The growth of activities and the number of users has led the managing authority, Municipality of Mergozzo, with the Association *GAM*, to design a reorganisation of the cultural spaces of the Ecomuseum of Granite. The spaces are now composed by the Civic Archaeological Museum with the stone hall and the itinerary on the territory. The Municipality decided to assign to the ecomuseum a new property, the former Dairy Consortium of the village, as "ecomuseum interpretation centre" and information and grouping centre on the topic of stone.

The building was seen, according also to the wishes expressed by the last owners of the Dairy Consortium, as suitable for the realisation of a physical and symbolic place of historical memory and identity of the local community. In the building, the ecomuseum topic of stone, could find a suitable place of representation and where the numerous and different cultural proposals from the associations of Mergozzo and other villages could be realised.

The project, already defined and partially funded, envisages an arrangement of the two floors of the building. On the ground floor, there will be a multipurpose room, equipped for conferences and educational activities and setup with the materials of the "stone hall" of the museum, namely objects and working tools, and a multimedia station with videos and historical and photographic documentation.

Following the trend of the Civic Archaeological Museum of a proposal as inclusive as possible, in the hall there will be a tactile display, in order to allow the sensory knowledge of local stones.

The room on the first floor, will instead be equipped to accommodate a library/historical archive on the topics of archaeology, local history and stone and it will be arranged with tables for workshops and creative activities related to archaeology and stone themes, both for school groups and entertainment moments for children and families.

The recovery of the property will be flanked by actions of recovery of the historical memory, through the collaboration of cultural associations and schools, in order to enrich the already collected material. In particular, it will be

now developed especially in its links with other territories, through the waterway Toce-Lake Maggiore (historical use from Roman times, to Middle Ages, to present day, of local marbles and granites outside the territory).

The effort will be to promote an active involvement of the various components of the local community in the design of the uses of the new cultural space. In it, the community will regain an unused place, recovered and used for the development of diversified activities; share knowledge on the historical identity of the territory, in order to promote the recognition of the theme "stone and waterways" as the foundation of that identity; participate in activities and events that enrich the local cultural offer, that can be stimulated to be itself creator and promoter of initiatives in the new facility.

In order to achieve these objectives, a set of actions with a gradual development has been studied.

The first activities are educational and formative and they are structured along three fronts:

- sharing with the associations and the local community the recovery project, through activities of cultural entertainment that in the first phase can be held at the council hall and the spaces of the civic museum, and later become moments of permanent sharing of objectives and activities, to be implemented in the new multipurpose space;
- to work with teachers and pupils of Mergozzo schools, to continue the researches and to enrich the heritage of historical memory of tangible and intangible culture of the "stone and waterways", starting from the assumption that the identity and the sense of belonging to the territory are truly built starting by the new generations;
- participatory approach, with the associations and the local community, to construct a cultural offer, to be proposed within the new structure, and more generally in the whole cultural ecomuseum system (including the Civic Archaeological Museum and the itineraries and visit points of the territory). The aim, through the participation of the community, is to create a varied and challenging offer for the guests (conferences, round tables, musical and theatrical events, guided tours). The participation of the community, stimulated by appointed professionals, will also cover the promotion of its territory, with the diffusion via web and social networks of the ecomuseum cultural themes, the collaborative organisation of events and guided tours.

The participation of the community, in a process of identity building, starting by the two great resources of stone and water, may offer the opportunity of a "regeneration", also of the negative aspect and the landscape impacts of the mining and quarrying. It can bring to a conversion of the topic in the key of a renewed protection of the landscape and a symbolic renovation of the past, to new forms of sustainable tourism, which aim to provide experiential proposals of knowledge of the visited territories and to glean their inner soul.

The new space will be transformed into a centre for presentation and pro-

motion of these new participatory approaches of cultural and "green" tourism, by offering interpretation keys of the hosting territory, and reading threads. The links with the home territories, often unexpected, can help the tourist to find easily architectural and monumental elements, realised with the stones from Mergozzo and the District of the Lake Granites.

The area affected by the project has already a strong vocation for tourism, which is closely linked to the attractiveness of the lake, and the landscape, that combines natural beauty and manmade landscapes. The possible area of interest is the enhancement through system proposals, which aim to:

- use as strong and distinctive characteristic the "heart of stone" in its connections with the waterways, which is declined in activities and different proposals to intercept different audiences and interests (hiking and cycle tourism, archaeological, historical-artistic tourism, experiential tourism, scholastic tourism with educational purpose, etc.);
- integrate the more attractive events already on the territory, with more limited activities, but accurate and consecutive, that lead visitors to remain in the territory and to come back, in order to ensure continuity of presence, customer loyalty and promotion informally developed by tourists;
- promote a highly personalised tourism, based on the encounter with the local community and its expression of historical memory, tradition and modernity.

On these elements, already operating in the cultural planning carried out in these years at the Ecomuseum of Granite and the Civic Archaeological Museum, it is possible to work more effectively thanks to the new structure, where more suitable space can be found for:

- organised hiking and cycle tours, with the centre "heart of stone" of the Lake Maggiore being the starting point and place of radiation along the ways of marble, of granite, the waterways or ways of faith, or new itinerary of discovery of the works of stone terracing, elements of megalithic and rock art, Romanesque architecture, of fortified structures, etc.;
- meetings with in-depth analysis in which archaeology, history, and tradition will be combined with the contemporary sensitivity, that explores different topics. For example, the series of "Thursdays at the Museum", proposed annually in the summer period, starting from 2005, had a significant response from the public. There were presentations by guest lecturers, the Mergozzo archaeological group, the scientific staff of the museum, on different archaeological and historical topics, without neglecting the links with the current events, like the reflections on the condition of women now and in the past, food as "culture" yesterday and today, etc.;
- proposals in term of workshops, recreational and creative activities for children and families, developed in collaboration with the library for children/project "Born to read", with entertainment on reading, that can be revived;

- experiential proposals for school trips, again, with a more suitable and equipped support structure in which developing practical activities, linked with the visits in the ecomuseum territories or the archaeological museum;
- musical and theatrical proposals, in which it is possible to combine the choice of outdoor spaces to be promoted or the hall in the network centre, based to the weather and the season of the proposal;
- proposals of visit and meeting with the artisans of stone industry, in order to see the continuity of the economic chain of the stone with your own eyes.

In particular, since 2017 have marked the 10th anniversary of the establishment of the Ecomuseum of Granite, some work strands were identified in order to emphasise this occurrence and in Autumn 2017 a scientific conference on the topic "Stone roads, waterways. Dissemination of Alpine stones for masonry, through waterways, from Roman time to Modern age" took place. The scientific meeting has also represented an opportunity to "launch" in progress and future projects.

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Fig. 1 - Granite quarries of Montorfano seen from granite quarries of Baveno (photograph by Elena Poletti).

Fig. 2 - Stone hall in the Civic Museum of Mergozzo.

2.15 ANGERA OPEN-AIR MUSEUM

Cristina Miedico[*]

Every museum should constantly interact with the cultural landscape that surrounds it, creating shared routes to local sites of interest, and being able to identify and connect with all the distinctive features of its natural and manmade, historical and contemporary environment.

It has already been pointed out that networking, stimulating the participation of all the stakeholders who contribute to an area's development, involving all the responsible public bodies, schools, local associations, and all the local cultural, productive, and social organizations is always a winning strategy (Reina, 2014; de Varine, 2005). After identifying the heritage aspects that make an area distinctive, a positive-feedback loop can be started, in which the museum becomes a powerhouse able to link up with and propel the cultural and productive dynamism of the surrounding community. Local archaeological museums recount the historical roots of the people who have lived in or passed through the area, and so are well-placed to act as the driving force for rediscovering the land of origin of those ancient finds exhibited in the display cases. Awareness of one's own natural and historical environment should be encouraged from junior schools onwards, through the telling of local tales and legends, understanding the ancient landscape, and being fully engaged with the modern one. It must be made clear that this history is of such interest and importance for the community, that it is worth putting it into a museum and that the museum has the duty to protect and preserve it, as well as disseminate awareness. If this institution manages to create shared pathways that inspire users to journey beyond the display rooms - and perhaps their own limits - in order to follow them, then it will be able to involve the whole community and, thus, greatly improve the quality of its cultural services, by eliciting a strong positive reaction from the community to which it belongs.

When a local archaeological museum gives rise to an ecomuseum, or an open-air museum, it becomes the image of the community that created it, and narrates its history, origins, hopes for the future, growing like an asset shared

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[*] Cristina Miedico, Director of the Angera Civic Archaeology Museum and Open-Air Museum.

by local inhabitants and visitors, a place belonging to all and for all.

The shared participation in the creation and development of the open-air museum means that it is fluid and continually changing; listening to those who experience it, is an effective instrument for protecting and enhancing the natural and manmade environment. The positive feedback between protection, conservation, research, development, and promotion, is a circuit that in turn keeps alive local memories and safeguards local heritage, which is, after all, the fundamental duty of the present with respect to the future. The promotion of culture becomes the promotion of respectful and sustainable tourism which creates new professional opportunities and, thus, possibilities for growth, including an economic one.

In recent years in Angera we have tried to put this into practice.

Angera Archaeological Museum: recreating a lost bond

Angera is an old town in the province of Varese in Lombardy, situated on Lake Maggiore. In the surrounding area important prehistoric and Roman sites and artefacts have been found, and during the medieval period it was an important base of the Visconti, dukes of Milan, and then the Borromeo family. The territory is home to many significant monuments, including a famous castle, several churches, and the Austrian port; these are joined by valuable landscape features, such as the Bruschera Nature Reserve, San Quirico Hill - countryside with vineyards and farmhouses (the Ronchi) - and the outlying villages of Barzola and Capronno.

In 1982, following a series of important archaeological investigations in the area, the Archaeology Museum was inaugurated; since 2010 it has been under new management and has implemented a number of projects to enhance the collections and local heritage. For many years the historical, artistic and scenic significance and potential of the town and surrounding villages were known only to a handful of specialists and devotees, and few visitors came to see the local attractions; tourists who came by coach to the castle never went into the town centre and independent trippers who went by car, rarely came into the town, if not for a quick lunch or an ice cream.

The local council, spurred by the positive results obtained by the Archaeology Museum, has decided in recent years to invest in culture, with the aim of modifying visitors' behaviour and encouraging the discovery of the widespread local attractions. Historians and local enthusiasts were summoned - and their contribution was fundamental, for over the last 40 years they had built up an informal archive of discoveries and monuments in Angera, and still today they assist in the protection of the archaeological and other heritage, signalling and

monitoring any excavations or building work[1].

Thus, between 2012 and 2015, it has been possible to revise and digitalize the museum deposit inventory and the existing archive of reports of archaeological discoveries from the 15th century up to the present. This work also involved the *Soprintendenza Archeologica* of Lombardy Region, which gave important specialist assistance and access to its own internal archive (Facchinetti & Miedico, 2015). In two years 300 sites were inventoried; the details of each one were inserted in a database and positioned on aerial photographs. Insofar as was possible, therefore, the sites have been positioned with respect to their geographical coordinates; all the old excavation plans and photographs have been obtained and all the information available was inserted in the webGIS database of the *Soprintendenza Archeologica* of Lombardy Region, which has the acronym *RAPTOR* (Italian title: *Ricerca Archivi e Pratiche per la Tutela Operativa Regionale*).

The archaeological map, risk map and the evident historical importance of the Angera zone, inspired the Open-Air Museum project, designed to increase awareness and encourage the development of the significant historical, artistic and landscape features of the town and the surrounding villages (Fig. 1).

From the Archaeology Museum to the Open-Air Museum

Over 70 sites of archaeological, historic, artistic, ethnographic, religious, environmental, and landscape interest were identified; of these we have currently selected 40. We mapped the sites of all significant archaeological discoveries, even where nothing much is now visible; in any case the explanatory panels of the main excavation areas indicate that the main finds from them may be seen in the Archaeology Museum.

There is a three-level written description of each site, in Italian and English: definition, brief description, and detailed description. The panels were made following road signs regulations, using a clearly legible font supplied free of charge by *bianconeroedizioni*®. Each panel refers to the website www.angera.it, where digital maps and detailed descriptions in both languages are available.

Site 1 is the Archaeology Museum, home also to the information centre, the *"Nucleo Centrifugo"* of the Angera Open-Air Museum. The decision to use this as the starting point for the mapping and all the visitors' itineraries, was based on the belief that getting to know the area should be based on an understanding of its historical and cultural roots.

The museum area provides free Wi-Fi and visitors can receive and download the information necessary for visits, as well as obtain a printed map.

The second site is the parish church of *Santa Maria Assunta*, built in Angera

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[1] Special thanks to Marco Maioli, Luigi Innocenti, Marco Tamborini, Luciano Besozzi and Valerio Pizzinato, and also Mrs. Dal Lago, who has deposited in the museum the valuable work carried out by her late husband, Osvaldo Manzotti.

stone and containing liturgical furnishings and works of art from the 17th and 18th centuries. Number 3 is the church dedicated to Saints Alessandro, Sisinnio, and Martirio, which is of Early Christian origin and has a fine Romanesque bell tower. Near the eastern entrance to the town is site 4, the convent and hospital of Saint Catherine, which is of 15th century origin but now used for residential purposes. One of the numerous occasions in which the Open-Air Museum has had an important role in safeguarding heritage, and the consequences of such activity, regards this monument: several local people signalled the disappearance of a fresco depicting the "Lamentation of Christ", to which Saint Charles was especially devoted. The painting had been lifted from a wall several years previously and its whereabouts were unknown. The *Soprintendenza* looked into the matter and, it now seems, the work will be recovered. Panel 5 describes what is now *Via Greppi*, part of a route thousands of years old that in Roman times connected the city of *Mediolanum* to the lake *Verbannus*. On the road stands an Art Decò building, once premises of the *Società Anonima Maglificio Angerese*, a firm of 19th century origins which for many decades employed a good proportion of Angera's inhabitants. Site 7 is the *Barbacani*, a massive structure that was probably part of the old town wall, and today bounds private property containing the archive of renowned architect De Lucchi, who lived in Angera. Returning to *Via Greppi*, we arrive at the Forni mansion, the façade of which is embellished with coloured window decorations; a room inside contains historic wall-paintings of heraldic shields and portraits of couples that date to between 1480 and 1497. Then there is site 9, a spacious block that historically was occupied by the church and convent of Saint Theresa, clearly visible in the internal courtyards. A little further on the road intersects with *Via Rocca*, the road to the castle (or *Rocca*), a splendid Visconti (and later Borromeo) fortress which dominates the high ground behind the town (site 27). Continuing along *Via Greppi*, after the *quadrivium*, you reach *Villa Palletta Scavarda*, a splendid 19th century building, badly in need of restoration. To the west is the junction with *Via Merzagora*, where there is an unusual façade with an asymmetrical roof: this is the old church of Saint Vittore, sold in the late 1800s. In 2006 and 2014 interesting archaeological excavations brought to light the remains of Roman buildings and finds dating from the 2nd century BC to the 6th century AD that are on display in the Archaeology Museum. After *Villa Greppi*, birthplace of Antonio Greppi, mayor of Milan in 1945 and father of Mario Greppi, who died in the liberation struggle, you reach the lake. To the north is the ancient quarry of Angera stone, which was partly used for the Milan Roman theatre, from where the beaches of Noce and Nocciola are located a stone's throw. Turning southwards you reach the pier, where panel 15 describes the War Memorial; a little further on are the century-old lime trees on whose branches the fishermen used to hang their nets: these are cultural monument site 16. The itinerary returns towards the centre, passing along the lake front where you will find the *Madonna della Riva* sanctuary, a rather unbalanced re-

ligious building (the result of a huge building project that was never completed) which houses some fine paintings and a 15th century portrayal of the *Madonna del Latte*, to whom the Angerans are particularly devoted (Fig. 2).

Site 18 is the Austrian Port, and panel 19 stands in the spot with the best view of the Partegora Island, where an inscription records the martyrdom of Saint Arialdo in 1066. Near the church is *Palazzo Borromeo*, where Giuseppe Garibaldi stayed in 1862, while even on the hottest days there is a cool place to stroll beside the lake, on the old tree-lined avenue known locally as the *Allea* (site 21). By going a little way along *Via Visconti* you can see the "House of the Captain of the Lake" with a fine two-mullioned window and Visconti coat-of-arms with serpent. In *Piazza Garibaldi* there is the *Palazzo Comunale*, built at the end of the 19th century as a school but now used for the council offices; here on the façade is a plate recording Alessandro Volta's visit to Angera, when he discovered methane in the marsh. There are a number of Liberty-style villas on the lake front; the one next to the council offices is used for art exhibitions.

Leaving the centre, you will see the only visible remains of Roman Angera, a well and a stretch of road surfaced with rammed gravel (site 26). There are various routes for reaching points of interest in the periphery; on foot or by bicycle you can take the Old Road to Ranco (site 28), a beautiful route with a panoramic view along which there is the old Monastery Farm (site 29), or climb up San Quirico Hill, on the summit of which stands an old chapel (site 30), or pass through the *Ronchi*, traditional Varese farmhouses on *Via Valcastellana* (site 31). East of the town lies the protected Bruschera Nature Reserve (site 32), which is backed up by a detailed section of the visitors' web portal which indicates all the plants present, and the bird species that nest there. Continuing toward the villages you pass by the 19th century cemetery which stands in exactly the same place as the Roman burial ground (site 33), finds from which are in the Archaeology Museum. The museum also displays a hoard and other objects found in a rural Roman villa in the 1980s in the field south of the cemetery (site 34).

After a visit to the Bruschera district and its modern-period church, the path leads into the hills. The village of Capronno is still largely agricultural with Roman and Medieval roots. The church is near the central square, in the vestry there are remains of 15th and 16th centuries wall paintings in urgent need of conservation treatment (site 37). The pretty little chapel of Saint Ambrose stands on the road to Lentate, and is home to a 16th century fresco and an altar that re-uses a large stone block with a Latin inscription (site 38); from here there is also a path leading to the summit of the Castellaccio (site 39). For now the series ends at the church of Barzola, with its Romanesque bell tower (site 40). From the very day that the itinerary was inaugurated, Angerans have been pointing out other monuments and places of historical, ethnographic, and landscape interest; the number of sites in the Open-Air Museum is sure to rise in the near future.

The project's principal merit is to have drawn attention to the significant growth potential of territorial heritage research, preservation, and development

for the inhabitants themselves, encouraging shared awareness of local historical and cultural roots.

Some details about the Angera Open-Air Museum

Angera Open-Air Museum was officially opened on May 1st 2016, in the conference hall of the Archaeology Museum at 2 Via Marconi.

The rooms of this museum are out of doors - in the town centre and outskirts and nearby villages - and refreshed by a gentle breeze, natural scents and birdsong, between the sparkling lake, the shady woods and the fertile hills. The display cases stand beside ancient roads, in the calm bay, underground or behind gates - and sometimes they stimulate the palate. The captions that describe the artworks created by nature over the millennia, or by human wit over the centuries, are panels in Italian and English placed beside the monuments. The short guide is a printed map distributed at the Open-Air Museum *"Nucleo Centrifugo"* in 2, Via Marconi, Angera, at the landing stage, and in the Town Library at 5, Via dei Mille.

The Open-Air Museum was conceived alongside with www.angera.it, a cultural and tourist web portal created specifically to provide this enchanting town's visitors and guests with all the information they need. On the site you will find detailed bilingual descriptions of all the Open-Air Museum sites and much more, including locations of car parks, path maps, useful information and telephone numbers, opening times and places to stay. The new website indicates art-history itineraries and routes for bicycles, pushchairs, athletes, and horses, where to find public conveniences and baby-changing facilities, where to rent bicycles and motorboats, locations of restaurants, bars and ice-cream shops, and where to sample local specialities. You can discover the glorious history and legends regarding our shimmering lake, look at splendid photographs, and prepare your visit using brief guides to local attractions. The site is updated periodically; you can consult the calendar of events - such as conferences, concerts, festivals, and children's events - or use links to local sites giving train, ferryboat, and coach timetables. You can stroll around the town or consult www.angera.it out of pure curiosity. Come back often, because - just like the world around us - there's always something new.

What to do in the Open-Air Museum

All the proposed itineraries start out from site 1, the *"Nucleo centrifugo"*: every week routes are suggested for families, and people with physical or cognitive impairments. We want to promote cultural heritage, so every Sunday guided visits on artistic and historical themes are organized, that leave from the Ar-

chaeology Museum and go around the town; these are conducted by professional archaeologists and tourist guides. We want to promote the healthy use of the Open-Air Museum, so every other week there are fitness routes involving Nordic Walking, cycle touring and horse riding, led by qualified trainers. We are very keen to encourage knowledge of (and respect for) the environment, so we organize walks conducted by qualified nature guides who suggest experiences such as orienteering and birdwatching, or expeditions to discover the "magical herbs" of Mount San Quirico, that is the plants that grow wild in the zone and their nutritive and curative properties. Visits to the Bruschera Nature Reserve are restricted to one group of 8 people at a time and are discouraged during periods of nest-building and egg incubation (Fig. 3).

What has the Open-Air Museum achieved?

The project, developed by Angera Museum and Council in collaboration with the *Soprintendenza Archeologica* and with co-funding from the Lombardy Regional Authority, is still in its early stages, but has already strengthened confidence in the role of public bodies and established ties between cultural institutions and local organizations such as the museum and library, schools, the council culture department, the provincial commission for the Angera nature reserve, and cultural and naturalist associations. New bonds and connections have been formed, the cultural identity of the town and its inhabitants has grown, and notable new and unexpected opportunities for cultural and social - not to mention economic and employment - development have been created. The citizens of Angera have been bringing to the museum photographs, memorabilia and items related to local history, and have even begun to hand in archaeological finds they had discovered but kept at home, and bring old farm implements so these will not be forgotten. The birth of the Open-Air Museum has been economically sustainable thanks to joint management with the Archaeology Museum, which also supplied historical and cultural underpinnings, connections with relevant bodies, and management and administrative experience, all crucial elements for solid roots.

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Fig. 1 - Angera - all the information about archaeological sites is stored in RAPTOR.

Fig. 2 - The Austrian port and Madonna della Riva Sanctuary (photograph by A. Ravasi).

Fig. 3 - Grey heron in the Angera Nature Reserve (photograph by Alvinio Ravasi).

2.16 Open Sky Museums and landscape interpretation

Ivana De Toni, Elisabeth Hind[*]

When travelling in the *Alto Vicentino* (a vast territory North of Vicenza), one is immediately struck by the uncontrolled urbanisation and industrial estates with related infrastructures, which are scattered over a rural and industrial landscape that comprises agricultural, hilly, and also mountainous areas. The landscape is the result of a long, complex stratification that has yet to be fully defined but traces of which can be found in the museums and cultural institutions that oversee the acknowledged cultural heritage of the area. In caring for this heritage, conservators and associations work to move from the museum collections to the landscape, to illustrate the changed and changing landscape, and the remaining evidence from the past (Boscardin, 2001; Migliavacca, 2006; Perco & Varotto, 2004).

The museum network

The *Rete Museale Altovicentino* was founded in 2001[1] as a public body headed by Malo Municipality. From the beginning, its office has employed a single coordinator for 26 hours per week.

The network now comprises 21 municipalities and coordinates 54 museums, collections, sites and general cultural institutions, which are organised to make the most of shared instruments. Ten years after its foundation there was a need to review the brand, mission, and objectives of this cultural project. Following a mainly political debate, a new vision of networking emerged. While acknowledging the positive aspects, it was felt that some aspects of management were acting as a brake and limiting the potential of the network. It was not just a question of budget or investment, which had actually fallen due to the ongoing recession. The final decision was to rely on the potential of an organisation

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Elisabeth Hind, volunteer, Priabonian Study Centre, Monte di Malo, Vicenza, Italy.

[1] See www.museialtovicentino.it (also in English) and Pallozzi, 2005; Dell'Orso, 2009

based on fundamental economies of scale. While there were 10 founding municipalities in 2001, with 15 museums, collections etc., by 2011 five more municipalities had joined the network and the number of museums had doubled.

The "Open Sky Museums" project

In many ways, 2011 was a turning point: a new name (*Musei Altovicentino*), logo, and website, and inauguration of the *"Musei a cielo aperto. Percorsi tra arte storia e natura"* project (Open Sky Museums. Itineraries in art, history, and nature). The aim was to experience a new way of networking, and to publicise the territory itself, going beyond municipal boundaries rather than concentrating on individual points of excellence or services.

The choice of project name was intended to instil the perception of a cultural heritage that is not preserved inside the walls of a museum but within a much less recognisable or identifiable context: the landscape. The project was based on the need to put the idea of networking into practice and to widen the appreciation of the heritage linked with the territory: going beyond museums and monuments to include the particular culinary and artisan specialities of *Alto Vicentino*, in order to illustrate the existing relationship between the territory and the collections both inside and outside the museums.

Conservators and scholars have long been aware of the strong links with the territory because most of the museums and institutions in the network trace their origins to the local natural and cultural heritage. The majority of the museums saw their beginnings during the 1970s when researchers and local enthusiasts began to study the heritage around them; this led to the formation of collections and was followed by the foundation of the museums themselves in the 1990s (De Toni, 2009).

There is today a need to renew the ancient link between heritage and the material collection, and to explicate it to the public, working backwards to retrace the process that led to creation of the collections, in the search for a territorial identity whose value has at times been underrated or even forgotten by the local inhabitants.

Target and proposals

"Open Sky Museums" intends to offer families, young people and individuals the opportunity to spend a Sunday in an atmosphere of learning and conviviality. The initial proposal was to start with a meeting with the museum conservator/curator who would gather the group for a guided tour of the museum; this would be followed by a convivial lunch to taste the typical food of the area, or a packed lunch depending on the context, and then, for example a walk, an educational/recreational activity for the younger participants, a meeting with experts, some form of entertainment, sports or recreational activities.

The initiative was principally for local inhabitants but the aim was to capture the interest of hikers in order to attract tourism to the area. It soon became evident that local residents were very interested in the proposal, which answered their desire to learn more about the places they frequent and revealed new aspects of the landscape in which they reside.

Every summer the network[2] draws up a calendar of around eight appointments. These are promoted by the distribution of posters and flyers, and publication on the website, by newsletter and on social media. Initially, the programmes comprised a visit to the museum and then an outdoor hike, to make a direct comparison between the contents of the museum and the content still present or discernible in the territory. This model later evolved towards greater explicit emphasis on the landscape as a conveyor of cultural content.

The objectives

The general aim is to explicate the reason for the collections and their position in this particular territory; to draw attention to sites of cultural interest and to create itineraries that, through storytelling, are able to unite the tangible and the intangible heritage with the landscape.

The specific goals concern three different targets:

- the participants: to learn about the cultural heritage in the territory as well as that in the museum and to initiate a virtuous process that will promote independent visits, by school parties and other groups, to the proposed itineraries as well as to the museums;
- the institutions: to promote appreciation of the results of research and to experiment with a new means of informal communication towards a non-expert public; to strengthen the interdisciplinary nature of the territorial museum network cultural project and verify its topicality and validity;
- the territory: to encourage the process of caring for the landscape, by raising awareness of its cultural value and the need for sustainable development of both residents and administrators.

A further objective is to widen the audience: prior to this project, initiatives had been targeted at schools and experts rather than at families and individuals and it has been encouraging to note the new participants' interest.

Feedback

Success has been monitored by listening to the opinions of the operators and by contacting the participants. It is necessary to make a reservation to take part in

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[2] The programme is built up according to ideas, proposals, and possibilities of the museums' staff, but also of a great number of volunteers that enliven museums' activities. We can remember: Association *Lusaan ar Spilar Natura*, Association *Terra e Vita*, Association *Trama*, *Gruppo Priaboniano and Biosphaera*, *Gruppo Archeologico Alto Vicentino*, Association *Amici del Museo del Legno*, *Gruppo Mineralogico*, Association *4 Novembre ed Ecotopia*, *Proloco Valli del Pasubio*.

an activity. This has made it possible to create a targeted mailing list that is also useful for post-event contacts. A brief questionnaire about the annual programme is sent to find out whether they had taken part in more than one event, how they knew about the proposed outings, their level of enjoyment, their opinion of information delivery, hospitality, and services, and their personal statistics. The results for enjoyment have revealed enthusiasm, a still strong reliance on paper publicity, rather than on ICT and social networks in particular, and appreciation of the fact that most initiatives are free of charge.

The Coordinator is responsible for collecting the data, which is then sent to the Management Committee, which in turn is responsible for guidelines, programming and budget.

Analysis of the monitoring data has revealed that the experience, now in its 6th edition, has evolved from the original proposal and is increasingly oriented towards remaining in the territory rather than in the museum. This is also a result of the decision to dedicate the most recent programmes to the theme of the First World War, with groups visiting the sites of the front lines and discovering the secondary lines, which together narrate the lives of both soldiers and the civil population.

Output

The data collected for the "Open Sky Museums" project should also be interpreted in relation to the wider consequences of the experience. In 2016, five years from the start of the project, the network has grown with the addition of a further large municipality and a mountain community, so that it now promotes a heritage of some 54 museums, collections and sites of cultural interest. This confirms that *Musei Altovicentino* is working in the right direction.

Moreover, museum operators have acquired a heightened awareness of the extended concept of heritage, which goes beyond the contents of the museum, and they now pay more attention to the collection of diverse testimonies and evidence. The consequence is further integration of the culture preserved in the museum with that in the landscape. This factor, which would be of limited value in a strict museum environment, is a strategic element in a territorial network such as *Musei Altovicentino* where the complexity of the territory can only be retraced through storytelling about the landscape.

Greater attention on the part of operators has also led to wider participation. Groups or associations that, in the past, were unlikely participants to the project have now become players in their own right. In particular, the network works increasingly often with environmental guides and intends to formalise the relationship in the future. In addition, in a number of situations where successful networking had been based also on personal relations, it has been possible to realise synergies with private individuals. For example, the pauses, for a themed lunch or to listen to artisans willing to explain their work, have become actual stages of the outing.

In other cases the experiences have contributed to enhancing and extending the museum itinerary itself, transforming the walk into an educational programme for schools or other organised groups.

The following are three examples of new experiences that have taken shape.

The first is the "Silk workers' trail", which retraces the route taken by the women who walked down from the hills along footpaths and tracks to their work in the silk-spinning factories. It has been possible to reconstruct the women's working conditions not only via tangible and intangible documentation but also through the experience of following the actual route taken by the women.

Further examples of documentary recovery are the itineraries at the sites of the Great War. A particular case is the *Strada delle 52 Gallerie* (52-Gallery Road), which ascended Mount Pasubio and afforded the front line a relatively safe supply route. Its construction required skilled engineering, while its effect on the landscape was incisive and yet compatible with the environmental context. It is used to develop numerous educational topics both on site and in the classroom, with specific projects for schools.

A contrasting example took place in an urban context, in the town of Schio, which is well-known for its industrial development during the 19th century. Schio now has many historic gardens, which were opened to the public for the outings. The gardens highlight the relationship between the green areas and the factories, as originally conceived in the urban plan that changed Schio in the second half of the 19th century.

Interpreting the landscape

The "Open Sky Museums" project also presents an opportunity to reconsider the educational processes the project has generated.

When families and young people were chosen as the primary target of the initiative it was thought that, to respond to diverse learning needs, separate moments for adults and children would be needed. In the initial years the programme was divided into distinct phases, but as the project gained experience a more fluid formula was adopted, with conviviality prevailing. Cultural mediation took place not only from expert to recipient, whether adult or child, but also within the group, in which other members took it upon themselves to interpret the imparted information. Often it was the parents who helped their children, but there were also times when one or more participants, who were closely involved with the place or the context, would become witnesses and bearers of new information, thus enriching current knowledge by their testimonies.

The other important aspect put into play by this way of exploring heritage in its original context is the predominance of a multidisciplinary approach. It is rarely possible to adopt such an approach inside a museum but is indispensable

when learning about and interpreting the landscape. This has also led to a more lively interchange between museums, which have discovered previously unrecognised common themes and opportunities for joint planning in research and studies. This approach has generated new experiences and new research projects.

Innovative projects

The "Open Sky Museums" experience has given rise to other new initiatives, which are based on promotion of the cultural heritage that is identifiable in the landscape.

One such project is *"Vivi weekend, luoghi ed eventi da scoprire"* (Living the weekend, discovering places and events). This proposal is conceived as an extension, to the whole weekend, of the Sunday programme. It is still at an experimental stage and propends towards two formats: an external event attracting large numbers of people, seen as an opportunity to promote the museum; or a hike across the territory to link two or more museums or sites of cultural interest.

Intense networking has led to an educational project on the Great War, with 4 themed workshops and 10 itineraries. The latter are georeferenced and organized in stages in order to accompany the hiker to the most significant sites of the conflict. These activities can be found on the website and in the app developed by the network.

The *Musei Altovicentino app* was conceived as a handy tool for the museum visitor. It offers a brief guide (only text at the time of writing) that can be easily transposed to an audio file so that it serves as a kind of audio guide. The app has the great advantage of being easy to update or integrate, but above all, given the widespread use of smartphones and tablets, it offers the possibility of an English version for foreigners, without printing costs.

Future prospects

To summarise, the "Open Sky Museums" experience has become a kind of inventory, almost a census, for mapping the existing heritage.

The current objective is to identify the best means of making the most of this heritage in a more structured and systematic way. This vision includes an interest in re-thinking the role of the museums over the whole territory: from passive registrars of the cultural evolution of the territory they can be transformed into innovating stakeholders, activating creative processes congruent with local history and traditions, and becoming engines of innovative development.

This awareness is the fruit of the "Open Sky Museums" experience, which

has shifted emphasis from the heritage kept in the museum to developing and promoting interpretation of the landscape.

When the cultural project was reviewed and renamed in 2011, the new logo was chosen to represent the diversity of heritage that has formed the landscape in the territory. It represents a bridge arching over the various disciplines and themes covered by the member museums: ethnography; science and nature; industrial heritage; archaeology and history; art. Still today, this logo symbolises the lively cooperation between museums, with emphasis on the importance of joint planning and on the increasingly significant role to be taken by the network in the territory. It represents the common home of all the museums, gathered under one roof in an ideal museum of common heritage. In ancient Greek, the word *"oikos"* represents all these meanings: home, environment, common heritage. In modern languages the word is found in the prefix "eco": ecological, economical, ecomuseum. In conclusion, it is this concept that opens the work of museums not only to the environment and the territory, but also to the landscape, which will find new interpretations in terms of not only environmental, but also cultural sustainability.

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2.17 ECOMUSEUM OF THE ROMAN LITTORAL: AN INTEGRATED ACTIVITY PLAN FOR THE CULTURAL AND ENVIRONMENTAL HERITAGE OF THE TIBER DELTA

Paolo Isaja[*]

The Tiber Delta

The Roman Coastland is the part of the Latium Region that lies southwest of Rome, on the Tyrrhenian Sea; the mouth of the Tiber River runs through the area, dividing it in half. The territory's morphology and environment, like its historical, anthropological, and archaeological features, are of the greatest interest. Large parts of this coastland still preserve components of the original landscape: the remains of the dunes that bordered the ancient lagoon, animal and plant species, shrub land, pine woods, and farmland.

In the days of ancient Rome this coastland was densely populated (the inhabitants of the city of Ostia probably numbered around 80,000), and it hosted the ancient world's largest and most important ports (the ones built at *Portus* by the emperors Claudius and Trajan). After the fall of the Roman Empire and until the 19th century, this area - a strategic one for the life and prosperity of the city of Rome - managed to barely survive with a far smaller population and a relatively modest economy. Environmental factors, including the spread of swamps, and with them the plague of malaria, plus frequent invasions and raids, were doubtless among the main causes of the area's decline.

In modern times, the Roman coast underwent a striking transition, in little more than a hundred years, from a state of near-abandonment to a phase of intense anthropisation. Starting in the late 19th century, people moved into the area from every part of Italy. In the space of a few decades, the anthropisation of the area took on unforeseen dimensions that had an extraordinary impact on the natural environment.

In 1884, the arrival of a few hundred farmhands from Romagna - they had been hired by the Italian government to drain the swamps and coastal ponds - halted the depopulation of the Roman countryside. In the early 20th century, while some members of Rome's entrepreneurial class talked about building new ports at the mouths of the Tiber so as to revive the area's ancient vocation,

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humble men and women (of whom history rarely speaks) actually moved there and began to establish a form of community life that was destined to develop continuously and unpredictably until our own day.

In parallel with the first urban developments (the towns of Ostia Nuova, Ostia Antica, and Fiumicino), many more people arrived in different ways from different places. In the Tiber Delta, different immigrant groups lived side by side. On the one hand, as the swamps were drained and the reclaimed land was turned over to farming, the outdated organisation of the rural economy was modernised. On the other hand, the new residents of the territory, which was beginning to be urbanised, became pioneers in another revolution, one in which real-estate speculators were reshaping the coast. What had been a dune belt where hunting was the only notable human activity, was turned into an area to be zoned and developed for economically profitable uses. People from different regions blended together by building new relationships, by sharing activities and by intermarrying.

Today the Roman Coastland has around 350,000 inhabitants. Because of its geophysical configuration and its environmental and anthropic features, it is a territory of arrivals and departures; it encourages acculturation among people with different regional and national backgrounds, and is still undergoing significant physical and anthropic changes.

The Ecomuseum of the Roman Littoral

Starting in 1978, historical, anthropological, and environmental research and studies were conducted on the Roman Coastland by the Territorial Research Cooperative (*CRT*). This organisation was founded by a group of researchers specialised in different disciplines who used advanced methodologies and practices (interdisciplinary and multimedia) in their work. The *CRT*'s efforts led first of all to the creation of several documentary archives (paper-based, photographic, video and cinematographic), together with the publication of books, the production of documentary films, the organisation of photography shows, and intense educational activities addressed to schools and adult residents of the area.

A decade later, the results of all these activities persuaded the *CRT* to develop a project for the establishment of an "Ecomuseum of the Roman Littoral", whose purposes would be to collect and disseminate the whole historical memory of the Tiber Delta area. The *CRT* programme aimed to describe the evolutionary character of the territory, which all too often is thought of as a conglomeration of areas identified simply by administrative boundaries that have little or nothing to do with its historical and geophysical features.

The Roman Coastland is a large trapezoidal area that slopes down from the heights of Acilia-Ponte Galeria to the Tyrrhenian Sea; the shoreline extends

from Capocotta to the South and Palidoro to the North. The *CRT* Cooperative identified several "territorial sub-units" whose physical and anthropic features and evident traces of the past made them the most suitable for the establishment of a series of ecomuseums disseminated across the area. So far the *CRT* Cooperative has created the "Ostiense Pole", the "Maccarese Pole" and "Interpole Itineraries".

The Ostiense Pole started operating in 1994, and all its structures and functions have been completed. It focuses on the great swamp-drainage projects carried out in modern times, and on the physical and anthropic transformations that the territory has undergone. The Ostiense Pole is hosted in Rome's oldest dewatering plant. The main building, which dates from 1884, houses the pumps that for more than a century have kept surface water levels in the coastal area under control. The adjacent buildings and outdoor spaces now host the Ecomuseum's structures and displays.

The Maccarese Pole, founded in 2010, focuses on the historical and anthropological aspects of the part of the coastal territory that lies north of the Tiber, along the *Via Aurelia*. This area still preserves the features of the Roman countryside that once surrounded the City of Rome, and that we know today mainly through the continuing operations of the vast Maccarese Farm and the Torrimpietra Farm, and of the farms located on the land owned by the former *Ente Maremma* (Maremma Agency). Maccarese is where the *CRT* has brought together documents, examples of farm equipment, images and sounds that accompanied a century and a half of farm work done by people who immigrated here from everywhere in Italy.

The Interpole Itineraries weave through the coastal area, linking all the sites of environmental, historical, archaeological, architectural, urban, and anthropological interest. These itineraries are described in two video documentaries, *"Imago Ostiae"* and *"Imago Portus"*. They are part of an invaluable tool for visitors: the "Video Guide to the Cultural and Environmental Heritage of the Roman Coastland".

Today the Ecomuseum Poles of Ostia Antica and Maccarese, plus the Interpole Itineraries, form an integrated "ecomuseum system" that is the first of its kind to be established in Rome and the Latium Region. It combines the characteristics of both community ecomuseums and urban ecomuseums. The territory covered by the ecomuseum system includes rural areas and residential areas of significant impact. The *Lido di Ostia* area, one of the major poles of residential attraction, with a population of around 150,000, is to all intents and purposes a district of the City of Rome, the only one that is detached from the rest of the city (Rome is more than 20 kilometres away).

In 1997, *CRT*'s ecomuseum programme was recognised by the Latium Region's Culture Department as being of public interest, and since then the Ecomuseum of the Roman Littoral has been included in the Regional Museum Organisation.

The Plan for enhancing the cultural and environmental heritage of the Roman Coastland

Following are some preliminary observations on the concepts of "cultural and environmental heritage" and of "enhancement" invoked in the Plan proposed for the Roman Coastland.

Here we refer to a broad interpretation of both terms. We take "heritage" to mean not only the ensemble of historical, archaeological or architectural sites, buildings, etc., that usually constitute the essence of this concept, but also everything that the community that resides today in a given territory has inherited: from its natural physical features (geological, naturalistic, flora and fauna, etc.) to those produced by humans over the ages (settlements, artefacts, tools, etc.), without overlooking the intangibles - events, stories, knowledge, rituals - that over time have accompanied populations living in a given area. Above all, all these things must be seen in relation to the physical and anthropic changes that have occurred during its history.

At this point, the "enhancement" of this heritage cannot be limited (as it often is) to activities designed to point out its existence, and to safeguard it. It can and should muster a set of continuous practices that include elements of cultural production, initiatives to encourage involvement by individuals and entities, the establishment of moments of social recognition, educational programmes at various levels, and the establishment of structures for preserving and disseminating historical memory.

The application of these concepts is detailed in the various sections of the Plan, which, taken as a whole, is intended to be a reflection on the experimental activities carried out on the Roman Coastland in recent decades, and an overall operational proposal for implementing - in coordinated and synergic ways - an exemplary practice of maintenance and development of the only heritage that truly belongs to the whole community.

The "Plan for enhancing the cultural and environmental heritage of the Roman Coastland" was developed by the Territorial Research Cooperative (*CRT*) on the occasion of its 35th anniversary of continuous operation in studying, researching, and disseminating knowledge of the Roman Coastland. The Plan envisages a series of projects, programmes, activities, and productions operating on a continuous and structural basis to make available at different levels to residents, commuters and visitors (including "virtual visitors") the tangible and intangible elements of the cultural and environmental heritage that constitutes the true wealth of Rome's coastal community. The Enhancement Plan is divided into eight sections. Seven of them are devoted to particular activities or productions; the Plan specifies the parts that have already been completed, the ones that are planned and the ones that are already scheduled but are worth further developments. The eighth section describes in general terms the ways in which the Plan will be implemented; they can be detailed when the planned activities start. *CRT*

is well aware that although the work stems from specialised research and studies, it is absolutely essential that the resident community and its institutional and grassroots representatives be involved, so as to achieve broad and shared cultural appropriation of the Plan's principles, developments and outcomes.

The innovative aspect of this Plan, compared with similar experiences, thus consists of a general application of the concept of the resident community's cultural appropriation of its own territory. *CRT* believes that simple information and traditional educational methods alone cannot suffice, hence the Plan envisages wide-ranging and differentiated cultural productions in which social entities can be involved directly. Their participation will enable them to feel they are helping along the general process of disseminating knowledge of their territory, of which they become in a way guardians. In this way, the Plan should also improve the territory's general state of health, which all too often fall victim to collective indifference and unchecked illegal construction, and incubates degenerative forms of social life.

The programmes envisaged in the various sections of the Plan can be summarised as follows:

- Section 1 "The Ecomuseum of the Roman Littoral" - The founding of the Ecomuseum of the Roman Littoral initiated an essential phase in the work of disseminating knowledge of the physical and anthropic evolution of the Tiber Delta, which until then had lacked a historical-anthropological museum of its own. Today the implementation of the Ecomuseum of the Roman Littoral is an ongoing project for the creation of the Latium Region's first multi-polar ecomuseum system. Next, the Maccarese Pole will be completed and the Interpole Itineraries will be developed;
- Section 2 "Surveys and preservation programmes" - Research on and preservation of the historical memory of the territory - social, familial, and personal - contribute to the creation of a large documentary archive that makes it possible to hand real-life experiences down to younger generations of residents, and is an indispensable reservoir of information for research and for education in schools and in society at large. Participatory observation of the changes that occur over time in a territory and a society facilitates identification of the character of the anthropised environment, preserving in particular the elements that are in greater danger of fading from human memory;
- Section 3 "Documentary production" - The documentary materials on traditional supports, and the photographic, film, and audiovisual materials produced during the historical and anthropological research conducted by *CRT* in the area, together with the collection of filmed accounts and period documents found in many personal and family archives, are the basis for the production of printed works and of documentary films that, taken as a whole, provide a multimedia profile of the communities that have settled in the territory in many different ways. Today these traditional types of production are flanked by new forms of cultural expression that open up new

ways of treating historical and critical themes;

- Section 4 “Dissemination of knowledge” - The practice of feedback in anthropology consists of bringing to social entities (schools, courses for seniors, senior centres, immigrant communities, associations, etc.) the elements of knowledge previously collected and processed in cultural productions, so that the society concerned can be gradually equipped with the essential tools for educational functions, cognitive interchange and interethnic acculturation.
  Historical film footage and digital communication accompany the dissemination of knowledge about the history of one’s own environment and that of “other” peoples and territories, which very often resembles the history of the area one lives in;
- Section 5 “Participation by the resident communities” - Parish Maps (Community Maps) make it possible to describe in a single document the whole historic, cultural, and environmental heritage of the Roman Coastland. They are produced with the involvement of schools and grassroots associations. The Parish Maps of the Roman Coastland are the first project of this kind ever undertaken in Latium;
- Section 6 “Signs” - The work of preserving the Roman Coastland’s many sites and constructions of historical and environmental interest should go hand in hand with actions devoted specifically to making them known to the public at large. In addition, on-site signs should be installed in remembrance of places and events that have been forgotten or are not adequately considered;
- Section 7 “Recurrent events” - Cultural events scheduled periodically and on a continuous basis make public participation the top priority in the process of forming a community identity.
  “The Roman Littoral Meets Its History” is the name of the event that every year since 1984 celebrates the territory’s rebirth in modern times and its historic tie with the city of Ravenna, in the Romagna Region. The programme includes open-air events, productions by twinned schools, musical activities, theatricals, and movie screenings. The event is given an official basis by the presence of public institutions, and is enhanced by the participation of the local communities and of the city of Ravenna, linked today as they were yesterday by the shared remembrance of an epochal historic event;
- Section 8 “Implementation of the Plan” - The Plan for enhancing the cultural and environmental heritage of the Roman Coastland includes activities that develop gradually. Some of them have been operating for years, others have been conducted in recent times in an experimental basis by the *CRT* Cooperative. The need to draw on multiple synergies with public entities operating in the area and with the private organisations involved in order to fully implement the projects is due to the Plan’s range, complexity and continuous nature[1].

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[1] The whole Plan will be available at www.ecomuseocrt.it in the future.

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Fig. 1 - Ecomuseum of the Roman Littoral, Ostiense Pole- set Life on marshes and river.

Fig. 2 - The collection of oral evidence in the field, Ostia Antica 1982.

2.18 "ENOMUSEUMS" IN ITALY: TWO CASE STUDIES TO PROPOSE THE ENHANCEMENT OF WINE CULTURAL LANDSCAPES

Francesca Muzzillo, Fosca Tortorelli[*]

Ecomuseum and wine cultural territories (by F. Muzzillo)

The idea of ecomuseum can still today be the basis for promoting a better liveability in a territory, connecting it to new sustainable experiences. The idea remains the same of the beginning: relations between human habits and natural ecosystem let us rediscover identities of communities with benefit onto the economic and cultural planes. The original image of a "mirror" in which a community sights and recognises itself, maintains its efficacy today for synthesising the meaning of an ecomuseum. It is still the same basic conceptual approach recognised in the first experiences in France (Muzzillo, 1998).

Moreover the sustainability urgency reconfirms the basilar principle of an ecomuseum, with communities collecting and re-elaborating the inheritance of a traditional rural society and at the same time promoting a new rurality which is completely entrusted to conscientious participating and culturally evolved society. On the other hand, because of crisis times, we wonder how to save these ideas when public resources are diminishing, and we advert the need for experimentations in order to try and front a number of economic necessities.

A framework for balancing the return to the identity of a place, together with the goal of an economic profit for the community is to be studied today. In this view we could be helped by a large amount of experiences of interchange between the two urgencies: the need of economic return for people living in the country, on one hand, and the environmental urgency for an enhanced quality of life in rural territories, on the other hand. Semi-abandoned villages open, for example, interesting recovery prospects. At the same time their perceptual identity must be reconfigured and it could be possible to start testing innovative multimedia connections on a global scale.

It is also partly possible to connect the idea of ecomuseum to that one of "enomuseum", even if we should have a clear idea of their substantial differences. Both these kind of territorial organisations share the goal of investigating

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on people, heritage, local culture, and integrity of different environmental contexts, while people are experimenting them first-hand. At the same time there is a profound diversity, because the ecomuseum idea is founded on the complex synergy of habits of life and work of communities, landscape, and products, while an enomuseum is primarily focused on a single product even if connecting it with the whole human and cultural environment. Obviously the lesson of the ecomuseum must not be lost and, even in a perspective of cultural territory, like the ones in which wine is the most relevant product, the vision of a complex system typical of an ecomuseum remains the best reference with its strong interconnection with the whole system of productive and cultural historical activities of the community tradition.

Nevertheless the main congruence is on the plane of "time" because the main dimension of a cultural landscape and the character of places and architectures is mainly given not by their physical appearances, but by the alternative use of the territories more rooted to the contexts and less hasty.

The rural landscape is part of a complex system, which combines aspects of production, culture, and environment. It is a basic interconnection between human activity and environmental system, in which man's ability to affect the territory is expressed in different ways, in relation to different environmental conditions and different production techniques; in any case, they are based on the need to find a balance with the environment in which it operates. Particularly the connotation that makes it possible is the reorganisation of diversity: diversity in space, in time, in seasons. It is the integration of history and nature that compounds a variable diagram of diversity. However, some difficulties could arise with regards to wine production, with the risk of make homogeneous the landscape and loosing diversity. It is in fact true that wine cultivation has sometimes an impact from the perception point of view, with the consequent homogenisation of local identity, so, as in the ancient experiences of South of Italy, if a mixture of different elements is well disposed, it would influence the latent opportunities of territories to take advantage for community. There is a way for reducing visual impact, realising at the same time an integrated component into territorial dimension as it expresses itself through multidimensional and cooperation processes, both socially and politically.

How to work in an innovative way and maintain the sense of the past? There is a way of compounding natural and artificial resources, inspiring to the traditional way of working in a natural asset of people during time. In that way the central concepts of sustainability are applied to ecomuseums, looking at a local approach, especially if a grade of community consensus is reached. So the contrast between different areas should convergence in coherent perspective, which is apt to realize process of cohesion among people living in the place. Speaking of vineyards, for example, a mosaic of vineyards into a landscape is essentially not invasive only if the economic dominance is related to the community, with a varied disposition of enclosures and, at the same time, with a

variation of propriety, as it was in the majority of internal areas of South of Italy (Alcaro, 1999).

In this sense also the wine cultural experience could be bound to the idea of "living heritage" that in fact is at the basis of an ecomuseum that is strictly bounded to working processes and in France ecomuseum were born just for making liveable again traditional way of working, which were typically of a zone. A cultural territory is a result of the coming together of different factors, identity, heritage, economy. The last factor is fundamental as it is not always possible to sustain it, especially if it is possible to obtain only local funds. However, experience teaches us that, without taking into account each specific environmental situation and its own particular constraints, there is no homogeneous disposition for sustainable recovery of rural environments. An appropriate relationship between a cultural territory and a vaster environment is difficult to define even in a specific site. So the "case by case" strategy still remains the best approach in order not to change the last remaining identity characters, which will never be found again if they disappears.

Antique identity renewal into two Italian territories (by F. Tortorelli)

We focus our attention on two case studies, both located in Italy and both related to a return to the ancient wine tradition of the places.

The first case study is the Tuscan ancient village *Il Borro*[1]. In this medieval village an important recovery of architecture, wine territory, and antique handmade craft works has been made, with the desire of carrying on local traditions and its history, having in mind as primary intent the reappropriation of the way people used to make handmade goods, operating in harmony with nature and at the same time stimulating the economy of the place. It followed a new vision of what agriculture produces (typical, strictly connected to the tradition of the landscape, short food supply and distribution chain) and the development of new ways to manage relationships in distribution chains and local systems.

This village placed in the green hills of Tuscany and today recognisable as medieval village was already present in the 12th century. The remains of the ancient walls and the bridge allow one to assume that it was a fortress located on a cliff, a spur of rock. However it should be emphasised that the *Borro* has had over the centuries a great importance from the standpoint of political strategy, its road system (presumably of Etruscan origin) linking Fiesole with Arezzo and even the ancient Roman routes - such as Clodia and Cassia - passed near the ancient fortress (Fig. 1).

Since ancient times this was a suitable area for the production of wine; in-

[1] The Tuscan *Borro* term indicates a slope formed by the bed of a stream that made as an impregnable fortress the position of a village.

deed the *Borro*, which extension insists on the hills of Valdarno, at the foot of Mount Pratomagno, guarantees unique climatic conditions, which give a perfect terroir for growing grapes.

In early 1990s an important recovery project for the restoration and installation of this ancient town was made. It started with the desire to bring life back to this place carrying on its traditions and its history, with the primary intent to operate in harmony with nature, trying to create a perfect continuum between past, present, and future. During the restoration it was decided to bring almost everything to its original state, it has been chosen to use the old paved road and bring back the old cellars. In the restoration as much as possible local workers have been used, who have worked with knowledge and passion.

The respect for nature is expressed through many projects and trade choices introduced, like net to zero energy consumption homes, with recourse to photovoltaic systems; but it is especially the special blend of *Borro* village with the history and traditions in wine production that reinforces this connection. The mere tourist approach has been rejected here, and tourism has been bound to the idea of temporarily becoming a member of the community while being able to discover, enjoy fine wines, and admire landscapes, keeping in mind that one of the prerogatives that affects an agricultural landscape is the opportunity of an experiential the entire approach to the discovery of the rurality. The "terroir" has been represented as one fundamental value of this place through the close relationship between planning, agriculture, tourism, and everyday life. In the case of *Borro*, it has been aimed to highlight the links with the territory, as heritage of natural, cultural, working, and social values.

This is just one possible example of the new concept of cultural heritage territory that should be extended to the wider concept of "cultural landscape network", such as to encompass the possibility of spreading new models of relationship between territory and enterprise users, in order to improve the competitiveness of businesses and the territory, considering the strength of a new and different model of cultural heritage protection.

The second case study is the area of Pompeii, starting from the experience of rediscovering antique Roman grapes and techniques and recreate an antique vineyard inside the Pompeii archaeological area. This one could be only a starting experience in order to make the entire area return to the origin in terms of quality of food and identity of community at the same time, reintroducing antique agriculture strategies and techniques in the entire territory.

Specifically the vineyard inside the archaeological area is intended not only for a commercial goal, but also as a scientific experience for returning to the ancient taste of Pompeian wine trough the correct installation of vines, in terms of identical grapes and identical distribution of vines. A seemingly idea of today, which had its realisation 2,000 years ago and that has his real acknowledgment in ancient Pompeii (Fig. 2).

In general terms in Pompeii archaeological area the whole vegetable heri-

tage has been investigated (Borgongino, 2006). In fact, through the study of the green archaeological resource and in-depth investigations into the orchards and gardens that were part of the reality of Pompeii, you have a tangible example of the organisation of natural areas in a town of 2,000 years ago. In this regard the discovery of a green area used as a nursery of trees has been of considerable importance, since it has enabled us to define the species most commonly grown in the gardens of Pompeii.

Some crops were particularly important in the daily life of ancient Pompeii, like grapes, while others were the basis of special handicrafts, such as the preparation of ointments and perfumes, and others were the subject of family consumption or sales.

Back to the organisation of the *Domus*, it is important to note that, outside of the *Domus* itself, the *Hortus*, a space with the characteristics of a vegetable garden in large villas of imperial Rome, becomes wider and more (Ciarallo & Giordano, 2012).

Today this antique town returns to be a model of quality and authenticity of the food and the established tradition in the farming activities of the people and as a result of age-old experiences which today strongly connect both scientific and technological innovations. Food, as in the past, is one of the main factors that define a civilisation and is strongly linked to the social and cultural sphere and contributes to the creation of a sense of belonging, to the roots, "cultural identity".

A clever combination of architecture, archaeology, and agriculture help to rediscover and revive the ancient concepts in a modern, timeless way. So the archaeological landscape becomes alive, turns, triggers new relationships dialoguing with what constitutes itself, in order to recover the sense and the quality combined with the practices and needs of the contemporary city. The use of archaeological heritage can be seen also for purposes of economic growth and as a tool for the development of the territory, according the sociocultural growth in the combined logic of efficient management of the site in a well-defined local context.

Vegetation, water, earth, and air are considered as real materials of architecture, and they are analysed for their distinctive characteristic of being dynamic components which are continuously in movement.

A second issue raised is the way in which human activities are influenced by the presence and the shape of a void inside a building and the following consequences on social communities' life. Particularly, the presence of an inner vegetable garden is the most apt one in order to influence community behaviours for its capability of creating a sense of belonging to the roots and to a cultural identity. Particularly the image of Pompeian *domus* is considered as a basis for a sustainable design for its specific way of integrating closed spaces and open ones (Fig. 3).

So the integration of open and closed spaces is connected with the idea of

"agritecture" through the implementation of an integrated and systemic approach which overcomes the contradictions between the issues of protection and that of conservation, such as to enhance and promote social and economic environment[2]. It should therefore be understood as the recovery of urban spaces for agriculture, the return of nature within the urban place whose main features should overcome the contradictions between the issues of protection and conservation of existing assets, in order to initiate processes enhancement and socio-economic promotion.

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[2] The "agritecture" is the synthesis of the two main disciplines: architecture and agriculture. Through an intervention of agritecture it is proposed to overcome the contradictions between the issues of protection and heritage conservation with those of enhancing and socio-economic promoting.

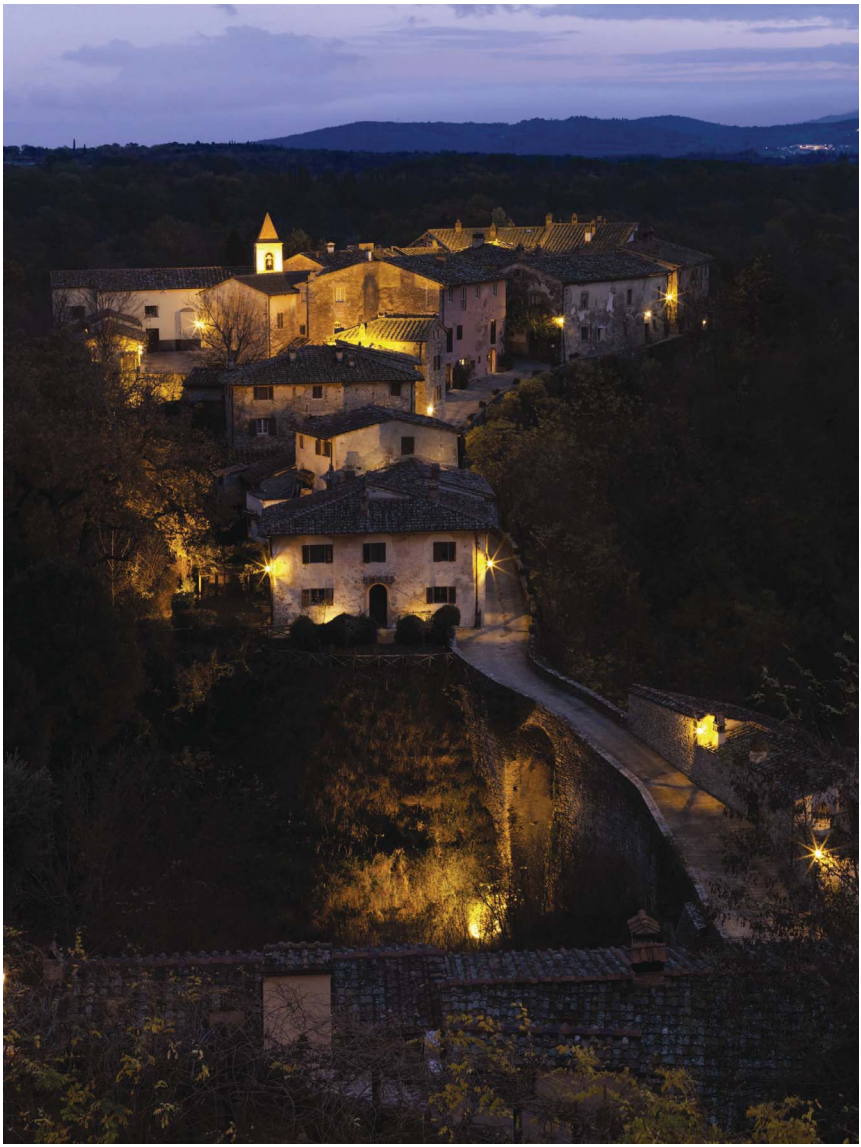

Fig. 1 - Borro village (photograph by courtesy of Borro).

Fig. 2 - The vineyard in archaeological Pompeii (photograph by Fosca Tortorelli).

Fig. 3 - Interpretation of the vineyard in archaeological Pompeii (drawing by Savio D'Ambra).

3.
CULTURAL LANDSCAPES AND LOCAL DEVELOPMENT: ACTIVITIES AND BEST PRACTICES

3.1 ECOMUSEUM AND LANDSCAPE. A FRUITFUL CONTAMINATION

Giuseppe Pidello[*]

Since the 1970s one could distinguish in several fields the foundations of a new vision of the "common good", whose meaning tends to expand and include tangible and intangible elements, that determine the quality of the life environments and well-being of local communities. Simultaneously, the drafting of a new concept of "landscape" underpins in a unitary perspective the path of the peculiar places - from the environmental and cultural values - to that of the territory that contains them and to the policies regulating their transformations.

This paper analyses how these guidelines were developed in the Biella area following the presentation of the European Landscape Convention in 2000, around which these evolutionary processes converge[1].

A new "constitution" on landscape

The European Landscape Convention is an international treaty promoted by the Council of Europe, nowadays signed by 40 Member States and in force in 38 of them. Drafted since 1994, the Convention completes the integration of two complementary trends: the growing commitment in Northern Europe for the protection of non-urbanised countryside landscapes and, the will of some Southern European regions - Andalusia, Languedoc- Roussillon and Tuscany - to consider in a unified way the *«combination of natural, cultural, historical, functional and visual aspects»* of the landscape (Charter of the Mediterranean Landscape, 1993). Open for signature by Member States on 20th October 2000, in Florence, the Convention was ratified by Italy with law n. 14 of 9th January

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[1] The paper revises a text already published in Italian (Pidello, 2015), integrating it with new experiences and considerations.

2006, entering into force on 1st September of the same year.

It is a document of great cultural and political relevance, founder of a new vision leading to the comparison of the different - and sometimes conflicting - disciplinary approaches to the topic. Since the preamble, the overarching nature of the landscape is made clear, *«acknowledging that the landscape is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas»*[2]. But it is the definition placed at the first point of article 1 to introduce the topic: *«"Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors»*. In this case the concept of "landscape" no longer refers only to remarkable portions of the territory, identified by higher-level institutions in charge of their protection. The whole territory consists of landscapes, and their value is no longer separable from the perception of the people that recognise themselves in them[3]. It is in relation to the meaning of this "perception" that the Convention has developed the most advanced experiences, bringing closer institutional processes of defining legislative instruments coherent with the European treaty to the participatory ones proposed by new bodies of civil society.

If it is, therefore, important to clarify the meaning of terms and definitions that have legal value; it is equally crucial to tangibly demonstrate the effectiveness of a process that integrates, for the first time at such an authoritative and widespread level, the participation of the inhabitants in the drawing-up of policies that affect their own environment.

Introducing the idea that "everything is landscape" and that "the landscape is everyone", the Convention highlights the pivotal role of individual and collective responsibility towards the heritage that represents and identifies us; it persuades us, in the words of one of his most authoritative interpreters, that *«we do not save the landscape if we do not save the country»* (Gambino, 2007, p. 129), that is to say if the ties between people and places are not strengthened. Moreover, here is established the "arena" in which to experiment with a new governance; an active citizenship no longer limited to actions of opposition or disorder in the face of choices that are alien to the territories; rather, a citizenship internal to a public decision-making process that makes such decisions shared and feasible.

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[2] The quotations of the Convention are taken from the official version at the following link: www.coe.int/it/web/conventions/full-list/-/conventions/rms/0900001680080621.

[3] Reaffirming what is expressed in the Preamble, the scope of the Convention is specified in article 2, which states: *«this Convention applies to the entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes»*.

Observatories and ecomuseums: together in the landscape

In the new perspective indicated by the Convention it is no longer sufficient - even if it remains fundamental - to deal with environmental and cultural emergencies, but there is the need to consider them along with the context, the "framework" of which they are a part. It is necessary to leave the "certified landscapes" behind and enter into fields yet to be explored, where disciplinary "expert knowledge" is contaminated with the "common knowledge" of living, seeking new syntheses capable of speaking to everyone. A demanding challenge that begins with the dissemination of the key concepts expressed by the Convention in article 1 ("Landscape Policy", "Landscape Quality Objective", "Landscape Protection", "Landscape Management", "Landscape Planning") and continues in their formulation into projects anchored to the different territorial realities that embark on the innovative implementation process outlined in articles 5 and 6:

- the first, dedicated to general measures, specifies the commitment of the signatory states to legally recognise the landscape as the foundation of their identity; to integrate it into territorial, urban, cultural, environmental, agricultural, social, economic policies and in any other policy that may have a direct or indirect impact on it; to define and implement policies aimed at safeguarding, managing and planning landscapes with the participation of the public, local and regional authorities and other stakeholders;
- the second, dedicated to specific measures, identifies the methodological process for the progressive realisation of these commitments, through progressive awareness-raising actions, training and education, identification and assessment, landscape quality objectives and implementation[4].

In seeking to bring these concepts closer to common sense and to transfer this process to the field, since 2000, new bodies have been established in civil society which are defined, even at statutory level, in relation to the principles of the Convention. Their role, complementary to that of local authorities, is also evoked by the reference to the principle of subsidiarity, mentioned in article 4 dedicated to the division of competences; according to such principle public bodies should support minor social entities, refraining from intervening in the sectors in which there are bodies that, closer to local realities, could perform a certain task better than the institutions themselves. The centrality of the local dimension, from which we must begin if we want to intercept the "perception"

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[4] With reference to the articles 5 and 6 of the Convention, Luisa Bonesio talks about an *«important reconceptualization of how to consider "landscape" - a major breakthrough, which finally shows an acquired awareness - which often is still distant for many "insiders" (for example the overcoming of the aesthetic concept of the landscape and its identification with the eco-scientific and planning approaches) - allows you to escape from the an unacceptable alternative between freezing and museification on the one hand, and on the other free (often arbitrary) initiative and indiscriminate tampering of the territory, calling the parties to a complex responsibility for management and interventions and finally acknowledging individual landscapes a unity that cannot be broken down into differentiated logics»* (Bonesio, 2007, p. 198, translated by the author).

of those who live in the landscapes, cannot in fact exist regardless of cultural mediators organised on the territory. This is the case of the "observatories", the "ecomuseums", and the "networks" that gradually strengthened their intentions.

Piedmont has played a non-marginal role in this field. Following the participation to the 1st National Conference for the Landscape, organised in Rome in October 1999 by the Ministry for Cultural Heritage and Activities, in preparation to the presentation in Florence of the Convention, the Biella Observatory on cultural heritage and landscape[5] promoted in the three-year period 1999-2001 a first awareness-raising campaign entitled "Together for Landscape". The initiative, one of the first to refer directly to the awareness-raising actions indicated in article 6, contributed to reinforce the awareness of how important it was to relate the commitment of individual partners "for" the Biella landscape[6], and how it was necessary to relate with similar bodies emerging in other Piedmont territories.

Moreover, it was noticed how the evolution of the landscape observatories crossed that of the ecomuseums, united in a growing movement recognised by the regional legislation[7]. An intersection that the protagonists of the New Museology in the 1970s[8] certainly could not foresee; it is impossible not to notice nowadays the deep affinity between the "museum of community"[9], through which the inhabitants recognise their tangible and intangible heritage in the perspective of a sustainable and responsible local development, and the "perception" of their landscape that the Convention places at the core of public decision-making process which determines its safeguard, management and planning policies[10] (Fig. 1). It is blatant how, in their unexpected meeting, two polysemic terms such as "ecomuseum" and "landscape" clarify each other, united by the need of their protagonists to recognise their own life environment, to identify

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5 Second level organisation, active since 1994 as a place for dialogue between local experts, activists, and representatives of various bodies operating in the field of cultural, environmental, and landscape heritage.

6 The slogan "to know, to live, to defend landscape" gathered in this first campaign the different experties of the members, in relation to their purposes of research, intervention, protection.

7 Piedmont was the first Italian region to adopt a specific law on ecomuseums (regional law n. 31 of 14th March 1995 "Establishment of Ecomuseums of Piedmont").

8 In 1971, advised by Hugues de Varine, considered with Georges-Henri Rivière the inventor of the ecomuseum, the French environment minister Poujade used for the first time in public the term "ecomuseum": *«we move towards what some already define ecomuseum, a living approach through which the public, and young people in the first place, will take back the basic grammar of man, his things and his environment seen in their evolution»* (Maggi & Faletti, 2001, p. 23, translated by the author).

9 Neologism perhaps more pertaining to define the ecomuseum, coined by De Varine himself.

10 The definition approved in Trento in 2004 by ecomuseums belonging to *Mondi Locali*-Local Worlds network is a direct consequence of it: *«An Ecomuseum is a dynamic way in which communities preserve, interpret, and manage their heritage for a sustainable development. An Ecomuseum is based on a community agreement»* (in: www.mondilocali.it/wp-content/uploads/2010/09/Declaration-of-Intent-2004.pdf).

with those who have built and maintained it over time, to explore it again with the eyes of those who would like it to continue. Considerations that matured and found validation after the entry into force of the Convention in Italy, in 2006, when the Observatory promoted another three-year campaign entitled "Together in Landscape".

"In" the landscape we are all on the same boat; there is no longer any distinction or hierarchy of roles and what we used to observe from the outside now envelops us and we are part of it. With this spirit seven excursions were organized (path-wise), which led residents, administrators, representatives of associations, researchers and specialists to explore the contradictions of the Biella landscape[11]. Thus, triggering a new type of relationship among the participants, walking together within the everyday landscapes became the most refined instrument - and within everyone's reach - to "perceive" and investigate their "home": the prefix "eco" (from the Greek *oîkos*: habitation, living environment) put forward by de Varine and Rivière to the word "museum". This way, the potential for continuous training on the field was found to be consistent with the training and education actions indicated in article 6.

Landscape projects

In the course of the two campaigns promoted by the Observatory, ways and means of involvement of the population were experimented which, in the following years, would lead to more complex landscape projects. Exploratory walks, carried out in the Biella area by the Elvo Valley and Serra Ecomuseum[12], were now common in many initiatives that oriented the first steps towards the Convention. Landscape Day, promoted starting in 2007 by the Local Worlds network, invited the participants (ecomuseums or other civil society actors) to organise a walk in the landscape that involved the local community in the exploration and subsequent interpretation of its life environment. The sequence "walking - photographing - writing - comparing - choosing", proposed in 2008 to participants, facilitated the evolution of the individual perception in the capacity of representation and in the shared vision[13]. Thus the "Ecomuse-

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[11] The frameworks of the excursions were chosen in relation to the emerging issues regarding the extensive city and the quality of the built, the destruction of the river channels, the economic and cultural crisis of agriculture and the subsequent marginalization of the mountain and the hill, of the touristic system and of the management of protected areas. With similar intents were developed, in the same years, other participatory reading initiatives of the landscape, including the innovative "Shoes & Brain" campaign of *Legambiente Friuli Venezia Giulia*.

[12] The Elvo Valley and Serra Ecomuseum has been active since 1998, the year in which it joined the Observatory. Since 2000 it is part of the Biella area Ecomuseum, managed by the Province of Biella and recognized by the Piedmont Region.

[13] The first editions of Landscape Day, now borrowed from the Ministry of Cultural Heritage, Activities and Tourism, witnessed a major attendance throughout Italy, contributing to the dis-

um, and Landscape" contamination was reinforced, which would have seen further developments with the use of "community maps".

The grassroots participatory path had now to deal with the institutional chain operating from above. The meeting was promoted by the coordinating role of RECEP-ENELC, the European Network of Local and Regional Authorities for the implementation of the Convention, established in 2006 and at the time directed by Riccardo Priore[14], which was fundamental in the construction of the Biella Landscape Project. (*PPB*), proposed by the Observatory in 2008. The adhesion to the project of the Municipality and the Province of Biella, in collaboration with the Piedmont Region, completed the institutional and social chain which, in the spirit of the Convention, should connect the landscape policies to the point of view of the inhabitants who have a first-hand experience. The guidelines of the *PPB*, drawn up by the officials of these entities alongside with the experts of RECEP-ENELC and the Observatory, drafted the general principles, the strategic objectives and the operating procedures for the implementation of the Convention in the Biella area (Conti et al., 2008)[15]. The procedure started with the previous campaigns, thus found a consistent continuation in the context of three "public assemblies for the landscape" which, between 2008 and 2009, involved the inhabitants of three representative areas of the Biella territory in recognition, comprehension, imagination and choosing their own landscapes (corresponding to the already mentioned phases of Identification and assessment, Landscape quality objectives and Implementation) (Fig. 2).

While demonstrating the possibility to build an institutional architecture appropriate to the political and cultural challenge of the Convention, the *PPB* had, however, to interrupt itself during the course of work, lacking the support of the new administrators of the main bodies involved, who decided not to continue the path started from their predecessors. A further dissemination action was needed to connect the inhabitants' lives more effectively to the acts of their representatives.

With the "Shared Landscape" project, developed by the Observatory in collaboration with the Muggio Valley Ethnographic Museum as part of the INTERREG Italy-Switzerland Cross-Border Cooperation Programme 2007-2013 (Pidello et al., 2015)[16], the critical issues encountered in the experience of the *PPB* are faced by adjusting the dimension of the "assemblies of the landscape" to the municipal scale[17], easier to recognise for the inhabitants and closer to

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semination of the Convention and the improvement of new tools for its implementation (www.mondilocali.it/gruppi-di-lavoro/paesaggio).

14 Legal expert and official of the Council of Europe, Riccardo Priore was in charge of the drafting committee of the Convention project.

15 See: www.osservatoriodelbiellese.it/wp-content/uploads/2013/10/Progetto-Paesaggio-Biellese-Linee-guida-Gennaio-2008.pdf.

16 See: www.osservatoriodelbiellese.it/category/sintesi.

17 The Biella area Municipalities Magnano and Verrone, and those of Ticino area in Breggia and

their daily perception. The expected results are also better defined, consisting in the realisation, with funds made available by the Programme, of small public work projects directly chosen by the assemblies, and in the development of "managerial plans" with indications for the conservation, management, and requalification of landscapes emerged from the participated process, which will be adopted by the municipalities and translated into territorial and local planning instruments. On the level of the method, continuing the fruitful contamination between the aims of the Convention and the ecomuseum practices, the project experiments the use of the "community map", a true workhorse of the Italian ecomuseums, particularly effective in intercepting, on the one hand, the "perception" of the population (Identification and assessment) and, on the other, in representing their visions (Landscape quality objectives).

Sharing a "community map", as inhabitants and beyond their residence or social role, creates a bridge between the threshold on which the aspirations of ordinary people stop and the solitude in which they operate, often despite themselves, its representatives. Getting used to participating, expressing oneself on one's own local world and comparing oneself with other points of view helps to reconstruct mutual trust without which one can reproduce, from the bottom, the dissipation of energies that could generate much more results if they found an outlet and, from above, the sterility of the proposals that fall into the void of indifference. In the gradual construction of the map we recognise our face, because the features that compose it reflect our identity[18].

For a school with no walls

The attempts of the Biella inhabitants to implement the new "constitution" of the landscape indicate a path for a shared reclamation of the sense of places, no longer determined automatically, but through which institutional and spontaneous initiatives can be integrated and complementary; they indicate, in other words, how it is possible to fill a void; close the missing link between the institutional chain that prepares the land and the experience of the communities that cultivate it. But we must not forget how these procedures require great willingness to innovation from all actors, and how important it is to work in parallel on the education of the new generations. This topic, repeatedly referred to by the

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Castel San Pietro.

[18] Riccardo Priore emphasises how the process of a population's self-recognition in its landscape is not a goal in itself, but can have important juridical implications: *«when a particular community is capable of transforming a territory into a landscape - making it, for example, the symbol of their own identity - that community, through a democratically adopted decision, can legitimately aspire to raise the level of legal attention, by the responsible authorities, for the landscape of that territory; the larger and more cohesive the community under scrutiny, the more extensive and effective the legal protection afforded to that landscape can be»* (Priore, 2007, pp. 35-36, translated by the author).

Convention, was tackled with an important experimentation by the schools of the Biella and Ticino territories involved in the "Shared Landscape" project, which carried out a simultaneous activity complementary to that of the "landscape assemblies". Here, the "explorations" and the "community maps" made by the youngsters and documented with video footage revealed a great pedagogical potential[19].

This method, applied by the Elvo Valley and Serra Ecomuseum in multiple educational activities directed at schools of all levels, provides an educational model in which the rediscovery of tangible and intangible heritage and rehabilitation of basic knowledge to revitalize it (protect it, manage it, transform it) produce a gradual return of the awareness that the landscape is the main "common good" to care for. The good practices and tools long tested by the Italian ecomuseums turn the objectives of the Convention into local projects, thus linking the path of recognition, comprehension, imagination and choice to our daily actions and the sense of landscape that is the result of it. The "Ecomuseum and Landscape" contamination generates, therefore, innovative processes of learning and citizenship: a school with no walls, open to everyone and where we are all teachers and learners, where we learn the skills of living needed to transform the ruins of the world that has been into the bricks of the world that will be (Fig. 3).

A long and difficult task, which requires willingness to retrace our steps and usher those who will replace us in this rediscovery, getting used to attending together the "arena" where one learn to govern the space on which the quality and duration of our life depend on.

A small decalogue of this new "school" could recite:

- what is around us is what we are;
- it is important to find out what's behind the façades, the faces;
- exceptional emergencies cannot be separated from what holds them and makes them work together, like the organs of our body;
- each place is as unique as any individual and it is necessary to distinguish the details that identify it;
- the coexistence of differences is not fatigue but wealth;
- well-being depends on small daily facts rather than on large isolated events;
- walking is the first step of living;
- we cannot defend, manage, continue what we do not know;
- seen from within, the landscape is neither beautiful nor ugly, but it can be coherent or incomprehensible;
- *«everyone has the landscape he deserves»*[20].

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[19] See: www.osservatoriodelbiellese.it/category/magnano; www.mevm.ch/territorio/paesaggio/paesaggio-condiviso.

[20] I am indebted to Riccardo Priore for this responsive summary of the sense of "what is around us". In conclusion, I am grateful to those that accompanied our first steps in the knowledge and interpretation of the Convention.

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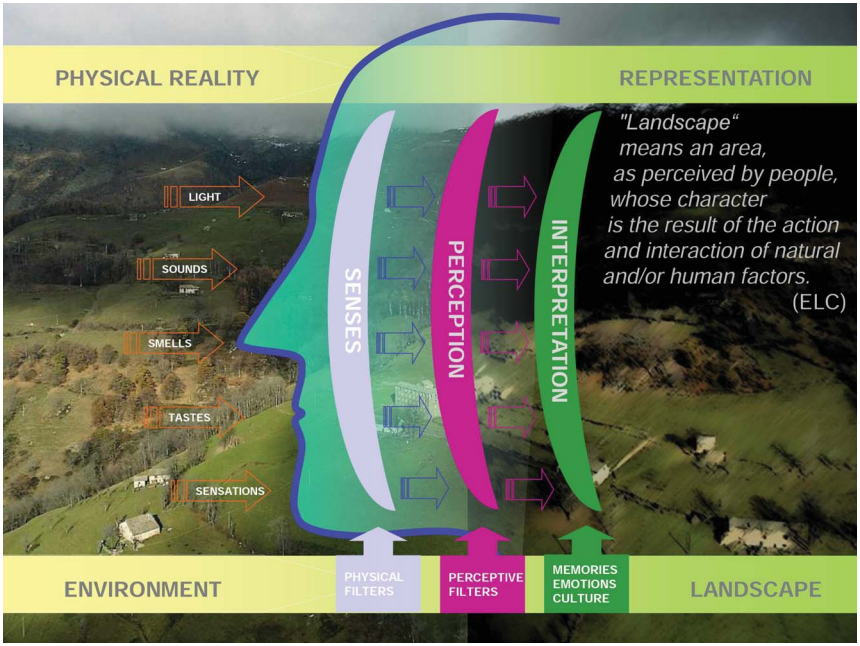

Fig. 1 - Perceive (reinterpretation of a graphic processing by Paolo Poggiati, Head of the Territorial development of the Canton Ticino, Department of the Territory).

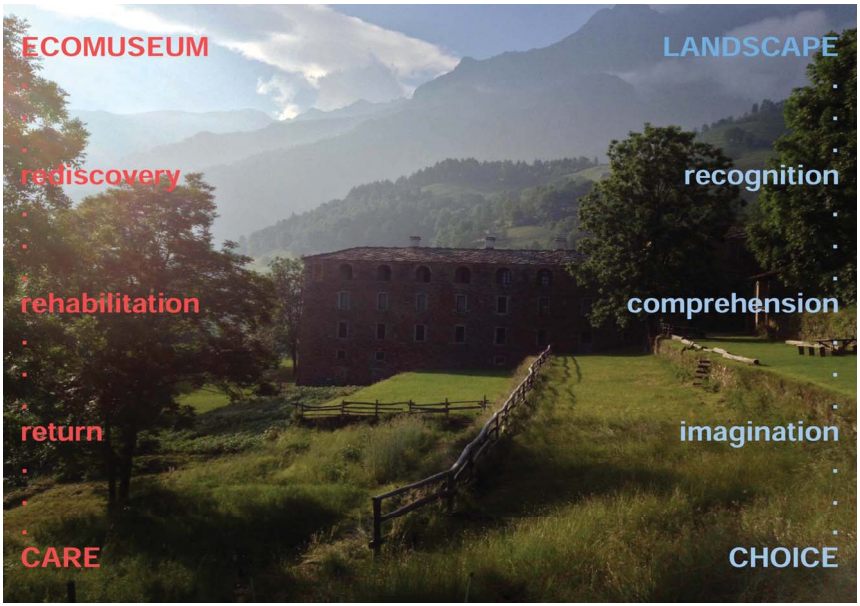

Fig. 2 - Ecomuseum and Landscape - Two complementary paths.

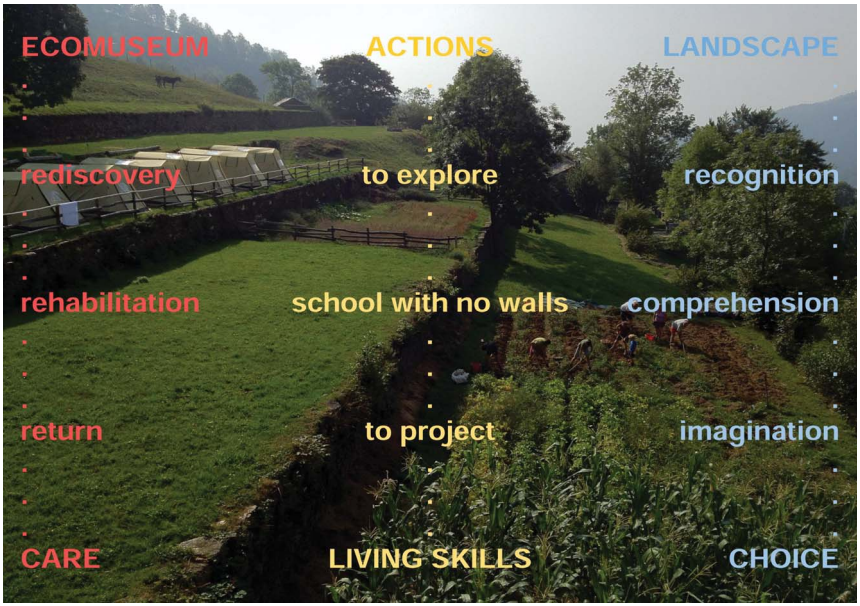

Fig. 3 - School with no walls - The living skills.

3.2 La Ponte-Ecomuséu. A link between innovation and community involvement

Óscar Navajas Corral, Jesús Fernández Fernández[*]

Introduction. A context

We live in a post-industrial society of fast changing realities. Globalization entails not only the localization of values and a social need to enhance the idea of "places", but also increases territorial imbalances as a consequence of the concentration of wealth, population and resources in specific areas and regions. The recent evolution of rural spaces in Asturias reveals that these areas are becoming more and more marginal, and the trends that the European Union rural development programmes have not been able to prevent.

Asturias is a mountainous region situated in the north-west of the Iberian Peninsula, with a population of around one million. The 70% of the people is concentrated in the 10% of the territory. The rest of 30% of the population lives in rural spaces and it is mainly elderly people.

Asturias has been in the convergence policies of the European Union since 1990, aiming at decreasing the economic imbalances. Rural areas started to use these funding schemes to promote tourism. The logo that was promoted from the very beginning was *"Asturias Paraíso Natural"* (Asturias Natural Paradise). This idea was related to the perception of the area as green, wet and mountainous areas. Clearly, this implied that cultural aspects and their associated territorial values were left behind. Thus, "natural values" prevailed and became the centre of logistic interests of management.

But, vernacular people are not generally identified with these nature-oriented tourism discourses. They do not see their activity and worldview reflected. Also, their thoughts and views are not taken into account in the development of the territorial enhancement plans and heritage projects.

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A vision of the territory

Santo Adriano is a small municipality with 250 inhabitants. More than 30% of the population is over 65 years old. The primary sector employs most of the active people, although its relevance has been gradually decreasing in the last three decades. Only services have undergone a significant increase that derives from the public regional, national and European policies aiming at the promotion of tourism. Thus, for instance, in this small territory there are 127 hotel rooms.

In spite of this, Santo Adriano is the only one that is not integrated within any protected area scheme such as the Natural Park of Somiedo or the Biosphere Reserve of Las Ubiñas-La Mesa. However, it boasts a large amount of historic and cultural assets. Despite this fact, the enhancement plans for the area are still based and emphasize its "natural values".

It is clear that our territory has a cultural heritage of high relevance which are completely abandoned nowadays. This is due to the lack of a common future project and a common idea that can be useful for local communities and for a really sustainable territorial development.

La Ponte-Ecomuséu was born in order to face the lack of concrete initiatives. *La Ponte* is a social initiative that arises from the concerns of a group of people. It is a self-managed project that receives neither governmental grants nor subsidies, and that has community cooperation as a premise. Its mission is to serve the community and to contribute to an endogenous and sustainable development.

La Ponte-Ecomuséu

La Ponte-Ecomuséu was born in 2011 with the aim of activating several heritage resources in a mountain village in the centre of Asturias. This territory, like others in the Spanish countryside, has significant problems and socio-economical needs, such as demographic decline, migration of the young population, abandonment of traditional economic activities and limited diversification of the existing ones, depending on the subsidiarity of public administrations, etc. *La Ponte-Ecomuséu* was established in this context, by professionals with a cultural heritage background (Alonso et al., 2015), in order to try to solve some of these problems. Having been created as a community initiative it is established now as an ecomuseum, coordinated by experts, technicians, neighbours and amateurs.

This motor group launches the initiative, which consists of creating a community territorial ecomuseum, which is based on three key concepts (Alonso et al., 2015):

1. the idea and the execution of the project are in charge of the own motor group constituted juridical in association (denominated "*La Ponte*"). It is proposed as a citizen project, self-managed and not dependent on public or

private aid. It assumes the idea that cultural heritage is a common good, and as such must be able to be managed by local communities, who for this must also recover that principle of co-responsibility, both in the use and care of these resources. The idea that underlies this project is to treat cultural heritage as something of its own, to take care of it and to present it as such. To this end, collaboration agreements are established with public and private owners to create a framework of relationships in which to develop this idea;

2. the collection that integrates the ecomuseum is the natural and cultural heritage that is found in the territory of Santo Adriano, which has a very varied repertoire of quality in this sense (pre-Roman church of Tuñón, caves of the Count and shelter of Santo Adriano, with Upper Palaeolithic parietal art, Las Xanas Natural Monument, ethnographic heritage, landscape, good gastronomy, intangible heritage);
3. the objective of the ecomuseum is to create a new "community", a network of actors that does not seek to supplant other realities, entities, administrations, etc., but to become an alternative space for personal and community development, with which these other realities can also collaborate. It is understood as a "community" not a whole, but a defined group of actors working on a collective project that pursues, in this case, social, cultural and economic purposes. This can be called also "social enterprise", although this definition is controversial and does not seem to have a clear agreement on its meaning in our country.

So, the specific objectives were: research and enhance heritage sites for public presentation; to promote education and popular participation; to set out an alternative to the current model of rural development and the role that cultural heritage plays within it, to remain a local and associative project where initiatives come from, and decisions are taken within the local framework, and to promote the social innovation in the cultural management.

Before implementing the actions in our project, it was necessary to have the permission of the owners of cultural heritage sites and entities to work with them (private and public). We worked to create a structure that brings together all the cultural heritage elements regardless of the kind of ownership forms and institutions.

The heritage exists when it is socially constructed, and this requires active initiatives to be projected and implemented in reality in the long-term view. Cultural heritage must be considered as a common and it is necessary, it does not fall into complete abandonment and oblivion. What determines the future of a site is how it is managed and who manages it. More and more categories are being included within heritage and the number of sites grows exponentially in the categories of different institutions (Ministry of Culture, etc.): landscapes, immaterial practices, industrial and mining sites, etc. Who will be responsible for their management and conservation in the future (Alonso & Férnandez, 2012)?

Whereas public property is owned by the state and can thus become a market good, common property is of everyone. It is not only public (it must be

shared), but is also common (its management must be consensual and agree upon). In the villages of Asturias, people are used to this kind of property regime and it would not be a novelty for them. The existence of this common heritage was associated with the existence of neighbourhood organizations (*Xuntas* and *Conceyos*) that made sense within the management framework of common properties. Therefore, there is a legal framework that could well be developed and spread to some goods of collective interest such as cultural heritage. As the case of our ecomuseum demonstrates, *«we believe that cultural heritage must provide the basis for these kinds of aims in the long-term, rather than being driven by short-term political and party interests that have led us to an economic, social and political catastrophe that will lead to the short and long-term destruction of heritage goods»* (Alonso & Férnandez, 2012) (Fig. 1).

Throughout these years, the ecomuseum has carried out research, protection and diffusion of heritage, involving different social groups in patrimonialization and socialization processes, and betting on a horizontal organization which works as a community. One of his greatest achievements has been getting the government involved, for the first time in Asturias, which has meant delegating the management of a public heritage, special protection property to a civil association. This action has been a way to appeal to the responsibility held by each individual on its territory and its heritage (Varine-Bohan, 1991), and the processes of Cultural Criticism (Rivard, 1987) that must be linked to a project like this.

In 2014 the ecomuseum organized the Second Conference on Cultural Heritage dedicated to Cultural Landscapes, a clear evidence of an integral vision over the territory, heritage and community that involves the ecomuseum. *La Ponte* is a permanent laboratory of ideas and actions. A "social enterprise of knowledge" which uses parameters of the business environment within an economic rationality, working with a model of community participation and profit-making community, it aims to link/apply traditional knowledge and academics with a concrete reality (Fig. 2).

At present, we have managed to recover a farm house and barn (ethnography), the Church of San Romano (Romanesque), the Church of Santo Adriano de Tuñón (Asturian pre-Romanesque art), the Paleolithic coat Santo Adriano, Prehistoric rock art, water mills, medieval bridge, etc. Among the actions we carry out emphasise: 1) research and recovery of local heritage; 2) guided itineraries (natural and cultural); 3) the annual conference on research and management of cultural heritage; 4) the journal *Cuadiernu, diffusion, research and conservation of cultural heritage*; 5) local economy responsible; 6) workshops, classrooms traditional music and dance; etc.

The future of La Ponte. Heritage and social innovation

We go to heritage because we are in crisis. In this case the concept of crisis is

understood as "lack of". This lack of something is a constant persecution of what we were, of what were the ones that preceded us, and of the incessant search for the existentialist response to what we do in this world.

Heritage, museums, culture in general, are not the answer but they harbour everything that the human race has built and destroyed. They measure time, remembering exactly what has happened in our lives and around us. But what is important in all this is the intervention and the process of individual and community participation and responsibility, and not only as performers but in the planning process itself and building ideas, initiatives.

Initiative and action are the two privileged weapons of community development. The initiative arises from the community to carry out a certain proposal for a common development. The action is the moment or moments of mobilization of the community. As we saw in the experience of Santo Adriano, there is not a change in the model, but an adaptation of management to the reality(s) of each territory.

Our last project is "The Heritage and Social Innovation Observatory" (HESIOD):

> *«What is social innovation? Social innovation are new ideas or processes (products, services and models) that meet various social needs and contribute as well to the creation of new relationships and/or collaborations. This theme was the main subject in the last meeting of Cultural Innovation celebrated in Santo Adriano this year»*[1].

It is a platform aiming to identify, analyse, give visibility and disseminate socially innovative experiences in the field of cultural heritage: museums, collaborative projects, innovation labs, community centres, shared workspaces, etc. Also, it aims to be used as a platform to connect social innovators and to facilitate their cooperation.

Conclusions

The moments of economic prosperity and social "stability" favoured patrimonialisation processes (Prats, 2012), mainly those that started from the top-down. However, the moment in which we find ourselves has shown the inefficacy of these policies. The process of patrimonial and cultural management that we defend should be a liberation of the conscience, initiative and creativity of the community, as of each one of its members. It is a process of self-confidence and literacy in the pedagogical sense of Paulo Freire. A liberation of the capacity for observation and mastery of the changes that take place in society in general and in the situation of the community in particular. The community can judge for itself and make its own decisions with responsibility.

But this path is not done alone and in isolation. The community is the set of

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[1] Jesús Fernández Fernández, in: hesiod.eu.

agents that coexist in a given territory. Political powers, private entities, institutions, civil associative movements and the inhabitants themselves must form a whole. In their dialogue is where the feeling of identity is forged and where responsibilities for heritage and culture can be made effective, such as those shown in the actions carried out by *La Ponte-Ecomuséu*.

And this whole system has an essential pillar that sustains it, utopia. Utopia is the tool that allows continuous creativity, initiative and community cultural action. It is the engine that allows the culture not to be understood as a good of "consumption", but as forms of life. As Aurora León called it (2010, pp. 326-327) it is the utopian reason that should not be conceptualized as the impossible, the unattainable, but must be understood as the act of constant search for human motivations to transform present reality into a process of individual and community self-reflection.

The ecomuseums in Spain have proliferated in the last 30 years. Currently, there are 100 institutions which have decided to use the word "ecomuseum". The Spanish ecomuseums have mainly appeared in two periods: between 1990-1995, and 2000-2005, but some of the most emblematic Spanish experiences of social museology (ecomuseology) emerged from minority initiatives in the 1980s. So, the ecomuseums in Spain are alive. The ecomuseum of Santo Adriano arises as a pragmatic response to the needs and desires of a group of young and active people living in a depopulated and depressed rural area in Asturias. This structure enables to create a museological project where different social actors (either public or private) converge because they share similar interests. The object of our initiative is to create a participatory framework for heritage and museum management, where the democratic relations among community members.

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Fig. 1 - Paleolithic heritage. La Ponte-Ecomuséu (photograph by Óscar Navajas Corral).

Fig. 2 - La Ponte-Ecomuséu Headquarters 2013-2015 (photograph by Óscar Navajas Corral).

3.3 ECOMUSEUMS AND SOCIAL PRODUCTION OF LANDSCAPE IN APULIA

Francesco Baratti[*]

A methodological proposal

This paper presents the results of the pilot project called *SESA*[1] - Ecomuseum System of Salento, developed in the framework of the research on ecomuseums and planning in Apulia (Fig. 1).

The experimental model was created from the very pragmatic attempt to solve landscape related problems and the society that produced it. The result is not a catalogue of solutions, rather, a reflection on "how" an ecomuseum can facilitate the approach to landscape as a "common good", through an accurate account of the experimental process that was conducted.

The experimental project gathered a heterogeneous working group, comprising different professionals: architects, archaeologists, biologists, engineers, sociologists, who have fully embraced the project's cause, by hands-on training and by acting as facilitators of the on-going process.

The *SESA* relies on a working group comprising about twenty facilitators distributed on a regional scale, and the number is constantly increasing, thanks to the numerous training courses started in the setting of new ecomuseum sites.

This in-depth analysis concerns, in particular, activities more relevant to the social production of landscape. For further details on the overall project, please refer to the recent monography on *SESA* (Baratti, 2012).

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[*] Francesco Baratti, architect and archaeologist, designer of several parks and museums of Salento, has contributed decisively to the success of the ecomuseum movement and the drafting of the new regional law for the establishment of ecomuseums of Apulia.

[1] The project, coordinated by the author, was developed as part of the research activities, conducted on the territory by the Department of Cultural Heritage of the University of Salento, which has the merit of having supported its large-scale trial (Baratti, 2006). Other bodies have played a strategically important role for the experimentation of the proposed operational model including the *MIUR* - Ministry of Education, Universities and Research, the Regional Directorate for Cultural and Natural Heritage of Apulia, the *Soprintendenza Archeologica* of the Apulia Region, the Apulia Region, the *CUIS* - Inter-University Consortium of Salento, *ACRI* - Association of Italian Savings Banks and the Municipalities of Alessano (LE), Botrugno (LE), Cavallino (LE), Neviano (LE), San Vito dei Normanni (BR) and Vernole (LE). See: www.ecomuseipuglia.net.

The research project focuses on practical activities that were organised with local communities, in order to affirm that the landscape is a key element of their welfare and it is, therefore, necessary to commit to its preservation.

The participatory process has demonstrated that landscape is not only the outcome of a project, nor the result of a plan, rather, it is the relationship among the creative contributions of participation, the work and activities of several people and the continuous transformations.

From an operational point of view, the project is articulated in two phases:

a. the "ecomuseum workshops", as operating structures with a territorial network;
b. the "executive tools", as results of the participatory process of understanding of local heritage.

The ecomuseum workshops

The first phase of research on the organisational model was followed by the creation of a locally distributed network of operational structures, which were named ecomuseum workshops for the safeguarding of landscape, based on the active participation of citizens.

The workshops, all equipped with furniture and computers, constitute local counselling centres, in which the community can examine its past and future, in relation to the economic and social transformation processes taking place in their territory.

The activities of the workshops are:

- the "promotion" for citizens of a greater and more informed understanding of the local heritage, by restoring the value of the daily life places, and the people who inhabit the landscape and are mobilised to guard it;
- the "education" of citizens and young people on safeguarding their landscape, through simple methods of reading and interpreting the problems and strengths of the territory, capable of triggering self-esteem processes in the local communities;
- the "involvement" of citizens in the choices and decisions related to the transformation of their landscape, pointing to local readers the most suitable way for sustainable development, designed to improve the quality of life of the community.

The executive tools

The procedures for the conception of tools for participatory understanding of heritage are based on the experimentation of different methods of listening, of selection/decision of the elements and values, and of formal representation of the maps to be designed. Each workshop endorses methods of investigation and

fulfilment considered the most appropriate to their own situation and capabilities. The workshops started their activities with the provision of some key questions (What makes this place special and different from the others? What are the things that have greater meaning for us? What is important in this landscape? What would I miss from it? What do we want to do with this heritage? What and how do we want to preserve it? Or improve it? Or transform it?), to be submitted to the local community in form of questionnaire/survey, distributed with the help of local schools.

The community maps

The key instrument for the start-up phase of the activities at the workshops has been the community map, a participatory method that has allowed the involvement of the inhabitants in land management planning.

The community maps are inspired by the experience of the Scottish Parish Maps, started around the 1980s by the association Common Ground (Clifford & King, 1996). They were created as *«systems of storytelling and visualisation of the relationships between people and places»*. Their aim is to highlight the richness of the local heritage, by bringing out the perception of the landscape by its inhabitants. Over the years, the methodology of the Parish Maps has been used and experimented, and has shown various facets.

The mapping tool has allowed many ecomuseums to start the participatory process of involvement of the inhabitants in the exercise of self-representation of identity and the recognition of the typical values of the place they inhabit.

The construction process of the map becomes the search of that particular balance between repetition and local specificities that characterise a territory, which are not just about the tangible and visible aspects, but include intangible aspects such as traditions, lifestyles, languages, music, ways of eating - in a nutshell, they include also the societies that inhabit the territories. The charm of our rural landscapes is the result of evolutionary processes of generations of men who have worked to build them and make them so different from north to south, while today we tend to make them uniform. The maps are a way to give value to these differences, and they are particularly useful at the micro-local scale, the one of the village communities (Clifford et al., 2006).

The maps are functional to the following objectives:

- taking into account local perceptions of the landscape, in accordance with article 1 of the European Convention *«"Landscape" means an area, as perceived by people»* helping the experimentation of a path of national and international scope;
- understanding the landscape as representation of the history of the places, as it was passed down by individual and collective memory;
- raising awareness among Apulian people, on reading the landscape values,

but above all to promote a "community pact" that commits inhabitants, professionals, and institutions to take care of the landscape.

The maps produced in the framework of *SESA* have been published in *Quaderni n. 1* of ecomuseums, and they have been distributed to all the families living in the territories involved in the ecomuseum process.

The inclusion of the maps in the tools for the Technical Regulations for the Implementation of the Regional Plan for the Landscape for the Apulia Region (*PPTR* Apulia) has, therefore, represented a moment of great innovation and relevance in view of the territorial landscape planning. Moreover, it informs the Apulian experience as one of the first to experiment active participation in the implementation of the European Landscape Convention (Baratti & Rotundo, 2011).

In this regard, the publication of the announcement for the Landscape Award, promoted by the Council of Europe in the setting of the implementation of the Convention, was an opportunity to present, in the 2008 edition, the candidacy of Apulia Region, with the first results of the workshop activities as part of the drafting process of the new *PPTR*[2].

The maps become an opportunity to share different perceptions, experiences, as well as social and cultural aspirations concerning landscape, in view of a broader democratic participation in local government decisions. They are designed with the residents, they become an integral part of the cognitive framework of the structural plan, and they legitimise the status of the territory, shared by the population of that area.

In preparing these participatory inventories of local heritage, an important role is played by the illustrators. By shared choice among the workshops, local artists were privileged. They worked together with communities to elaborate the most appropriate visions of the territory, the places, and the local heritage. It is a genuine popular representation of territorial values expressed through a careful democratic selection of addition or exclusion (Fig. 2).

The recommendations of the ecomuseum

In the Apulian experience, the community maps have allowed to prepare the ground for the next two process tools: the "Recommendations of the ecomuseum" and the "Manifesto of the local landscape".

The recommendations of the ecomuseum are paths and visit itineraries proposed by the local community, in which rules of behaviour, mode of use of the landscape, and its proper maintenance, are highlighted in order to ensure the conservation of the landscape diversity of the territory.

These guidelines comply with article 22 of the Technical Regulations for

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[2] The candidacy dossier has been prepared by: Francesco Baratti, Valentina D'Andrea, Loredana Magurano and Cinzia Tarantino.

the Implementation of the *PPTR*, *«the communities identify real recommendations for the use and fruition of the landscape relative to their territory, including didactic-educational paths of knowledge of the evidences of material and immaterial culture»* (translated by the author).

The recommendations are, therefore, in-depth analysis of the themes that the community maps highlighted during the participatory process. First, through an analysis at the urban scale, it was possible to identify the tour itineraries, in which the positive and negative values of the urban landscape are highlighted. Then, an analysis of the strengths and weaknesses of the extra-urban territory, through an interpretation of agricultural methods, exploitation of resources, the use of the countryside, etc. helped to design the itineraries of the local rural landscape.

On the occasion of the organisation of the *"Giornate del Paesaggio"* (Landscape Days), designated locations were prepared for the facilitators, in order to distribute the illustrated brochures and the questionnaires, with the purpose of recording the "detractors" and the "good rules" of transformation of the landscape.

Participants have ventured in the experience of perception of their landscape with the help of cameras, videos and interviews, along the routes proposed by the ecomuseum. The recommendations that have been drafted by the workshops were focused on highlighting critical itineraries, in which emerged the problematic nature of the territory.

A specific section of the recommendations was dedicated to the active dialogue with the citizens, with the possibility of the latter to write their impressions and reflections about the research on the values and flaws of the agricultural and contemporary architectural practices. In particular, it was asked to provide descriptions in relation to specific issues, related for example to agricultural practice, the characteristics of rural landscape, the accommodation of fields, the typical crops, the irrigation and fertilisation methods, etc.

This method of research on the traditional construction methods and techniques has been object of specific workshops that led to the creation of cards with practical hints on some rural typologies, practices on dry construction systems and traditional elements in stone houses in Salento.

The workshops have promoted the realisation of the cards with the help of citizens, local professionals and expert know how. The cards become part of the documentation that the Technical Office will make available to citizens and local professionals.

The Local Committees for the Landscape can beneficiate from this work, using it as an instrument to carry out objective and uniform assessments, in compliance with codes and established rules.

The cards will allow an interesting insight on the constructive characteristics of the rural landscapes of the different areas of Salento, and they will enrich with data and knowledge the Regional Observatory on Landscape.

The inclusion of ecomuseums among the active subjects in the development of the Plan for the Landscape for the Apulia Region, *PPTR*[3], has allowed the development of an innovative path of participatory planning in which the ecomuseums have played an active and central role of experimentation.

Among the integrated landscape projects envisaged in the Preliminary Programmatic Document, the ecomuseums have therefore immediately appeared as particularly interesting, with respect to the objectives of social production of the *PPTR*, for the mode of representation of the landscape that they express through the production of different tools and organisational methods operating in the territory.

However, the Salento territory has worked as a start-up for the spreading like wildfire of other experiences on a regional scale, favoured by the recognition that the ecomuseums have had in the elaboration of the *PPTR*. In article 22 of the Technical Regulations for Implementation they are defined as such:

> *«The ecomuseums are active places of promotion of collective identity and cultural, environmental and landscape heritage, in its form as permanent museum; they realise a dynamic process by which the Communities, […], conserve, interpret and promote their historical memory, the daily and traditional living spaces, the relations with the surrounding nature and environment, as landscape heritage to spread as a function of self-sustainable development»* (translated by the author).

The affirmation as subjects that contribute to the social production of the plan has brought Apulia Region to rapidly provide itself with a regional law[4]. It now recognises them as institutions that

> *«reconnect productive techniques and cultures to the territory, its cultural heritage and its identity-making peculiarities, and that constitute elements of a new relation between technological innovation and tradition»* (Magnaghi, 2010, translated by the author).

In order to give greater consistency to the integrated project and the action of rooting in the territory of the ecomuseum, the launch of the activities was marked by the signing of a memorandum of understanding among the Region, the Apulian universities and the local authorities, emblem of the principle of subsidiarity between the institutions involved in the government of the territory, without which any outcome could have never been reached.

The memorandum of understanding worked as a background for the signing of contracts for the facilitators of the ecomuseum process, who have been started the workshops on active citizenship on a regional scale; a concrete way to begin the integrated project for which it should be given credit to the Department for the Land Use of Apulia Region.

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[3] The *PPTR* of Apulia, written with the scientific coordination of prof. Alberto Magnaghi, has placed the social production of the plan among the fundamental objectives of its elaboration and management (Magnaghi, 2011).

[4] Regional law 15/2011 "Institution of ecomuseums in Apulia".

The integrated project on ecomuseums is searching new ways to integrate the protection with the promotion, in order to transform it from passive to active, to bring to completion, with the participatory processes of education and awareness of the local community towards the "landscape good", the action of safeguarding foreseen in the landscape planning of extensive area.

Taking into consideration these assumptions, we tried to test a model for implementation of the European Landscape Convention, proposing new alliances with the settled communities and with the landscape makers (Magnaghi, 2009).

In this sense, it is of extraordinary importance the creation of the "Regional observatory for the quality of the landscape"[5], the body that contributes to the recognition of the Apulian ecomuseums within the duties of the Council. According to article 22 paragraph 5 of the Technical Regulations for Implementation of the Plan,

> «*the management of the activities of the ecomuseums concerning the promotion of the landscape is subject to the monitoring of the Observatory [...] which can promote forms of co-management between the involved local authorities and the other public and private stakeholders implementing the PPTR*» (translated by the author).

The integrated project represents an important step in building the new organisational structures of territorial planning, in which the ecomuseums could represent the local branches of the observatory itself, being able to play a role of updating the knowledge framework.

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[5] Established with regional law 20/2009 "Norms concerning landscape planning".

Fig. 1 - Map of the distribution of ecomuseum sites and museums in Apulia.

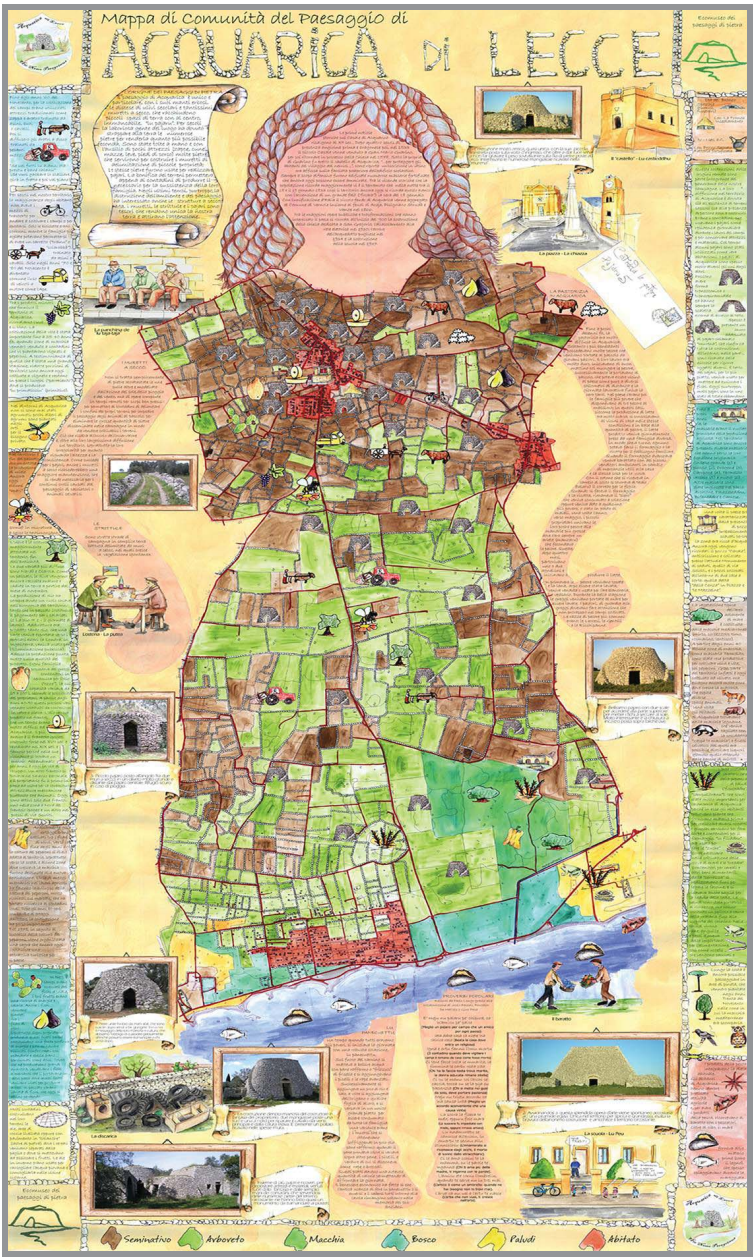

Fig. 2 - Community map of Acquarica di Lecce (Ecomuseo of stone landscapes).

3.4 THE ECOMUSEUM OF THE SERRE SALENTINE

Rita Stefanelli, Aldo Summa[*]

The Association of the "Ecomuseum of Serre Salentine" was founded in 2008 and has since been working continuously for the use and dissemination of the territory cultural heritage through the organisation of annual activities and management of the "Museum of the Territory" of Neviano, as an information and diffusion centre.

The Neviano Ecomuseum has started collective actions and initiatives designed to the reading, the comparison, and interpretation of the peculiarities of the landscape and aims at both raising awareness among the resident population, and to transmit knowledge concerning the rich material and intangible local heritage in the new generations, in order to practice forms of prevention of improper interventions on the landscape that we witness on a daily basis.

The goal of the "Ecomuseum of Landscape of Serre di Neviano" is to enhance the municipal area, identifying in *"Serre"* (last extensions of *Murge Salentine*) the element that best represents the source of their own identity.

The opportunity for the citizens of Neviano to start thinking on the idea of creating a widespread museum on the territory, was offered by a recovery project of an old farmhouse immersed in the landscape of the *Serre*: the Abbey of Saint Nicholas of Macugno. The restoration of the old abbey has been funded with the resources made available by the *PIS* Funds 14 - *POR* / Apulia, and has benefitted from a financing by the *CUIS - Consorzio Universitario Interprovinciale Salentino*, in 2007, for the establishment of an ecomuseum centre in collaboration with the University of Salento.

The Ecomuseum Laboratory has intended to find those hidden signs that history, culture, land use, and the whole series of collective actions have impressed on the territory, by modelling the specificity.

The entire participatory process for the editing of the Community Map has been followed by the architect Francesco Baratti (technical contact of the *SESA*

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[*] Rita Stefanelli, professor, President of the Association "Ecomuseum of Serre Salentine", Neviano (LE), Italy.
Aldo Summa, architect, Coordinator of the "Ecomuseum of Serre Salentine", Neviano (LE), Italy.

- *Sistema Ecomuseale del Salento*[1]) and by then graduate student and now architect Aldo Summa that precisely on Neviano experience discussed his thesis entitled "The social perception of the landscape: the Community Maps. The case of the Ecomuseum of Neviano (LE)" at the Faculty of Architecture of Florence in the academic session 2008/2009, with as supervisor professor Alberto Magnaghi, which was also a scientific coordinator of *PPTR*, Territorial Regional Landscaping Plan of Apulia. The participatory reading of landscape and choral construction of the Neviano Community Map, in fact, have been considered a "pilot project" of the town plan edited by Apulia Region[2].

The process of building the Community Map involved a stable group of about 15 people who came together a fortnight before at the Multipurpose Hall, then in the Municipal Office and finally at the Abbey (inaugurated in September 2008, it become the permanent venue of the Laboratory). The meetings of the working group were held in March 2008 and continued throughout the year, even in summer.

During the celebrations for the Patron Saint's Day in honour of Our Lady of the Snows (5th-6th August 2008), the Laboratory set up an exhibition on farming culture and presented the preparatory work of the Community Map, inviting all citizens to work together in the drafting of the final paper, adding elements and points of view.

On the 21st of September 2008, on the occasion of the National Landscape Day (sent by the community of practice *Mondi Locali*-Local Worlds) the Laboratory organised a walk to explore the *Serre Salentine*, involving about 250 people, including children and adults. On that occasion it was inaugurated the ecomuseal seat at the Abbey of Macugno.

On the 15th of December, 2008, in the castle of Acaya (LE), in the context of the First Area Conference on Landscape Plan of the Apulia Region, the Neviano Ecomuseum Laboratory presented the *Notebook* with the Community Map attached. For the occasion synthetic panels of the entire participatory process were prepared, with data, maps, photographs and results.

The Laboratory of Neviano then drew up (in May 2009) the second *Notebook*, which indicates both in the urban context and in the country context a number of good rules and bad practices in the area. The Administration has implemented (in addition to the Community Map, the *Notebooks* n. 1 and 2) the "Manifesto on the Landscape" containing the "Recommendations on the Landscape" with the City Council deliberation n. 24 of 19/11/2009: unique example in Apulia, till now, of a successful conclusion of an ecomuseal path by which the population has been able to be recognised with a role of main contact as a repository of knowledge and important experiences.

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1 Website of *SESA*: www.ecomuseipuglia.net.

2 *"Le Mappe di Comunità nel Piano Paesaggistico Territoriale della Regione Puglia"*. Online dossier edited by the *Assessorato all'Assetto del Territorio*: paesaggio.regione.puglia.it/images/stories/Mappe_COMUNIT/mappe_comunita_dossier.pdf.

In 2009 the members of the Laboratory have constituted an association and continue to be active on the territory of Neviano.

To date, the "Association of the Ecomuseum of Serre Salentine of Neviano" has 40 members, committed during the year in various initiatives - among others: "Adorn and light up in the tradition your Neviano", competition for the illuminations of tissue paper and strips of reeds, on the feast of Our Lady of the Snows; "Picnic for the degrowth", at the Ecomuseum of the Serre; National Landscape Day; "*Paesaggiando by Bike*", UNESCO Day for the education for sustainable development - Mobility; *PON* "Legal in the South: a project for legality in every school", Integrated Plan Institute, annuity 2010/2011, objective C, action 3, "Interventions for the legality, human rights, environmental and intercultural education" (and related *Special Notebooks*); documentary exhibition "Neviano 1861-2011. Events, faces, voices of our land" for the 150th anniversary of the Unification of Italy; prize for prose dialect "Salvatore Imperiale. *Te cuntu nu fattu*".

The Interactive Community Map of Neviano[3] has seen the involvement of several members of the Ecomuseum association and the entire community of Neviano. The video interviews were conducted in September 2011 and were completed in the summer of 2012.

The Ecomuseum association received from the Municipality of Neviano - as a loan for use - the property of the Abbey of Saint Nicholas of Macugno, in which the "Museum of Territory"[4] was set up thanks to the regional public notification for the "Redevelopment and Enhancement of the museum system" (line of intervention 4.2, action 4.2.1 of the *PO FESR* Apulia 2007/2013). It is a more or less virtual museum which has as a reference area the site as a whole; it consists of an unlimited number of points of observation or reading of the landscape.

> *«Here the cultural heritage is outside, the comment is inside: prepare the visitor, the student, the researcher in a process that will become a personal discovery when they will face the site»* (de Varine, 2005).

The collection of the exhibits has been made possible thanks to the enthusiastic contribution of many people who wanted to donate to the museum their own memories, so that memories taken away from oblivion could still speak to the mind and heart of the visitors.

Currently, the Ecomuseum manages the museum structure and it is involved in the organisation of guided tours for individuals and groups, and educational activities for students. It is also possible to carry out botanical explorations aimed at the recognition of the major species present in the ecosystem. The museum is installed in the circuit of the assets of the *SAC* - Environmental and Cultural Systems *"Salento di Mare e di Pietre"*[5]. Among the activities carried

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3 Interactive Community Map: www.ecomuseipuglia.net/schedaMappa.php?cod=18.

4 Website of *Museo del Territorio*: www.mdtneviano.it/ita/index.php.

5 Website of *SAC* "*Salento di Mare e di Pietre*": www.salentodimareedipietre.it.

out in the district of the municipalities that are part of the *SAC*, the Ecomuseum has held the following workshops open to the citizens of Neviano, Tuglie and Seclì: "The cookbook of the Serre flavours. Cooking workshop linked to the territory in respect of natural flavours and scents with the use of local ingredients"; "Atlas of Biodiversity of Serre. Workshop for the recognition and discovery of the rich heritage of native flora and fauna"; "Knowledge in your hands: *cannizzi* and *panari*. Workshop on local crafts to restore and valorise the art of weaving". It is also a station for cycle tourists that can join a botanic guided tour close for the pedestrians and a cycle track that connects the city centre of Neviano with the "Museum of the Territory".

The "Ecomuseum of the Landscape of the Serre Salentine" was recognised as a regional interest in accordance with law 15/2011.

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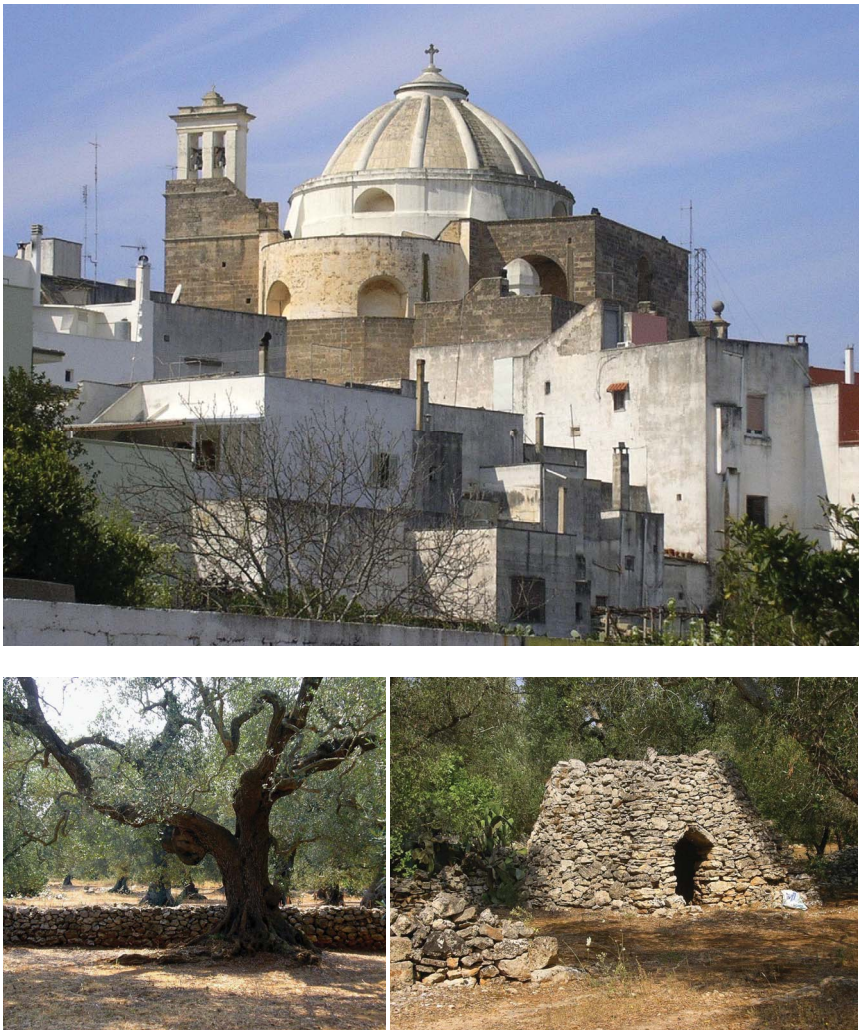

Fig. 1 - The cultural landscape of Serre Salentine.

3.5 LANDSCAPE MAPS: KNOWLEDGE AND MANAGEMENT TOOLS FOR CULTURAL HERITAGE

Paola Branduini, Raffaella Laviscio, Cristina F. Colombo[*]

A reflection on the concept of "landscape" reveals the extent of what lies beneath an unconscious visual perception.

Landscape, in fact, consists of a complex stratigraphy determined by the processes of planning, construction, sedimentation, amendment that constantly question the relationship a population has with a place. The continuous evolution demands an unceasing reappraisal of the ideas that establish a sense of collective identity.

The cultural distinctiveness of a territory must also confront with the personality of the viewer. As stated by the anthropologist Mark Augé, a landscape awakens two types of memories: a collective memory, inscribed in the nature and history of the monuments or places, but also countless individual memories, reflecting the stay or the passage of all the people who contemplated it (Augé, 2014, p. 35). Even the act of observing a landscape has, therefore, strong cultural connotations, being influenced by the personality and the background of the observer.

This complexity and the increasing dissemination of globalised models, often lead to the inability to recognise the signs and meanings that a landscape preserves and requires the development of tools suitable to encourage a sense re-appropriation that would otherwise be lost.

The research on the topic of the "diffused museum", intended as an open and dynamic cultural system, a "museum-laboratory" (Drugman, [1989] 2010, p. 46), answers to this goal. Strongly interconnected to a territory, it is structured in a network of different exhibition centres and sights, properly coordinated and closely cooperating with local institutions. Its audience is supposed

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to be as broad and diverse as possible, and should be involved in an exploration of the territory aimed at favouring the awareness of its uniqueness, by means of an appropriate supply of facilities and information, generating multiple narratives about its past and instilling a sense of belonging.

Landscape map experiences

"Landscape maps" lie within this theory strand; they are always more frequently used as a decoding tool capable of fostering an informed re-appropriation of a place and generating *«"cultural facts" transposed in the territory and made accessible to all»*[1].

The paper illustrates three different experiences of landscape mapping, describing their construction process (involvement of the population, method of cartographic and symbolic representation, collateral actions carried out to ensure the popularisation and the benefit of adopting a landscape map) in order to evaluate weaknesses and potentialities of this tool.

The Berici landscape. Villas, rural settlements, agrarian organisations

The aim of the map was to improve the touristic attraction of the Mounts Berici, a hilly area located south of Vicenza. The zone is famous for the presence of some Palladio's villas, but it conserves a well preserved traditional agrarian landscape, unfortunately little known. At the 500 years anniversary of Palladio's birth (2008), the association of 24 municipalities south of Vicenza[2], *"Patto Area Berica"*, decided to promote different actions to enhance the territory: cultural itineraries for students (self-financed by the schools), itineraries to visit the *"ville agricole"* (founded by the villas' owners), and a landscape map (financed by the municipalities involved).

Many maps were already placed along the roads, indicating geological emergencies, natural characteristics and outstanding artistic works: none of them were describing the landscape as an interrelated system of elements.

A group of external experts from the *Politecnico di Milano* (one of the authors) built the map, together with one of the Mayors representing and coordinating the association of municipalities. Data were collected from previous work of thesis, local bibliography and consultation of local experts (historians, geologist, and school professors). The authors illustrated to the Mayors a first hypothesis designed using an aerial map (considered livelier, representing mor-

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1 *"Manifesto strategico degli ecomusei italiani"* (Strategic manifesto of Italian ecomuseums), elaborated as a result of the conference in Poppi, Arezzo (*Ecomuseo del Casentino*), 8th-9th May 2015.

2 The consortium also includes the Province of Vicenza, 7 trade associations, 3 trade unions.

phology and chromatic traits, and easily updatable compared to a technical map), but the work was not appreciated, being the audience unable to recognise their territory on a non-technical chart (Technical Regional Cartography, *CTR*). A second proposal was then presented (Fig. 1): the digital technical map with colour re-elaboration of crops and addition of a 3D model of the land. The Mayors approved the choice and provided new information to complete the census of landscape elements (villas, rural settlements and small rural handmade elements). Local experts were asked to check the data contents in the map.

One side the map presents two visit itineraries and the localisation of emerging rural elements; the other side describes, trough photos and drawings, landscape type, agrarian organisations, rural settlements and rural handmade elements, along with a historical outline and typical products with their celebrations.

The map was printed in 2011 on full colour softpaper in 5,000 copies, financed by *Vicenza è*, a province institution for touristic valorisation, and disseminated to selected institutions, in provincial and municipal info points.

In the last meeting for the approval of the map one the Mayors declared: *«Now that our whole landscape is on a map, we must defend it!»*. The process of map construction has led the Mayors to the acknowledgement of a rich and precious heritage of territorial signs that needs to be preserved and enhanced. The map construction revealed the touristic potential of this land and bond the local community around its landscape.

Ecomuseo del Campo dei Fiori, Varese

A group of experts with disparate competences began in 2000 a collaboration with the Architectural Association in Varese and several local organisations to promote the institution of an ecomuseum in the Pre-Alps of the province. Architects, academics, local economy developers, people specialised in local intangible culture, traditions and folklore, reporters were involved in the project that was supported by the Presidency of the Regional Council of Lombardy and later by the Province of Varese. The proposal intended to enrich the numerous museums already existing in the territory (often small and little-known entities) with a diffused network of historical, artistic, natural, and archaeological assets.

Instead of adopting the bottom-up planning strategy typical of the ecomuseum model theorised by Georges-Henry Rivière and Hugues de Varine (Rivière, 1989; de Varine, 2005) because of the detachment and disinterest displayed especially by younger generations towards the territory, a different approach was pursued: consisting in preliminary academic studies and scientific researches aimed at creating a complex, reticular, systematic, and non-sectorial territorial museum[3].

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[3] The proposal was presented at the *"Incontro Nazionale degli Ecomusei"*, Biella, 9th-12th October 2003 (Magaraggia, 2004).

An association named *Ecomuseo* was established to carry out a preparatory census of the most significant cultural and natural heritages, financed by the Regional Council of Lombardy and the National Civil Service. It identified approximately 350 sites or artefacts worthy of being included in thematic itineraries, which had been catalogued and filed in order to make the data accessible, at a later time, to a wider audience. The association also begun an extensive search for editing targeted bibliographic references.

A series of studies focusing on the local material heritage followed, coordinated by a team of professors and scholars from the *Politecnico di Milano* specialised in interior architecture and museography. Those works included four Master degree theses in Architecture, developed in defined areas of the ecomuseum (Fig. 2). The essential starting point for each project was the acquisition of a strong knowledge of the context, developed through exploration campaigns, a direct interaction with local authorities, and meeting the inhabitants, local associations or site managers. In line with the ecomuseum tradition, the local community was at the heart of the project.

The common aim of the researches was to create visitor itineraries offering an overview on the activities typical of the past and actuality of the land, highly customisable according to the interests and capabilities of the single visitor (or resident). A careful mapping of the local resources was considered a precondition to propose concrete, feasible and sustainable initiatives to preserve, recover and enhance artefacts, traditional living environments, works of art and architectures, as well as to strengthen the process of recognition of the relevance of this local patrimony and highlight the "spirit of the place".

"MUSA. Itinerari di agri-cultura"

The map *"MUSA. Itinerari di agri-cultura"* (Fig. 3) was born, along to the museum *"MUSA Officina del gusto e del paesaggio"*, as a specification of the project *"Mi_land. Agro-Cultura integrata nel sud ovest Milanese"*, co-financed by Cariplo Foundation in July 2013. The project intended to foster cultural cooperation activities between public and private organisations, to ensure a sustainable use of the largest archive of human intelligence represented by the southern Milan landscape. In particular, the landscape maps are one of the pillars of the cultural offer of *MUSA*; after a visit to the museum, they encourage an exploration of the landscape South of Milan, to discover its "resources". The aim is to reveal to a wide audience the traces of the agricultural culture in the lower irrigated plain of Lombardy, by reconstructing an overview of routes and cultural assets and involving the economic system of the farms of a wide area of southern Milan.

The map has been compiled by Parid research group (*Politecnico di Milano*), in close cooperation with the Golgi-Redaelli Institute, and the rising museum institution.

It has two sides: one could be defined as a "road map", providing an ample framework with detailed path and giving information on the services located in the area (farms, food courts, bike paths, parking and stopping points), as well as architectural and landscape resources; the other presents a thematic route developed along a portion of the territory, centred on the municipality of Zibido, and illustrates the farmhouses and rice paddies system typical of the area.

The *MUSA* map was made with heterogeneous graphics materials, adopting different tools for diverse solutions. The "road map" has been realised elaborating the *CTR* cartography with a GIS software, integrating further symbols, and improving the graphics to obtain a more realistic result[4].

The image on the other side consists of a high-resolution orthophoto graphic elaboration, completed by photographs and explanatory sketches.

The itinerary begins from *MUSA* headquarter and winds through the open countryside, to highlight the many aspects that shaped the landscape: minor artefacts, farms, fields, crops, water system and hydraulic structures. It hence allows the visitors to appreciate, not only an experience in the present, but also a trip into the past, outlining the history and the social perception of the represented places.

Results and debate

The experiences described show three different levels of participation of the inhabitants. The Mayors were the main delegates of the residents during the construction process of the Berici map, and they had been consulted in the building up phase, in order to check the data collected and the quality of the representation. The help of local organisations and single citizens was fundamental in the preliminary studies for the *Ecomuseo del Campo dei Fiori*, and was followed by a series of public presentations of the proposal, where the readability of the maps elaborated by the students was tested. The participation of the inhabitants, instead, was judged premature in *MUSA*, since the primary concern of the promoter research group was to demonstrate the utility of the "landscape map" at Zibido municipality. What emerged is that the act of representing the territory was fundamental in every experience, as a tool for implementing the knowledge and the perception of the complexity of the landscape.

The visual representation has a high communication power. In the Berici case, the disappointment between the commitment and the Mayors emerged only when the territory was visually represented in the map, where the heritage elements and the paths were marked; simultaneously, the Mayors expressed the desire of adding their own favourite sites. The *MUSA* map raised a fruitful de-

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[4] The work uses existing data (geo data Lombardy Region, Province, *PIM*, South Milan Agrarian Park, existing projects on the area as "*Camminando sull'acqua*" or *"LET"*, historic documents of Golgi-Redaelli Archive) verified by surveys and adapted to make the communication less technical and more popular.

bate between the researchers and the Golgi-Redaelli Institute about the criteria used in selecting the elements mapped and the convenience of including "minor" assets and relational spaces.

The quality of the representation also influenced the effectiveness of the communication process: key factors were the cartographic base, the symbols and the scale. The appropriate choice was the one shared by experts, stakeholders and community, where the experts could illustrate the landscape characters and the residents could recognise and integrate the places.

This process thus fosters the assumption of the landscape as heritage.

Conclusion

The landscape map, as a tool that ushers the institution of diffused museum and ecomuseums, is certainly useful to disseminate the knowledge on cultural heritages, contributing to its implementation by means of the report of an elevate number of smaller elements, in addition to the most relevant and renowned ones, that perhaps have already been protected. It favours a systemic understanding of the complexity of a land, and sets the basis for a widespread quality of a territory and the growth of a hearty sense of belonging.

These premises can bring forth spontaneous, bottom-up safeguard initiatives, as the experience in Mount Berici has clearly demonstrated; similar enterprises are even most evident as the drafting of the map is participatory. The active involvement of the population in the preliminary phases of the construction of the map also improves its dissemination and acceptance. Moreover, the cases analysed reveal how the experts' work may be frustrated by the difficulty of achieving an appropriate distribution and acknowledgement of the charts, that is a risk a correct collective "appropriation" process can overcome.

The involvement of the community reveals many other potentialities and implications. They contribute to legitimating the work of the institutions, build a public consensus and clarify the policies on intervention and development in a territory, which would otherwise be perceived as authoritative and risk to be rejected by the population. If the objectives of the action are constantly reaffirmed, the long duration of planning processes, instead of being a potential detriment, could have positive *retombés* in rising the public awareness of the value of a landscape.

The main role of the experts, thus, becomes to mediate, receive and properly guide the popular choices, aware of the chance that some of the values researchers consider remarkable could be underestimated by the community and be excluded.

What is therefore the right balance between all the instruments and policies adopted to enhance and preserve a landscape? A "research by design" can undoubtedly be useful to implement better practices.

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Fig. 1 - The Berici landscape map. Villas, rural settlements, agrarian organisations (2011), scientific coordination Paola Branduni, local institutions coordination Marco Zecchinato, Financing Berici Area Territorial Deal and Vicenza È.

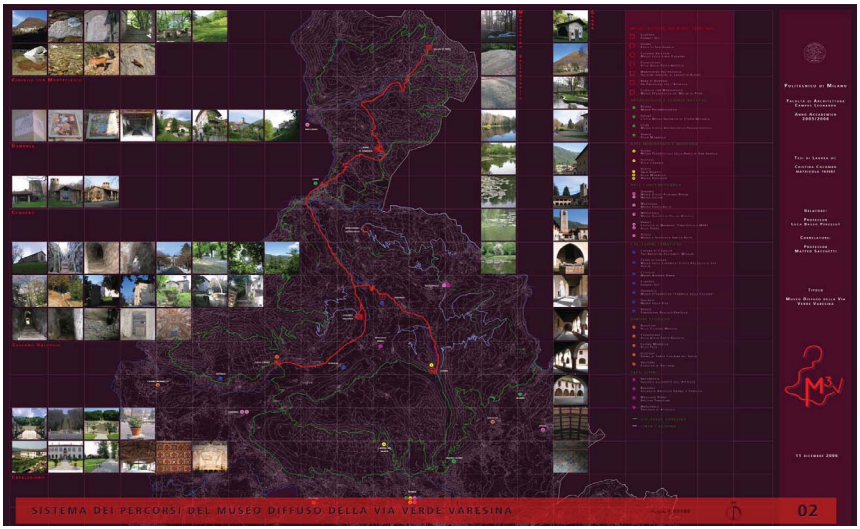

Fig. 2 - C.F. Colombo (2006), "Via Verde Varesina Diffused Museum", Degree thesis elaborated for the Ecomuseo del Campo dei Fiori, Varese, supervisor L. Basso Peressut, co-supervisor M. Sacchetti, Politecnico di Milano.

Fig. 3 - F.C. Toso (2016), "MUSA. Itinerari ciclabili di Agri-cultura. Cascine e risaie tra i Navigli", scientific coordination Laboratory Parid - Ricerca e Documentazione internazionale per il paesaggio, Department ABC, Politecnico di Milano.

3.6 ECOMUSEO DELLE ACQUE DEL GEMONESE, RECOVERY AND APPRECIATION OF LOCAL AGRI-FOOD PRODUCTS: AN ENGINE TO REGIONAL SOCIAL BALANCE

Chiara Gentile, Maurizio Tondolo[*]

Introduction

At the outskirts of the small urban centre Gemona del Friuli (Friuli-Venezia Giulia Region, Italy), at the Ospedaletto locality the old Cocconi mill arises, current headquarter of *Ecomuseo delle Acque del Gemonese* (Ecomuseum of the Gemonese Waters).

Gemona (*Glemone*, in the Friulian language) emerges at the Julian Pre-Alps region, 272 meters above sea level, over an alluvial cone located at the feet of mounts Chiampon (1,709 meters) and Glemina (709 meters), inside a subcontinental climate region with cold winters (average minimum temperature of 2˚C/35.6˚F in January), moderately hot summers (22˚C/71.6˚F in July) and abundant pluviosity (2,000 ml per year).

With 11,135 inhabitants and a total surface of 56.21 km², it is the main municipality of the Gemonese territory, of which are also part the municipalities of Artegna, Bordano, Buja, Montenars, Osoppo, Trasaghis, and Venzone.

The history of Gemona Ecomuseum is densely interwoven with the recent territory's history, through paths of appreciation of productions, traditions, history and local geomorphological peculiarities - threatened or at extinction risk - of which the ecomuseum has been a tireless supporter.

This article investigates and reconstructs the life history of Gemona Ecomuseum and some of its main territorial actions, based on an exploratory research performed in 2014 through field visits, semi-structured interviews, and qualitative data collection. The conclusions point to processes and results constructing a situated development experience that, by generating social benefits, goods and services shared in a lasting way, exemplifying and attentive to the territory's inclinations, can be considered virtuous. The ecomuseum, considered as a territorial actor, proves to be a focal point and an agent capable of emboldening and expanding such processes.

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Ecomuseo delle Acque del Gemonese

In 2000, Gemona's City Hall in a partnership with the local cooperative *Utopie Concrete* obtained funding from the European Union, thanks to the public notice for sustainable tourism projects support, based on the appreciation of local resources. The funded project, named *"Centro di Educazione Ambientale Mulino Cocconi"* (Cocconi Mill Centre for Environmental Education), implied the realization of a lab headquarter for environmental education, an attached expository space denominated *Museo dell'arte molitoria* (Milling art museum), and the *Centro di documentazione* (Documentation centre) in the old Cocconi family's mill, at Ospedaletto (Gemona). The goal was to add value and promote the Gemonese territory and its peculiarities, thanks to the creation of an ecomuseum, the *Ecomuseo delle Acque del Gemonese* (from now on indicated as *Ecomuseo*).

In 2006, the *Ecomuseo* was recognized as an entity of regional interest, as established by the following law: *legge regionale n. 10 del 20 giugno 2006, "Istituzione degli Ecomusei del Friuli Venezia Giulia"*.

Since its beginnings, the goal stated by the *Ecomuseo* is: to document, rescue and interpret life, figures and happenings, tangible and intangible culture, the relations between natural and manmade environment, traditions, activities, life and work practices, local productions, as well as the way in which human settlement and works characterize the face and evolution of the Gemonese landscape and territory, a geographic unit that is extremely rich in humid areas and hydraulic works.

The activities of survey, documentation and heritage listing stimulated by the *Ecomuseo* have been pursued through inclusive modalities, such as participatory inventory and construction of Parish Maps.

Between 2005 and 2006, within the scope of another public notice for European Union *LEADER* funding destined to projects of territorial appreciation, based on local tradition products, the *Ecomuseo* operators elaborated the idea, led to the creation of local partnerships - a pre-requisite to apply for the contest - and wrote down the project: the product to be recovered and the one around which appreciation chains would be activated is the *pan di sorc* (*sorc* bread). The approved project was granted the funding.

The Pan di Sorc project

Pan di sorc is a bread coming from local tradition, obtained from the mixture of three different flours: wheat, rye and corn (*sorc*, in the Friulian language) of the variety with a short vegetative cycle (called *cinquantino*, due to the 50-day cycle of cultivation). Formerly, the bread dough would be squeezed at home and taken to bake at the village oven. In the territory of Buja and Artegna, the bread was made in its sweet version, with dried figs, fennel seeds and sometimes rai-

sins, cinnamon and walnuts. The sweet alternative was traditionally prepared and donated during Christmas festivities. When dried, the bread was also used as an ingredient for the *crafùt* (a meatball made of ground pork liver, bread, raisins and lemon zest, traditionally served with *cinquantino* corn polenta).

In the 1960s, the abandonment of the *cinquantino* corn cultivation, combined with the change in food habits and tastes, restricted the product to a rare, domestic consumption. The bread and its recipe, saved in the memory of the eldest community members, were in danger of being forever lost.

The project for the recovery and appreciation of *pan di sorc* - and also of the local heritage through *pan di sorc* - foresaw a variety of goals: to recover the cereal varieties once cultivated and widespread, today restricted to a few small areas - only for family consumption; to organize a net of "preservers": farmers committed to the preservation of local germplasm and biodiversity; to optimize and differentiate local agriculture, today dominated by the production of common corn varieties for animal feed and silage forage, through the rotation of varied cultures; to experiment sustainable agronomic techniques from the environmental, social and economic point of view; to give life to a local agrifood chain, connecting producers, members of the processing industry and consumers; to requalify rural landscape; to pass on knowledge and memories.

The project to rescue the *cinquantino* corn variety and the *pan di sorc* was constructed based on a series of collaboration agreements with university institutes, research and development entities, public bodies and extra-local partners, which have been supporting the process through studies, experimentations, supply of human resources, knowledge and contacts.

The rescue of bread recipes was done through interviews and recordings, performed with the local population by the *Ecomuseo* operators and contributors.

To protect producers and actors engaged in the chain (farmers, bakers, millers, traders and restaurant owners) from occasional counterfeiting, the *Ecomuseo* has set a nominative and collective protection trademark for the *pan di sorc*: it protects the name *"Pan di Sorc"*, a property of the association *CEA Mulino Cocconi-Ecomuseo*, and connects it to a specific production protocol; at the same time, the brand is shareable and remains at the disposal of all participants in the productive and commercial chain.

Some years after the achievement of the experience predicted by the *pan di sorc* project, the operators of *Ecomuseo* considered adding further value to *pan di sorc* by proposing its recognition as a "Presidium" product within the context of the Slow Food movement's international net[1].

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[1] The Slow Food movement was created in Italy in 1989. It is today active around the world in protection and promotion of foods and traditional quality varieties. Its pillar is the conservation of cultivation and processing methods that are ecologically relevant, the defence of biodiversity and the tutelage of producer communities; not to mention the protection of the ensemble of historic, artistic, cultural and identity values that are present in food heritage. The so-called "Presidia" are small scale projects that, through technical consulting, formation courses and support

Since 2012, *pan di sorc* is a Slow Food Presidium. The recognition as a Presidium has given a new impetus to the old recipe and the bread sweet version is once again on the region's tables, thanks to the visibility and commercial openness granted by Slow Food.

Besides, the productive chain of raw materials and processing of the *pan di sorc* is today entirely certified with the official organic label, by *Istituto Mediterraneo di Certificazione* (*IMC*) and thanks to the shared certification system.

Although the project has not been able to include a big number of processing and trading industry members, the *pan di sorc* continues to be produced and sold locally and in small quantities, in an economically sustainable way for those small companies and few people that, thanks to it, are able to supplement some of their income and to share a collective experience.

Further actions

Over the years, from the successful experience of the ecomuseum creation and the appreciation route of *pan di sorc*, thanks to similar virtuous processes, further interwoven activities have appeared, all brought forward by the *Ecomuseo* initiative.

This territorial agent is nowadays the catalyst of an intense didactic activity, focused on different actors (both in local and adjoining regions), schools and adults. The didactics consist in countless courses and workshops of environmental education, handicraft, food education, gastronomy and open talks with experts in various fields (geology, anthropology, biology, and so on).

Nowadays, thanks to another *LEADER* public notice, the *Ecomuseo* was able to open in the historical centre of Gemona the Didactic Earthquake Laboratory and to provide its equipment; the latter works as a didactic hub to school groups and as a centre for reunions and seminars.

The collaboration with the Mental Health Department of the public health system local core (*ASS 3 Alto Friuli*) has allowed the integration of patients with psychophysical disorders and movement impairments inside field-related agricultural works and didactic activities.

The *Ecomuseo* has also led the recent creation of a new Presidium local project. The *Formaggio di Latteria Turnaria* (turnover dairy cheese) is a product based on a traditional collaborative and productive formula, formerly widespread in all Friuli region, but now almost completely extinct. Institutionalized in the 1880s, hundreds of *latterie turnarie* that were located inside rural settlements, at the feet of paddock areas in the region, worked according to a cooperative rationale: members delivered milk to the dairy; this milk was processed by other members, which took shifts at the dairy (therefore *turnaria*, which comes

in marketing operations, help producers of artisanal foods to preserve its traditional methods and final products (Andrews, 2008; Slow Food, 2013).

from the Italian word *turno* - shift). The final product, the cheese wheels, was passed on to members based on the quantity of milk that had been delivered by each one of them, so they could finish the aging process and sell the cheese.

Thanks to *Ecomuseo* intermediation, two dairies were reactivated at the Gemonese territory and put to service of large and small local farmers (the milk comes from establishments with 70 heads of cattle as well as from those with 3 or 4 cows). One of the dairies receives the milk of 17 farmers (18-20 hundred kg of milk), the other serves 12 farmers (around 10 hundred kg of milk). The first, situated in the Campolessi locality, disposes also of a little public selling spot. The cheese coming from the dairies - raw milk cheese (unpasteurized) - has just been released in the market: it is sold by a minimum price of 7-8 euros/kg (two-month aged).

Pan di sorc legacy

The appreciation project for the *pan di sorc* has been generating many positive effects since 2006:

- an increase in organically cultivated surface from 3,200 m^2 to 6 hectares[2];
- an increase in the surface cultivated with traditional and human food varieties (*cinquantino* corn, rye, seasonal local greens) from 500 m^2 to 10 hectares;
- insertion of 4 local enterprises in the area of touristic animation and didactics;
- endorsement of 7 local micro-enterprises inside *pan di sorc* productive chain;
- endorsement of 14 micro-enterprises producing goods for direct consumer sales;
- an increase of participants in the annual activities connected with the ecomuseum project (courses, seminars, workshops, tastings) from 26 to 2,180.

Beyond measurable results, there is a series of big and small consequences of which the range is, in our opinion, the most relevant aspect of *Ecomuseo* history and action. It includes:

1. the enrichment of *Ecomuseo*'s memory files, thanks to the participatory inventory of all tangible and intangible heritage related to gastronomy, techniques, knowledge and traditional utensils;
2. the reintroduction of multifunctionality and diversity inside involved agricultural enterprises (transition from intensive corn cultivation destined to animal feed to the production of local food varieties);
3. the favouring of the aggregation of amateur and small professional farmers around a common project through shared organic certification;
4. the aggregation of small producers united around the tutelage of small quality products and involved in the participatory definition of the protocol for the production of Presidium products;
5. the awareness of small producers and consumers regarding the added value

[2] Data provided by *Ecomuseo*, as of 2006-2013.

of quality artisanal products, its commercial potential and the appreciation of productive chains and local handicraft;
6. the favouring of didactic experiences and cultural exchanges at regional and extra-regional level;
7. the territorial promotion in favour of qualified touristic visits (nature, geology, agriculture, biodiversity, history, popular traditions, gastronomy, etc.);
8. the consolidation of didactic activities for the population (young people and adults) through formation courses and workshops of agriculture, handicraft and gastronomy;
9. the consumer education activity, destined to young people and adults, thanks to the collaboration of trainers and technicians provided by Slow Food;
10. the collaboration with the Mental Health Department of *ASS 3 Alto Friuli* and social and sanitary benefits due to the inclusion of patients in productive and didactic activities;
11. the creation of time and spaces for voluntary work that is both rewarding and involving to the elderly, who are brought up to hand on knowledge and techniques and to dedicate their time to community and formative activities.

Conclusions

For now, the number of producers that have benefited in economic and monetary terms by the projects of recovery and appreciation of typical local productions is slight but stable. Besides, the income supplement allowed by the productive and commercial activities linked to the project is, in fact, modest.

In contrast, it becomes evident that, although the product and productive chain appreciation is one of the project goals, the corollary of its effects is way broader and thought to go beyond. The path of appreciation and the products are an "umbrella". Beyond monetary aspects, they shelter and unleash extensive and varied processes of value creation. What we could call a "social balance" or a global experience inventory, the effect of which is way more significant than the economical and commercial benefit to each producer or individual enterprise in stimulating the maintenance of a global synergetic territorial capital (Boisier, 1999) - especially regarding memory, the involvement of actors and of the most fragile and marginalized resources.

Beyond monetary appreciation, the plethora of social benefits includes: enrichment of *Ecomuseo* files; reintroduction of agricultural multifunctionality; encouragement of small farmer aggregation around a common project; territorial promotion (supply and qualified touristic visits); educational activity for the local population; social and health benefits due to the inclusion of "fragile" categories (women, elderly, sick people at the mental health centre) inside productive and educational activities.

As a conclusion, *Ecomuseo* multisectorial action as a catalyst and coordina-

tor of processes favourable to territorial growth and qualification contributes significantly to the social capital maintenance (Coleman, 1990; Putnam, 1993; Becchetti, 2005, 2008 and 2012) and stimulates the production of shared "immaterial" social goods that, in turn, generate effective and concrete services and community relations.

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Fig. 1 - Gemona area countryside (photograph by Ulderica Da Pozzo).

Fig. 2 - View of Campo di Osoppo-Gemona, territory on which the Ecomuseo delle Acque operates (photograph by Ulderica Da Pozzo).

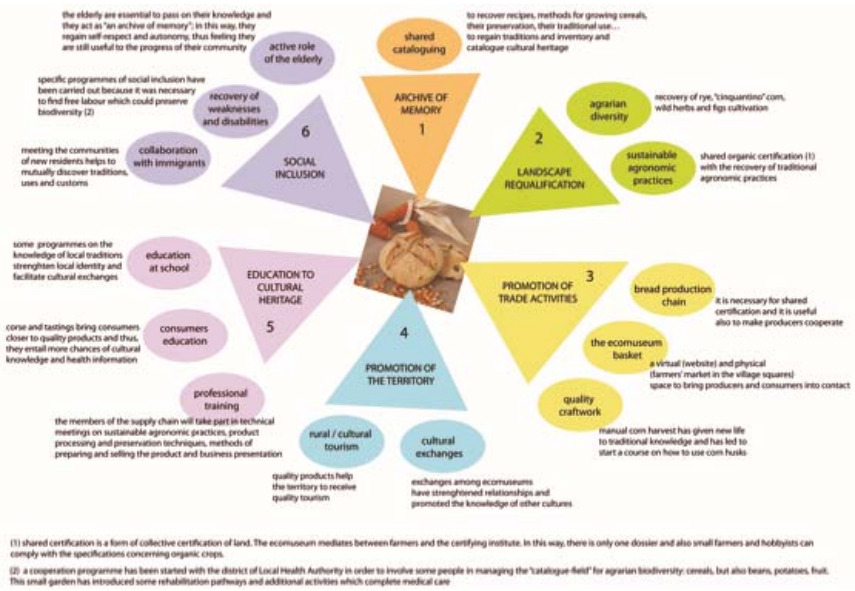

Fig. 3 - Conceptual map related to the "Pan di Sorc" project.

3.7 LOCAL COMMUNITIES AT THE CENTRE OF THE IDENTITY AND ACTION OF RESPONSIBLE TOURISM

Pina Sardella[*]

> *«Responsible tourism is tourism implemented according to principles of social and economic justice and fully respecting the environment and other cultures. Responsible tourism recognises the centrality of the local hosting community and its right to be protagonist of sustainable and socially responsible tourism development of its territory. It operates by favouring a positive interaction between tourist industry, local communities and travellers».*
> Definition adopted by *AITR* at the Cervia meeting in 2005.

The Italian Association of Responsible Tourism (*AITR*) was established in 1998 by 11 members (NGOs, tour operators, and environmental associations) following in-depth reflection on the environmental, social, and ethical damages caused by mass tourism, notably as it concerns destinations in the South of the world (environmental disasters, no respect to local people with heavy impacts such as prostitution, even of children, drug abuse, banalisation and folklorisation of local cultures).

At the same time, tourism, if properly governed, has the potential to become a tool for fighting poverty, for knowledge, and mutual understanding between people, for economic and social development. With only one requirement: a deep involvement of local people at every stage of the process.

This was maybe a bet in 1998, but today *AITR* relies on over a hundred members, both profit- and non-profit. Though a different organisation and various activities (from small tour operators to tourism cooperatives, cultural associations, publishers, promoters), each member contributes - according to their

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[*] Pina Sardella, Vice-President of *ICEI* (*Istituto Cooperazione Economica Internazionale*), member of the Executive Board and in charge of training of *AITR* (*Associazione Italiana Turismo Responsabile*).

specificities and skills - to improving the quality standards of tourism in terms of sustainability, responsibility, ethics, solidarity. They operate to promote, qualify, popularise, update, and protect the cultural contents and the resulting practices in line with the definition of "responsible tourism".

At the European level, *AITR* is part of the network EARTH (European Alliance for Responsible Tourism end Hospitality) and NecsTour, a network of 28 European regions promoted by Tuscany (IT), Catalonia (ES) and Provence-Alps-Côte d'Azur (FR) aimed to influence EU policies on tourism, namely the development and coordination of European destinations.

Within these networks, *AITR* focuses on responsibility toward local people and the choice of the adjective "responsible" covering all the different (and limited) definitions of tourism (ecologic, sustainable, fair, conscious, social, community-based, etc.).

Its peculiar trait (given the varied composition of its members) is wide-range interlocution and intervention, not only by supporting its members in organising travels and accommodations, but also by implementing cooperation projects, collaborating with universities, dialoguing with the institutions and local administrations, promoting surveys and campaigns, publishing books. Even addressing the conventional tourism industry, to be sensitised and educated, as *AITR*'s ultimate goal is transforming "all tourism" according to a philosophy of development which implies criteria of environmental sustainability, corporate social responsibility, gender equity, fair economic returns for local communities.

In all these projects training is central, at all levels. In our case, it provided the occasion for meeting and later synergically collaborating with Hugues de Varine. It happened in 2008, when he participated as special guest to a workshop organised by *ICEI* together with the *Politecnico di Milano*, "University training and responsible tourism: an open dialogue". It was the first time that university professors, international experts, representatives of UNWTO, of the Ministry, of local administrations, and tourism industry met and started to dialogue.

Within the new courses started in almost all Italian universities following the introduction of three-year degrees, tourism emerged as a mere "addition" to the qualifying disciplines of each department. However, as the universities trained the future professionals of the tourism industry, it was fundamental for *AITR* to intervene.

It was the start of a process (still in progress) of collaboration with the universities willing to analyse in depth the concerned issues and relations, with the objective of reviewing the contents and methods of the training offer in a perspective of sustainability and responsibility.

In this path the relation with prof. de Varine was strengthened as well as our interest in the new ecomuseum systems, stressing the common features between responsible tourism and ecomuseums; including, above all, the centrality that

both assign to the territory and local communities.

These were the premises for *AITR* to adhere the Strategic Manifesto of Italian Ecomuseums for the Forum of Ecomuseums and Community Museums, at the core of the ICOM International meeting in Milan.

We clearly see the mutual benefits resulting from a synergy of skills and projects. Some small Italian ecomuseums are already seeking relations with *AITR*, which in turn is advising its members to identify and interact with the ecomuseums existing in their territory.

We therefore wish for a coordinated development of strategies.

Some brief examples of *AITR* activities:

a) as for cooperation projects based on the development of responsible tourism in the countries of the South of the world, *ICEI* (*AITR* founding member) stands out for combining the realisation of tourist facilities with training of local personnel and complementary development of agriculture, crafts, and product processing. One of the first destinations realised with *AITR* standards is located in the Dominican Republic;
b) *Viaggi solidali* (a tour operator and an *AITR* founding member), based in Turin, has created *"Migrantour"*, a "world tour" in the city, to promote the multiple cultures occurring in the territory.
   Migrants living and working in Turin are protagonists and "guides" of these tours. They are provided with the opportunity - following a specific training course - to take school classes and tourists to visit the places and heritages of their cultures existing in the city.
   The project had an immediate success and was replicated in other Italian cities.

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3.8 IMPLICATIONS OF THE SOLIDARITY TOURISM AND PERCEPTIONS OF THE RESIDENTS IN BOĞATEPE ECOMUSEUM

Mustafa Doğan[*]

Solidarity tourism as a part and effective type of sustainable tourism symbolizes ethic and fair travelling for voyagers. The main aim of solidarity tourism is providing an income for the local community, while protecting the natural and cultural environment and conceiving cultural exchange between guest and host, through one-to-one interaction. The purpose of this study is to explore the implications and the impacts of solidarity tourism in Turkey. With this study, the notion and activities of solidarity tourism are explained, while the perceptions of residents that live in Boğatepe Ecomuseum are examined. This case study, carried out in collaboration with "Association of Boğatepe Environment and Life" in Boğatepe village, uses qualitative methods and interviews with local people using semi-structured forms have been conducted. It has emerged that solidarity tourism in Boğatepe Ecomuseum has had a number of implications, since it has provided significant benefits for local-sustainable development. The present study has determined that ecomuseums and solidarity tourism are functional examples to a steady contribution in local development.

Introduction

The new trend and strategy for tourism development, in more and more countries, aims at orienting this sector towards a tourist that brings together respect for the environment and affordable holidays by anyone. Tourism types defined by literature as being "sustainable" are numerous; among others, alternative tourism, ecotourism, slow tourism-travel, rural or agro tourism, community tourism, volunteer tourism and solidarity tourism - all of these in opposition to mass tourism. Sustainable tourism contributes to protect and develop nature and cultural heritage, based on the local population's economic and social life conditions. It is becoming increasingly popular to combine travel with volunteer work in humanitarian aid, community development or environmental conserva-

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tion projects (Lupoli et al., 2014).

Solidarity tourism as a part of sustainability is about establishing a dialogue, a solidarity relationship between tourists and their hosts. It is closely connected with the volunteer tourism, and often includes socially responsible practices of environment conservation and local development. Volunteer tourism is defined by Wearing (2001) as a type of alternative tourism, in which tourists volunteer in an organized way, to undertake holidays that might involve aiding or alleviating the material poverty of some groups in society, the restoration of certain environments or research into aspects of society or environment. Solidarity tourism is another version of volunteering that can provide economic benefits to local people paired with social-cultural exchanges. Tourists can live with local people as a part of their ordinary life, while visiting a special place, in order to provide economic benefits. This experience can also be seen as a cultural learning and sharing process for tourist and host communities. According to the definition of the International Forum for Solidarity Tourism, solidarity and responsible tourism is a social movement that aims at keeping under control and promote tourism economy, to the benefit of local communities at destinations, in a territory development intercession (Laurent, 2004).

Solidarity tourism establishes, more precisely, a dialogue, solidarity, mutual help relationship among tourists, on the one hand, and their hosts, on the other. It includes forms of tourism where the focus of the journey is contact with people; likewise the participation of local people in various stages of tourism projects in terms of people, cultures and nature, coupled with a more equitable distribution of resources obtained through types of tourism. With solidarity tourism, nongovernmental organizations get involved in partnerships with other NGOs which, in turn, relate to local communities.

Solidarity tourism is a sustainable way of travelling that combines volunteering and tourism. Volunteer tourist programmes benefit all those involved, as they gather volunteers and local people around a common purpose: to boost the development of the local community and its local economy. It is also a functional way of travelling that can generate wealth, promote citizenship and enable new missions and visions of the world and of different cultures. Volunteer tourists invest most of their time and money in a development or solidarity project and, in return, they have the opportunity to live in that community, sharing its lifestyle and discovering its culture. Based on mutual learning, this kind of tourism provides travellers the opportunity to have a sense of the city that is not only touristic but, above all, human, cultural and social - made by people, stories, emotions and work in favour of the locals.

Boğatepe village and ecomuseum

Boğatepe village is 45 km from Kars and at 2,300 meters altitude. In the early

years of the Turkish Republic, the village pioneered the development of cheese making in the region. The first studies towards revitalising the village started in 2002, particularly, to prevent emigration and to encourage local activities that generate income. The main objective of the studies, under the leadership of volunteers, has been to identify and embrace the local-regional culture and its natural wealth. Ten villages in and around Boğatepe were selected for a study to identify the wealth of the region's flora, through botanical and ethnobotanical work. The "Boğatepe Environment and Life Association" (BELA), was founded in 2007, with 70% of them being women. Protecting the local plants, promoting organic farming in the region, and training farmers for this purpose, by executing vocational courses for women have been the priority. Other goals relate to discovering the intangible cultural heritage of the region, documenting and safeguarding it; providing health education to the local villagers, and increasing the quality of life in the region, have been defined among the objectives and activities of the association. As the studies began to be known in the surrounding areas, visits to the village and to the territory increased. From 1921 to 1931, a total amount of 106 tons of gruyere cheeses were produced in the village (Alplerden Kafkaslara, 2014, p. 83) and there were five dairies in Boğatepe village during these years. Despite the presence of only one dairy in 2000, there are five of them in 2016, three of whom produce Kasseri cheese and two of them Gruyere. They produce Gruyere and Kasseri cheese using traditional methods, thus safeguarding an important aspect of local intangible heritage (İlhan Koculu, interview, May 2016).

It was at this stage that the team became aware of the existence of ecomuseology, noting ecomuseums that had implemented similar projects elsewhere. As the volunteers and association members learned that the activities they have been involved in meet the principles of ecomuseums, a decision was made to adopt the term and use ecomuseological approaches. The managers became aware of the existence of ecomuseology, noting ecomuseums that had implemented similar projects on heritage elsewhere (interviewee 1, May 2016). It was felt that Boğatepe could be close to Maggi's (2001 and 2009) definition of the "alive" ecomuseum - one that links an existing population with distinct natural and cultural features.

Boğatepe Ecomuseum was generated with its focus on cheese and the Cheese Museum in Boğatepe village of Kars. Ecomuseum creation was a decision taken by BELA and residents after the Cheese Museum opened in 2012. However, the ecomuseum is also a place for many other studies and activities in the village and its surroundings. The Cheese Museum and the Ecomuseum are major attractions that will encourage tourist demand. Tourism-related projects have been carried out with the Tamadi Association of France since 2008, and are still on-going. Tamadi is a nongovernmental organization that helps to develop rural tourism in France and Belgium (www.tamadi.org). International relationships were developed, including foreign language training, hospitality

training for guests and visitor facilities created at the cheese factories. The Tamadi and BELA associations organize all tourism plans, tours, while the profits are shared with local residents.

The first small tourist group from Turkey was hosted in the village during the Christmas holidays in 2008. Domestic tourist groups continued to come to the village in 2009. The first foreign tourist party - organized by Tamadi Association - in 2009 came from France. Further international tourist visits and tour plans have been organized by Tamadi and the local association since 2009. The main attractions for tourists are related to cheese dairies and medicinal aromatic plant workshops. The total number of tourists visiting the village was just 300 in 2008; this increased to 3,500 in 2015 (Interviewee 1, January 2015). There are three tourist categories that visit the village: foreign volunteer groups via Tamadi, domestic organized groups and independent tourists. The last group include mostly daily visitors who come from Kars (Mr. Kurban, interview, May 2016).

> *«The first tourist flow to the village started with small French volunteer groups. Some national training programmes and summer camps relating to "nature and natural life", "agriculture and agricultural methods in the countryside" and "cheese and cheese making" have been organized for school groups since 2011. Additionally, some local and independent tourist groups visit the Sarıkamış region for skiing during the winter months and then visit the villages as part of their holiday»* (Interviewee 1, May 2016).

There are three tour packages for these groups: first groups that are organized by Tamadi and BELA, are specific volunteers from France and Belgium.

> *«Package tours lasting ten days start from Istanbul with a railway journey to Kars and continue to Boğatepe and other nearby villages before returning to Kars, where they visit historical and archaeological sites. All foreign tourists stay in villagers' homes and eat breakfast and dinner with them. Tourists usually spend time with villagers in common activities. They spend the first five days in the village with villagers and, after that, for two days they visit other villages, valleys and go trekking. One day in Kars and Istanbul lasting two days for transportation from Istanbul-Kars and Kars-Istanbul»* (Interviewee 2, May 2016).

Methodology

This study responds to the need for a rapid participatory methodology to identify and assess the impacts of solidarity tourism in host communities. This is a qualitative research and case study which uses the interview method. Interviews with 4 men and 9 women who hosted foreign and local tourists in their own house at least once, have been conducted using semi-structured forms and record devices in May 2016. Data analyses focus on solidarity tourism activities and assess diverse impacts of volunteer tourism in host communities. All of responders are also members of the association. The study has carried out a content analysis to decode all records for access findings.

Findings

The face to face interviews conducted with 13 people in Boğatepe village were firstly recorded, and then the content analysis was performed by deciphering them. The interviews were not more than 90 minutes long and were conducted by the researcher. In accordance with the information provided by the association administration for the interviews, people who have hosted both local and foreign tourists at least once in their houses were selected: 13 interviewees refer to different households in the village. Questions were asked to evaluate the economic and social effects of tourism movements' in the village through a semi-structured question form as a basis in the interview. However, the dialogue ensured during the interview has also revealed the data related to the effect of the situation resulted from these tourism movements with the positions of family and, particularly, women in social life. This way, the effects of the solidarist tourism on the life in Boğatepe Ecomuseum village were grouped under three main titles-dimensions and analyzed. These titles were classified with relation to the economic, social, family life and the position and roles of women in social life.

Three fundamental criteria were determined, while identifying the houses to host visitors coming to the village, by the Environment and Life Association that is organized in Boğatepe village and performs ecomuseum studies. The first one is the association membership of a hosting person-household, the second one is the actual participation in the works of the association in the village, the third one is the demand and desire to host tourists, and the fourth one is the economic need or a relatively low level of income. The sufficient number of rooms in the houses of requesting villagers is important in the case of hosting guests (Interviewee 2, May 2016).

All groups of foreign and local tourists (the first two categories) come to the village under the control and management of the association administration. Communication, cooperation, and coordination with these international or national groups are performed under the leadership of the association. All needs of the groups and their arrival to the village such as tour programmes, trips and tours are carried out by the association.

> *«Hosting foreign tourists in the houses was enabled by the pressure, i.e. persuasion of the association in the first year. In accordance with the decision of the association administration, a principle decision has been taken to give the payment to the women in the families hosting tourists in their houses. However, in the following years the number of volunteering houses requesting to host tourists increased»* (Interviewee 1, May 2016).

The association allocates 10% of the income obtained from these organizations to itself and uses it for other needs of the Cheese Museum and association (Interviewee 2, May 2016). Villagers do not have a direct communication with local or foreign tourists regarding the payment; this kind of direct relationship is in question only in purchasing gifts. The payments determined for the services for

foreign and local visitors such as accommodation in the village, food and so on, are distributed against receipts among related people by means of the association.

> *«In the beginning, we had difficulty in paying the women hosting tourists in their houses. They accepted them as their guests, but we told them that it was normal and important to generate an income in return. On the other hand, we, as the association, receive payments and transfer them, as getting payments directly from the people they host in their houses is still difficult»* (Interviewee 1, May 2016).

The price for each service is determined by the association; both visitors and hosting families know them in advance. For instance, the payment for accommodation-food-drink in the village was determined as 70 Turkish lira in 2016. Until today, 30 households in the village have hosted foreign tourists at least one time (Interviewee 1-2, May 2016). The coming tourist profile consists of mostly volunteer groups and responsible-solidarity tourists, who are aware of what they will face in the village.

> *«The most important feature of this tourist profile, wanting to visit the village, is their economic and social contribution to the local communities, while experiencing their lifestyles together with them, having a cultural exchange and, thus, acting to them with solidarity»* (Interviewee 2, May 2016).

Economic effects

The payments determined for hosting services provided by the villagers (accommodation, food) are paid to the women in households and, in return, the association writes a receipt. With this implementation, the aim is that of supporting women in terms of both the economic independence as an individual, and learning the management of the earned income (Interviewee 1, May 2016). Handling the subject as a whole, although it is a household's income, the implementation on its management mostly by women and its allocation for their use, shows that income has a higher positive economic effect on women.

> *«The income obtained, i.e. the money earned may not be too high but it is a good amount of money for the women in rural areas. As this money is ours and is under our initiative, it is very precious since we haven't had it before even though it is not much. Sometimes we use it for the needs of the house; sometimes we use it for ourselves or children. Buying a gift or giving pocket money to our children with our earned money is very nice»* (Interviewee 3, May 2016).

In addition to the direct income obtained from these activities (accommodation, food, and other services), the villagers also have indirect incomes obtained from selling cheese, healing herbs and herbal creams produced from them. These developments not only improve the local economy but also create a new important income resource in the village.

> *«Cheese and dairy farming works improved more with the arrival of tourists. Of course, our works have increased, as tourists buy a lot of kashar cheese, gruyere cheese and can cheese»* (Interviewee 3, May 2016).

«We had poor people in our village before. Their economic status has become better with these activities. We do not have families having economic difficulty anymore» (Interviewee 4, May 2016)

«Now we are waiting for summer. We meet the needs of our families or our own needs with the money we earn here. I've bought a deep freezer and two televisions, one for me and another one for my grandchild. If they come again, I will pay my debts. I have fulfilled many needs of my family. I give pocket money to my children and pay instalments» (Interviewee 5, May 2016).

Social effects

It is understood from the interviews conducted that there have been serious changes and transformations in the social life of the village, paired with tourism activities, but they are perceived in a positive way and there is no negative assessment. It is observed that the association administration is especially sensitive to this issue and conducts a controlled and limited tourism activity, without giving permission to dense-aggregate ones, that may deform and affect the normal life in the village negatively.

«In summer, we accept foreign groups in two different periods of time and with minimum 6 and maximum 12 people. Because there is an ongoing daily life in the village and we do not want it to deteriorate or get interrupted» (Interviewee 2, May 2016).

«Our work is not just to host tourists. There are many things to do in the village and we behave sensitively to them. Moreover, we prefer controlled, sustainable tourism that is respectful to the locals. We do not host aggregate large groups and completely consumption-focused tourists. In this respect, we have declined and are declining the requests of travel agencies and tour operators» (Interviewee 1, May 2016).

First of all, the aspect of hosting guests which is peculiar to family-relative relations has changed together with hosting foreigners.

«In the past, taking or hosting a foreigner in your house was out of the question. While people used to host someone only due to necessity (e.g. when someone stayed out in a cold weather) or with the elders' permission, now it has become ordinary and almost half of the village hosts foreign guests in their houses» (Interviewee 6, May 2016).

One of its important effects on social life is experienced through the recognition of different cultures by each other, learning, interaction and communication processes. Particularly, the impact of foreign guests on this issue and communication level are observed to be high.

«There was also cultural exchange. Guests came. They wanted to prepare a dessert from milk and cream. Firstly, I tasted, then everybody ate. Different cultures have different dishes. We learnt some from them as well. I am 65 years old and I learnt many things from them» (Interviewee 7, May 2016).

«We are happy with the coming foreigners, tourists; they continuously come and go. We experience changes in the village» (Interviewee 8, May 2016).

«Foreigners accommodated themselves to us and did what we did. They liked our food. They helped us with everything and liked calves a lot. One time, two people came together and tried to milk cows, cleaned cow dung, shortly they made lots of things» (Interviewee 9, May 2016).

«The village life has changed a lot, at the very least we learnt things about languages and humanity. Before that, we used to work so much that we were snowed under with work. We got along well with tourists, learnt foreign languages a little bit and spoke with them [...] Some of them like to dress short clothes; I like it, we think that if only we could also dress like that. We did not dress like that back in the days, if we had dressed like them, it would have been nice» (Interviewee 5, May 2016).

While the dependency of women on their husbands decreased, their participation in social life in the village and social visibility rose distinctly. This process helped them to gain a more courageous and self-sufficient personality. It is evaluated that there is an explicit difference between the women who participate in this kind of activities and those who do not participate.

«Women have become more courageous. They started to stand on their own feet. Previously, they could not even go to the hospital without their husbands. Now everybody can meet these kind of needs. Today, whoever I call among women has the capacity to guide the tourist groups [...] We go to meetings in other cities and abroad and make presentations there. These are the things we have never experienced before [...] Our lives have got enlivened, diversified; we have acquired different abilities apart from our daily routines, have done different works and met new people» (Interviewee 8, May 2016).

«The life in the village has changed a lot; I have lived in another place for 20 years. I came back to the village 6 years ago. When I returned, I saw the village had changed a lot, it's not as it was. It has improved a lot, developed. When they come, the village has a rejoicing» (Interviewee 5, May 2016).

It has been observed that the social life in the village flourishes particularly when foreign visitors come and the daily life in the village blooms getting out of routine. Such improvements activate social life and also lead to further developments and diversification in the social lives of people in rural areas. This situation is evaluated as one of the important motivations enabling to hold on in rural areas. The villagers are particularly pleased with hosting foreign tourists; they even like foreign visitors more than local ones and despite the language problems, it is observed that they get along better with them.

«The first foreign tourist group stayed in the village for six days. They were very conformist and we had no problem with them. They helped us a lot with the housework [...] They did not suffer the difficulties of being a stranger. When they do not come, we get bored. We have already got accustomed to them. When tourists come, the life in the village becomes much better. We have become friends with most of them. They sent us a lot of gifts after then. We are still in touch with some of them» (Interviewee 9, May 2016).

«I am a high-school graduate. We used to reside in the city centre of Kars. After marriage, we came back to the village. We work here, we have an income [...] It is much better here than in the city» (Interviewee 10, May 2016).

«Foreigners are much better. They are pure in heart. They are really nice. They helped us in all our works» (Interviewee 11, May 2016).

«Hosting foreign tourists is better. We learn a lot from them and we also teach them some things. They are interested. Also, they help us with all kinds of housework. They behave not like tourists but our family members» (Interviewee 12, May 2016).

«Those people we hosted in our house lived the same way with us. They helped with every work in the house, worked like us. Although we do not speak their languages, we communicated with signs. We did not have any problem [...] We got along better with foreigners. I liked them more» (Interviewee 13, May 2016)

The effects on the position of family and women in social life

Women's family relations have experienced several changes and transformations. First of all, there were changes in their communication with both their husbands and children. This transformation enabled women to get more active, more enterprising and created a balance between women and men in the family. Furthermore, the perception of the mother is observed to have become more functional and skilful in the eyes of children.

«As soon as women start to earn money and gain income, they do not depend on men, their husbands. I was surprised when I came back to the village after 20 years. Women developed a lot [...] They started to fulfil all their needs. We learnt a lot from foreign guests. Especially, the women in the village have become more informed, learnt a lot, improved their licenses, way of speaking, their dialogues have changed and taken heart. All of them speak like an advocator, defend their rights and cope with everything by themselves» (Interviewee 7, May 2016).

«My children think that "My mother can do anything by herself now. She can host and guide tourists by herself" [...] My husband's perception also changed; he is more respectful to me and happy to see me talking in society» (Interviewee 6, May 2016).

«As a few women from the association have done, we informed others about what we do here in the meetings and we went to different cities. They listened to us, they were very interested in what we do. We were happy with this. Many people listened to us» (Interviewee 8, May 2016).

«In the past, we did not have a system to educate both girls and boys. Growing children used to start to work in village tasks. Now, we want our children to improve, get an education. In other words, there is also an awareness on this issue» (Interviewee 7, May 2016).

In addition to the positive effects of tourism activities in the village on social-economic life and family relations, they also have important effects on the social position of women. Radical transformations were observed in the village in terms of social roles of women in rural areas. As one of the factors originating from the prevailing culture in Turkey, the negative effects of patriarchal and

male-dominated social structure on women are obvious. It can be stated that this situation is more common in rural areas (Arıkan, 1988) and it causes women in Turkey to stay in the secondary, man-dependent and passive position in social life. Solidarity tourism activities in Boğatepe village are observed to make positive contributions to decreasing these negative effects and creating balance in women's social life.

Results

In countries with dense urbanisation movements and migration from rural areas to cities, it is difficult to stay and live in rural areas. The low economic income resources and monotonic social life are considered as the main difficulties in the rural life. This situation affects not only social-economic life but also relations in social life and the roles of individuals and groups. Migration is one of the determining factors in the loss of this valuable heritage in each micro-size life that is culturally precious. Holding on in local, rural areas and enabling life sustainability pave the way for the interaction of different cultures as well as protecting and handing down the cultural heritage to the next generations.

With the Ecomuseum and activities in Boğatepe village, it has been observed that life sustainability in the region is enabled and even migration from cities to rural areas occurs. One of the main reasons for this are the development of the local economy based on cheese and dairy farming; increase in income opportunities, enlivened social life and increasing cultural interaction.

Solidarity tourism activities, conducted within a controlled and sustainable frame have a high potential to provide a positive socio-economic effect on rural life. The developments in Boğatepe village enabled serious transformations especially in social life, social structure, and woman-centred social relations. The process made positive contributions to the personhood of women in economic and social life, imposing them as a social gender, and developing themselves. Apart from holding on in rural life economically, important changes in family relations were observed. It can be said that tourism and relevant activities experienced in the village in the last six years have a catalysing role, transforming the social structure and developing economic and social life. Despite being limited to a small portion of rural areas, this can be considered a significant model for other different-size rural areas in Turkey with an important cultural heritage. Subsequent studies will investigate how to improve solidarity tourism activities and raise an awareness, supporting rural development in local areas.

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3.8 ECOMUSEUM AS PROTECTION OF TRADITIONAL AGRO-PASTORAL LANDSCAPE WITH FUNCTION OF BIODIVERSITY CONSERVATION

Andrea De Giovanni, Gabriele Panizza[*]

Foreword

The presence of an ecomuseum in the territorial context of a protected area and European interested community site (Capanne di Marcarolo Natural Park and SCI/SPA), located in the Apennine mountains (North Italy, South Piedmont), can only encourage the integration between development of agro-pastoral cultural themes - as typical legacy of the rural mountain communities - and biodiversity conservation management; the latter in these areas shows a strong relationship with the rural traditional practices and landscape, being to all effects "man reliant". The ecomuseum is surrounded by partially grazed prairies and hay meadows, some of which are under study and currently included in ecological recovery programs. In fact these environments, generally located near small traditional farms spread in the centre of the Natural Park, as well as little orchards and old, residual chestnut trees, are relics of a (relative) distant past. Relics that are still very important both for historical and cultural value and biodiversity conservation: their maintenance and restoration shows indeed exceptional importance for the mountain micro-economy, based on small, high quality productions, and conservation of species which are included on "Habitat" 92/43/CEE Directive, as butterflies, bats and birds.

Rural landscape recovery and maintenance: where to start? Let butterflies lead the way

At the beginning, the ecomuseum activities of *Cascina Moglioni* were characterized by the development of activities and issues typically related to the rural culture and practical re-creation of relevant rural aspects and practices, such as the recovery of the orchard and the old varieties of apple, pear and plum trees,

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the genetic characterization of residuals fruit - chestnut trees, the construction of a teaching garden and the creation of multimedia tools and exhibitions.

However, it soon became clear that, in an area still characterized by a traditional landscape and agro-environmental texture, still resilient in the remaining inhabited farms - which retain the rural physiognomy of the area and traditional activities -, the ecomuseum could not have been further developed without a broadening of the sphere of interests and actions; in particular, regarding a more complete awareness about the necessity of conservation and enhancement of the mountain landscape and farmland habitats as a whole.

This purpose matches perfectly the actions in conservation and improvement of biodiversity taken from the protected area, where the ecomuseum is included, providing recovery of the open areas (hay meadows and pastures), alternating with wooded areas and mountainous grasslands. These environments, of Annex I of Directive 92/43/EEC "Habitat", are in fact home to the largest number of species of community interest SCI/SPA. In other words, the most urgent actions must be directed to the restoration and environmental improvement of the traditional agro-pastoral complex, which provided a high gradient of biodiversity linked to human activities, with species in all respects "man reliant".

However, in order not to squander limited financial resources, the restoration of prairie pastures must proceed with solid scientific bases, by identifying those areas that, in addition to being important elements of the agricultural and pastoral mountain landscape, offer the certainty of being effective for conservation species of community interest. Therefore, indicators, able to appropriately drive the recovery plans, must be established. One of the most important groups from this point of view is represented by invertebrates, given their low agility and close relationship with the habitats. The connection between agro-pastoral recovery and maintenance of biodiversity becomes very clear. The subsequent question is: what is the group of invertebrates that could be easily contacted and chosen, able to provide good indications about the state of grassland conservation, whose biological cycle requires the colonization of low wind and climatically optimal areas, factors also useful to sheep and hay? Moths and, particularly, the species of community interest (App. II and IV of the Habitat Directive) *Euphydryas aurinia provincialis.*

The areas suited for this species, where habitat restoration is recommended, coincide with existing residues of hay meadows, which present the best recoverability conditions in the context of agro-pastoral and mountain landscape system. The integration between agricultural and biological conservation themes could not be closer. This synergy is realized in conservation management plans, which included a species sensitivity and suitability map and core areas for moths, created by the University of Turin, Department Life Sciences and Systems Biology, which defines all the areas to be recovered and, subsequently, maintain grazing or haymaking. The grazing is regulated by an agronomic plan

especially realized through a participatory decision-making procedure with stakeholders, named EASW (European Awareness Scenario Workshop). Following this path, disseminating agricultural and historical topics linked to the culture of this part of Apennines, the ecomuseum has acquired the relevance of environmental and landscape recovery centre.

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Fig. 1 - Ecomuseum Cascina Moglioni: hay meadows and orchard (photograph by Massimo Campora).

3.10 AN ANCIENT FUTURE

Maria Rosa Bagnari[*]

Origins of an ecomuseum

The Ecomuseum of Marsh Plants is a cultural institution of the City of Bagnacavallo, whose current management is entrusted, by convention, to the *Civiltà delle Erbe Palustri* cultural association; the latter has developed the collections and promoted the educational and museum activities since its establishment.

The adventure of the Ecomuseum started from a dream: reconstructing a common heritage in a community forgetful of itself. The small village of Villanova di Bagnacavallo, located along the left bank of the Lamone River, in ancient times was part of a complex system of waterways and wetlands. The first inhabitants of those places took advantage of the modest resources that the environment offered them, beginning to harvest and process wild herbs with which to produce different types of handiworks. Over the centuries this original form of handicraft grew up to become, in the 19th and 20th centuries, one of the major businesses in the area, leading also to the birth of a local cooperative of marsh grasses that favoured the export of handiworks. The most profitable period is connected with the years of economic boom, between the 1950s and 1960s. The arrival of plastics and synthetic fibres will lead to the crisis of the products of Villanova and will mark the irreversible decline.

In June 1985, urged on by the hamlet council president and other young volunteers, a small group, gathered under the name of *Gruppo Culturale Civiltà delle Erbe Palustri,* was formed. It would have been the founding nucleus of the future association, eager to rediscover their roots, to know and spread the story of a community that had done so much, in its own limited resources, for the development of the village. Among those volunteers were also Maria Rosa Bagnari and her husband Luigi Barangani, the son of a craftman and trader of marsh grasses; they were to begin an initial survey within the village to retrieve original equipment, bundles of grass, handiworks and leftover stock, in order to create a small exhibition.

In the research it was of crucial importance to identify people who had memory

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of this recent past and, above of all, how many of them possessed the technical background of the art processing of marsh grasses and homegrown wood; as well as whether they were available to collaborate on a first informal idea of rebuilding of the classical production, for the purpose of study and collection. The carried out research ended in the first edition of the *Sagra delle Erbe Palustri* (Marsh Plants Fair) which saw at work a group of skilled craftsmen in various specialities, eliciting emotions throughout the town and a great curiosity on the part of foreigners.

In 1987, on the occasion of the *Terza Sagra delle Erbe Palustri*, the *Museo della Civiltà Palustre* (Marshland Civilization Museum) was set up; it consisted of a modest room that had a small core of artefacts, flanked by a photographic documentation on the cycle of harvesting and processing of various plants. A small collection that over time would be expanded by donations of Villanova families, whose collaboration and active contribution was crucial and priceless.

Through the years the group of members has expanded, as well as one made up of elderly people, eager to regain control of grasses and work tools: the workshop is called *"Cantiere Aperto"* (work in progress). Thanks to this small group of craftsmen who collaborate as volunteers, a real demonstration lab still survives, according to the techniques handed down over the course of several centuries of history; this is a decisive contribution in supporting the association in the research, for the reconstruction of rare finds, educational activities, on-site demonstrations and participation in events of an extensive recall (Fig. 1).

Theirs is a precious collaboration which has allowed Villanova to be known over the years, exporting the culture of the area outside its borders, always with the support of the municipality of Bagnacavallo; this has led them to obtain important awards from organizations and institutions, triggering numerous reports and cultural exchanges, up to the creation of a new museum which was opened in May 2013, thanks to an important municipal investment, as well as regional and European funds.

An important milestone in the history of the Ecomuseum also was the realization, starting from 2006, of the ethnopark *"Villanova delle capanne"* (Villanova of the huts ethnopark). It is an outdoor exhibition section, complementary to the museum's collection, in which the main types of rural and marshlands buildings made of reeds have been reconstructed; the latter were once widespread both at Villanova and in the entire Ravenna territory. The goal of the ethnopark is to preserve the art of Ravenna's hut masters and focus on conservation and restoration of the surviving buildings. Thanks to the interest of the association and to the experience of the last hut master, it has been possible to build and restore many privately owned huts, of whose importance the institutions responsible for the landscape upkeep became aware (Fig. 2).

The story of a true, and not self-referential, ecomuseum thus began, a joint project made by people, something that by its nature differs from traditional academicism of museums, while trying to learn from them and to take the best, to give dignity to the many years of its work and to a community that has

earned with passion and sacrifice their own space. The need and willingness to set out from our past, from our local traditions, aimed not only to preserve their memory and their material and immaterial culture, but even and above all to offer the opportunity to younger generations to recognize where they live, to feel part of a reality made of knowledge and unique values, to preserve and pass on, that they know they can find here and only here.

"Lamone Common Good": a river of participation

The Lamone River has its source in Tuscany, 972 m a.s.l., and after a course of about 90 km, during which it enters the territory of Romagna crossing various municipalities, it flows into the Adriatic Sea.

A first proposal for rediscovery and valorisation of the Lamone River and its territories, advanced and promoted by the Ecomuseum of Marsh Plants, got underway in 2005 through a *LEADER+* project of recovery of the top embankment of the river, for the construction of a natural cycle path involving the city of Bagnacavallo, with leading role, and the municipalities of Ravenna and of Russi as partners. The purpose of the project was to promote sustainable tourism, to enhance the environmental and touristic values of the river and its surroundings, including the inhabited centres, and to provide a point of intersection between environment, tourism and culture.

Over the years the Ecomuseum has sought to develop and expand their vision of the river, coming in 2010 to set up and start the project "Lamone Common Good" with the collaboration of the municipality of Bagnacavallo, Ravenna Province and the initial support of the INFEA's funds of the Emilia-Romagna Region for sustainability education. This is a shared project aiming to involve all stakeholders on the Lamone River to draw up collective rules for managing various aspects of the waterway. The main partners of the project are: *Associazione Culturale Civiltà delle Erbe Palustri,* GeoL@b onlus, *CEA Faenza 21, Parco Regionale del Delta del Po dell'Emilia Romagna, Parco Regionale della Vena del Gesso Romagnola, Consorzio di Bonifica della Romagna Occidentale, Autorità dei Bacini Regionali Romagnoli, Ufficio Territoriale per la Biodiversità del Corpo Forestale dello Stato, Dipartimento di Scienze e Tecnologie Agroambientali dell'Università di Bologna, Tavolo dell'Ambiente della Consulta Faentina delle Associazioni di Volontariato, Associazione di volontariato L'Arca.* To these we must, of course, add the involved municipalities: Ravenna, Russi, Faenza, Brisighella, Marradi.

The aims of the project are:

- to propose an overview of the river as a shared resource, a natural ecosystem belonging to communities that face along its course;
- to involve all the communities situated along the Lamone River, to experience the river in a more conscious way, breaking down political and administrative borders, avoiding the degradation of the forgotten environment and

proposing the landscape and its attractions as a large open area museum and a current and future cultural economic resource;
- to recover, enhance and promote the territory and the sites of cultural and natural interest, through rural and experiential tourism, with the collaboration of public and private stakeholders, by connecting the coastal area to the hinterland;
- to develop a cultural route concerning the different aspects related to the river (ethnology, hydrology, geology, geomorphology, flora, fauna, human-environment relations, etc.), articulated in the individual municipalities for promoting sustainable river basin management actions;
- to raise awareness of territorial education with respect to sustainability and health, encouraging the creation and use of bicycle and pedestrian paths along the river banks and country roads;
- to define and coordinate actions and communications in order to spread the recreational, sporting and touristic opportunities carried out along the river;
- to involve schools in river issues within the curriculum and to develop concrete action by adopting stretches of the river for ecological, scientific, didactic activity to be repeated systematically;
- to safeguard the landscape and biodiversity through the establishment of a river contract: an agreement that brings active communities, benefiting from the presence of the river, to commit to a new dialog box, to create and share opportunities and experiences, to adopt a system of rules based on public policy, by means of which the whole community takes care of the river and the land, to prevent hydraulic risks, to strengthen ecological network, to preserve biodiversity heritage, to trigger devices aiming to elevate the local tourist and economic offer as well[1];
- to define a trademark, with which to build a corporate identity of the territory[2];
- to promote transparency, facilitating access to information and data, by encouraging the formation of ideas, contributions and resolutions to support decision makers in management choices[3].

Since its inception, the coordination publishes *Lòng e' fion* (Along the river), a guide that promotes all the subjects and events that are participating in the project, including *pro loco*, associations, museums and cultural sites, craftsmen, producers, restaurants and accommodations, sharing the will to make their land known through a hospitality away from mass tourism strategies.

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[1] In 2013 was prepared a "Manifesto of the Lamone's lands", proposed on the occasion of the "VIII National Table of River Contracts" held in Florence, in which promoters expose the motivations for activating river contract.

[2] In 2015 *"Terre del Lamone"* was trademarked: it identifies all the players and initiatives involved in the project.

[3] In 2014, following a research process that involved local competent authorities, the various local groups and citizens, the *Notebook of river life* was published: a manual of participatory management of the river, disclosing information and good practices, to make it an environment usable for everyone.

Fig. 1 - Demonstration laboratory "Cantiere aperto" (photograph by Associazione Culturale Civiltà delle Erbe Palustri).

Fig. 2 - "Villanova delle capanne" ethnopark (photograph by Associazione Culturale Civiltà delle Erbe Palustri).

3.11 THE ECOMUSEUMS NETWORK OF TRENTINO

Lara Casagrande, Adriana Stefani[*]

The network

In the Autonomous Province of Trento (northern Italy), ecomuseums are specifically included in the legislation concerning the cultural heritage: the first regulations that recognized them dates back to the year 2001 and it was updated in 2007 (*Legge provinciale sulle attività culturali*, 3rd October 2007, n. 15, art. 20 *"Ecomusei"*, in force since 2nd February 2016). Recently, ecomuseums have signed an important agreement with the Cultural Service of the Province, which committed to support them at least until 31st December 2018.

Moreover, ecomuseums in Trentino can count on an agreement with the local municipalities that annually support their activities.

The Ecomuseums Network of Trentino, created in 2011, comprises 9 ecomuseums, namely *Ecomuseo Argentario*; *Ecomuseo della Judicaria, dalle Dolomiti al Garda*; *Ecomuseo del Lagorai "nell'Antica giurisdizione di Castellalto"*; *Ecomuseo della Valle del Chiese "Porta del Trentino"*; *Ecomuseo della Val di Peio "Piccolo Mondo Alpino"*; *Ecomuseo del Tesino "Terra di Viaggiatori"*; *Ecomuseo del Vanoi*; *Ecomuseo della Valsugana "dalle sorgenti di Rava al Brenta"* and *Ecomuseo della Valle dei Laghi*, the last one recognized in 2016 (Fig. 1).

The *Ecomuseo Argentario* was conceived to preserve and enhance the Monte Calisio plateau, north-east of the city of Trento, which hosts impressive traces of a medieval mining activity for silver. It includes the municipalities of Civezzano, Fornace and Albiano and part of the municipality of Trento. There are more than 150 kilometres of paths for excursions, two natural reserves, nice villages and archaeological sites. The main focuses are the extractive activity, the local geology, the ancient history and archaeology, the natural environment, the rural landscape and the connected products of agriculture.

The *Ecomuseo della Judicaria "dalle Dolomiti al Garda"* includes seven municipalities in the valleys of the *Dolomiti di Brenta* (*Parco Naturale*

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Adamello Brenta) close to the Garda Lake. In 2015 this area became a UNESCO's Biosphere Reserve. The ecomuseum would like to be the expression of the culture of this territory, a laboratory for the sustainable development focused on the cultural and environmental heritage, as well as the traditional crafts and habits, through a strong connection with the local community.

The *Ecomuseo del Lagorai "nell'Antica giurisdizione di Castellalto"* is located in the southern side of the mountain chain of Lagorai, between the rivers Ceggio and Maso, in the middle Valsugana. It includes the municipalities of Carzano, Telve, Telve di Sopra and Torcegno. These four villages have a common history since the Middle Ages, when they belonged to the *Signoria di Castellalto*. The ecomuseum narrates and interprets the old and strong relationship between the local communities, based on the exploitation of the pastures and woods of the Lagorai mountains.

The *Ecomuseo della Valle del Chiese "Porta del Trentino"* is located in the south-western part of the Trentino, at the borders with the Lombardy Region. Throughout history it has been boundary between the German and Latin world, between high mountains and plains, Alpin and industrial economy: this is why it could be considered the door of Trentino. The aim of the ecomuseum is to create a network between the different points of interests, itineraries, tastes and symbols, in order to preserve and enhance them for the local people and for the tourists.

The territory of the *Ecomuseo della Valle di Pejo "Piccolo Mondo Alpino"* corresponds to the municipality of Pejo, in the extreme north-western corner of Trentino. It is surrounded by the mountains of the Ortles-Cevedale group in the *Parco Naturale Nazionale dello Stelvio*, at the borders with Lombardy and Alto Adige-Südtirol. The inhabitants of the so-called *Valeta* (local name of the Valle di Pejo) live in seven small and characteristic villages. Through the ecomuseum the local population rediscovered its cultural roots, preserving them and taking care of them daily.

The *Ecomuseo del Tesino "Terra di Viaggiatori"* includes the municipalities of Castello Tesino, Pieve Tesino, Cinte Tesino, in the south-eastern part of the Province of Trento. The ecomuseum works in synergy with the local authorities and associations, in order to document and share with the public the history of the Tesino's people: the traditional habits, the collective rituals, the environmental heritage and, above all, the history of the peddlers and emigrants, leaving from this region in the past to sell firelocks, artistic prints, seeds.

The *Ecomuseo del Vanoi* is located in the extreme south-eastern part of the Province of Trento, in the municipality of Canal San Bovo, along the valley of the Vanoi River. It is surrounded by the mountain chains of Lagorai, *Cima d'Asta* and *Dolomiti Bellunesi* (at the border with Veneto Region). The ecomuseum's mission covers seven principal topics: water, grass, wood, rock, holy, war and mobility, peculiar elements that influence the history and the lifestyle of the Vanoi's people. The ecomuseum proposes many activities in collaboration with the local communities, in order to keep the identity of the valley alive.

The *Ecomuseo della Valsugana "dalla sorgente di Rava al Brenta"* was instituted in 2012 by the municipalities of Bieno, Ivano Fracena, Ospedaletto, Samone, Scurelle, Spera, Strigno e Villa Agnedo in order to recover, testify and enhance the historical memory, the tangible and intangible culture, the relationship between the natural and anthropic environment that influenced the evolution of the landscape in the eastern *Bassa Valsugana*. The territory of competence is located between the mountain group of Rava-Lagorai and the Brenta River and during the Middle Ages belonged to the Counts of Castel Ivano.

The *Ecomuseo della Valle dei Laghi* includes the natural hallway between the *Monte Bondone* and the Garda Lake. The ecomuseum would like to be a network between different topics as natural environment, cultural landscapes, traditional crafts and agriculture, all related to water. The mission is to promote the cultural development of the community living in the valley, through the preservation and the transmission of the traditional knowledge.

The activities

In the Trentino's legislation, ecomuseums are required to preserve and restore the traditional landscapes, customs and crafts, to enhance the local historical and naturalistic sites, providing thematic tours for local people and visitors, as well as to promote scientific research and educational programs concerning the local heritage.

Above all, the mission of the ecomuseums is to involve the population, the associations and the cultural institutions in order to support and share the traditional knowledge and sustainable lifestyles. In the small territory where it operates, an ecomuseum can play a strategic role as a mediator between different stakeholders, promoting new collaboration processes and a good employment of the resources.

Each ecomuseum aims at giving value to the peculiarity of its territory: for this reason, they differ considerably one from another and their activities can be more focused on a specific topic. For example, some of them are more interested in ethnography, anthropology and traditional jobs, others in history and archaeology, and again others in nature and environment, sustainable agriculture or tourism. However, each of them tries to combine together all these aspects in order to enhance the entire landscape context.

The basis of a good territorial enhancement project is the knowledge of the local heritage, which could be only achieved through "research and documentation".

Each ecomuseum of Trentino promotes different research projects, involving the local population, students and experts of institutions, such as technical services of the Province, museums and universities that could be local or not, depending on the focus of the project. The collected data are always dissemi-

nated to the public through exhibitions, publications, conferences, websites and social network which provide information for thematic paths, museums, historical reconstructions. The research can be about physical or intangible goods, such as historical sites, archaeological traces, oral tales, rural landscapes, traditional knowledge. The projects can be funded directly by the ecomuseum but also by applying to call for proposal (i.e. issued by bank foundations).

The ecomuseums of Trentino invest several resources in "educational projects", dedicated in particular to the local schools, which can enjoy them for free; this aspect is particularly significant in order to involve children and families in the process of rediscovery of their territory which in turn is our first goal. For this reason, the laboratories are always adapted to the class requirements, creating personalized paths, focusing on the landscape near the school and proposing excursions staring directly from the school building. The proposed activities are focused on local traditions, history, ancient jobs, nature, and agricultural products. Training courses about these topics are also proposed to adults (i.e. building of dry stonewalls, baskets, natural vegetable gardens etc.).

The ecomuseums of Trentino also organized many public "events", in collaboration with the Network of Ecomuseums, the local administrations, other associations, museums and institutions. Their aim is to spread the knowledge of the local heritage through entertainment. Guided visits and excursions to the point of interests of the ecomuseums are promoted for groups of local people and tourists: they are also an occasion to spread the intangible values that enrich the local culture, using storytelling and experiences that emotionally involve the audience. Conferences, historical reconstructions, performances, tastes of local products are also proposed throughout the year.

Being part of the Network, the ecomuseums participate to big fairs or events organised by museums or municipalities (i.e. ethnography festival organized by the *Museo degli Usi e Costumi of San Michele all'Adige*, Trento Film Festival, patron saint's festival of Trento, etc.).

An important appointment for the Network is the European Landscape Day (*Giornata Europea del Paesaggio*), an event dedicated to the European Landscape Convention that was signed in 2000 in Florence. From 21st of June to the 21st of September each ecomuseum promotes excursions, conferences, exhibitions, educational laboratories in order to reflect on the local landscape and how to preserve it.

The Network between the 9 ecomuseums and other associations and institutions, allows to exchange views, best practices and experiences to grow together.

This way of thinking during the year helped us to be involved in important projects promoted by the Autonomous Province of Trento, for example the "Sy-Cultour: Synergy of culture and tourism: utilization of cultural potentials in

less favoured rural regions" (Programme Interreg SEE 2011-2014). It was focused on the medicinal herbs, their uses and their environment and allows to the ecomuseums to start some important projects about the local spontaneous herbs and the vegetable gardens that are one of the typical elements of our landscape. Throughout the project there were opportunities for familiarisation with medicinal herbs, exchange of best practices and meetings with established projects in order to take inspiration, practices and ideas to introduce in their local communities. Following the completion of the project each ecomuseum published a short guidebook about the spontaneous herbs on its territory, with some suggestions of itineraries.

Project budget was utilised by the *Ecomuseo Argentario* in order to support a local association (*Pro Loco Cà Comuna del Meanese*) to create a new public vegetable garden. Such garden is located in Meano (Trento Municipality), inside the park of the 19th century's Villa Salvadori Zanatta. It is now a centre of experimentation for biological methods and a location for educational laboratories, as well as courses for children and adults on organic and sustainable agriculture.

A similar experience was conducted in the *Ecomuseo della Valle di Pejo*. The association brought into being a garden of officinal herbs through team work: some people prepared the terrain, others built the fences or took care of the plants. Finally, they produced soaps, infusions, aromatic salts using the herbs and they sold them in the local markets. This recreational activity encouraged some local inhabitants to create a small farm, transforming a passion in a job.

The *Ecomuseo del Lagorai* and *Ecomuseo del Vanoi* focused on the traditional know-how related to the collection of spontaneous officinal herbs, their transformation and their old uses in medicine. The development of this project saw the inclusion of some local associations that realized interviews to the senior citizens and collected the oral knowledge. In order to share the information collected, some excursions were proposed to recognize the officinal herbs and the collected plants were stored in herbaria.

Starting from the "Sy-Cultour" project the *Ecomuseo del Tesino* organized the *"Festa delle Erbe"* (herbs festival), becoming an annual springtime appointment during which an excursion is proposed to learn recognizing, collecting and cooking the spontaneous officinal plants. The festival ended with a social dinner for the whole local community. The Ecomuseum also supported some new farms, which through the project promoted their products and established new relationships with local shops and restaurants.

The *Ecomuseo della Judicaria* developed the project in strong synergy with local farms, working with officinal herbs and old cereals, the latter were particularly interested on organic and sustainable agriculture. Some excursions, conferences, tasting and laboratories were also dedicated to children. It was also inaugurated the *"Festival del Miele e delle Erbe officinali"* (Honey and Officinal herbs festival), that is now an annual appointment. A network between the local farms was also a positive result of the project.

Finally, the *Ecomuseo della Valle del Chiese* concentrated on the creation of a garden of official plants dedicated to local legend of the *"Strega Brigida"* (Brigida witch). During summer in the garden several events regarding officinal herbs are promoted for families and children. The Ecomuseum also invested in the promotion of the symbol of its territory, the Storo's corn, used to produce the traditional *polenta*, organizing festivals and tastings.

The *Ecomuseo della Valsugana* and *Ecomuseo della Valle dei Laghi* were created after the "Sy-Cultour" beginning, so they didn't participate to the project.

The Ecomuseums Network of Trentino collaborate with the local tourist offices to "promote their territory", stimulating sustainable form of cultural tourism.

They can help promote marginal territories that have so much to offer to people who love tranquillity, nature and sharing life with the local communities.

Considering that it is not the principal aim of the ecomuseums, - and they do not have enough resources - they can do it indirectly. This can be achieved by providing to the tourist offices information about the local points of interests and itineraries, publications about it (as guidebooks and maps) and collaborating with the local companies like agritourisms, B&Bs, farms, artisan businesses to organize promoting events (i.e. taste of local products)[1].

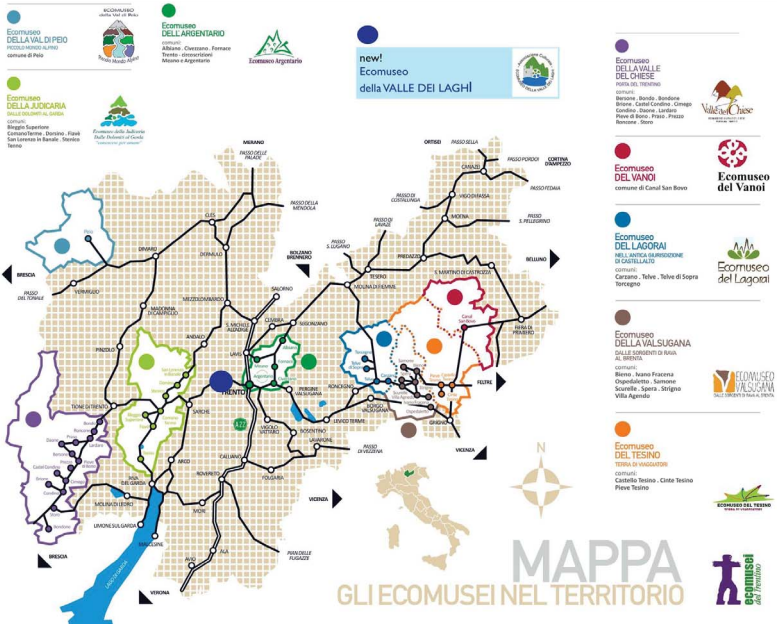

Fig. 1 - The Ecomuseums Network of Trentino.

[1] www.ecomusei.trentino.it; www.cultura.trentino.it.

3.12 Historical natives, Alpine communities, historical research, and cultural engagement in three Alpine Valleys of the South-Western Piedmont

*Diego Deidda**

The establishment of three ecomuseums in the Stura of Demonte, Grana, and Maira Valleys, in the Marittime and Cozie Alps, in the province of Cuneo[1], and their cultural activities have led to a reflection on the importance of these structures as resources and means of the natives' cultural promotion. The inhabitants are, in fact, the very first users. Quoting Hugues de Varine, we are referring to *«a community's heritage as creation of a heterogeneous and complex human group living in a territory and sharing history, present, future, ways of living, difficulties and hopes»* (de Varine, 2002, p. 29).

Over these last 50-60 years, these valley villages in the South-Western Alps have been going through a devastating population decrease that has made hard to maintain acceptable social conditions and has called into question the very existence of the community.

In the last century, the population decreased from 54,000 units in the second half of the 19th century to 11,500 in the first decade of the 21st, organised in 27 towns.

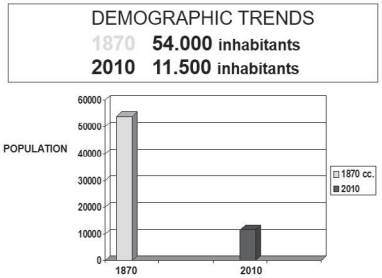

Fig. 1

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* Diego Deidda, "Historical Research Workshops" of the Stura of Demonte, Grana and Maira Valleys.

1 In the Stura Valley the "Ecomuseum of the sheep-farming", Pontesanbernardo Hamlet - Pietraporzio; in Grana Valley the "Ecomuseum Territory of Castelmagno", San Pietro Hamlet - Monterosso Grana; in Maira Valley the "Ecomuseum of High Maira Valley", Celle Macra.

Figure 1 gives the idea of how fragmentised this territory is, on an administrative ground. Maybe here, the experience of the "Historical Research Workshops" has had its birth. The decision to organise, in early 2000, seminars on historical research aiming at involving the natives of the three valleys with visitors and experts, was triggered by the necessity to involve the communities not only as addressees but also as producers of cultural initiatives, to turn the process of cultural and material impoverishment of these valleys. A similar experience was established more than 20 years ago in Piedmont with the Historical Documentation Centre of the Fifth District of Turin. Its peculiarity is to have started historical researches and have created spaces to carry it out. This instrument has been able to fight social marginality and disruption of the city outskirts, but it did not refer to any example of ecomuseum (Biasin & Tucci, 2015).

The historical approach

The "Research Workshops" project is therefore based on the involvement of the community in a critical analysis on its own past and on the current dynamics defining its fringe areas, putting the historical research and the knowledge of its results at the centre of the participation.

Quoting Paul Thompson, history gives people the chance to understand changes and upsets involving them first hand: wars, migration events, transformation of the social establishments. Through local history, a country may study its role and its evolution over centuries, while newcomers may avoid to feel rootless (Thompson, 1977, p. 403). The historical approach lets us explain the reason why something happened in that moment and place and, gives us more means to face the challenges of the future. The historical approach, and the "micro-historical" one, in particular (Lanaro et al., 2011), which the Research Workshops refers to, works on two grounds: investigation and political debate (Salvarani, 2005). Analysing the territory creation over the past enters the debate concerning the planning of its development and the finding of the resources available and their use (Bonetto et al., 2014)[2]. The study of identity elements and their changes over time may help analysing transformations and creations of identities in the present framework[3]. The analysis of intra and inter community networks may give means to assume new forms of governance (Degioanni et al., 2009).

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[2] Ref. also the exhibition "*Ome e Peire* - Men and Stones. Slate quarrying in an Alpine community. San Pietro Monterosso XVIII-XIX century" (December 2013-September 2014): draioseviol.blogspot.it/2014/09/la-mostra-ome-e-peyre-uomini-e-pietre.htmlhttp://draioseviol.blogspot.it/2014/09/a-mostra-ome-e-peyre-uomini-e-pietre.html.

[3] Ref. the exhibition "*Gent de Pradiévi* - Pradleves and its people. History and stories of an alpine community since late Middle Age until the 20th century", Pradleves (CN), May-October 2016: www.facebook.com/Gent-de-Pradi%C3%A9vi-Pradleves-e-la-sua-gente-257692151256985/?fref=ts.

The involvement in the historical research activities

The involvement in the historical research activities occurs in different ways, from personal knowledge to advertisement of the initiative by hanging leaflets in public places, and press releases on newspapers. Sometimes, visiting an exhibition where the research results were shown, has convinced people to take part in the experience. Now, about 15 researchers, from an area of 11,500 people, are involved in three Workshops.

Those who take part in the Workshops for the first time often have not experience in historical research and carry "a request of history" linked to one's personal and familiar experience. Many of them arrive asking to study particular aspects linked to their own work experience. A woman breeding *sambucane* sheep of the Stura of Demonte Valley approached the historical research to study sheep farming and, by simply starting from the value of the animals, has studied the exploitation of the pasturage resources, in particular, that of summer Alpine pastures between the 17th and 18th century in her community, and she set up an exhibition and wrote an essay (Degioanni et al., 2008). A similar case is a young farmer of the Grana Valley who has entered the research group with a strong interest in the exploitation of slate quarries, a typical stone of the South-Western Alps used to cover roof. His family had worked for more than a century in the quarries. An interest that, also in this case, has led to an essay and an exhibition.

The anthropologist Pier Paolo Viazzo defines these people «*historical natives*» (Viazzo, 2003). They are joined by others who have recently settled in the valleys. In this case, "the request of history" carried in the groups comes from a need of integration. Knowing the territory where they have settled helps them feel less rootless and should accelerate their integration. Nevertheless, the "request of history" coming from the territory is often linked to a community's need to keep alive its culture and personal memories. The Workshops' experience tries to provide tools in order to give a strong methodological ground for these energies, and to pay attention to the historical research progresses nationally and internationally.

The strong heterogeneity of their elements also identifies the Workshops whose members are farmers, teachers, breeders, clerks, retired personnel, students, professionals.

The research activity

The Workshops are organised in the form of seminars for small groups with a coordinator. This is important for a comprehensive, continuous discussion and for merits and methods. Moreover, such an organisation allows the participants, all volunteers, to spend their spare time for the research, since they work.

Once the subject to be studied has been chosen, the research is carried out with a method of "learning by doing", that consist in looking for written and oral sources or materials, stored locally or at the National Archives of the Province and Region main town, in order to make a comparison. Locally, sources are stored in town hall archives, in parish and family's registers. If the researchers belong to the communities under consideration, investigating these places is easier. Even collecting oral sources is simpler, owing to the mutual acquaintance between the interviewer and the interviewed. The use of *Occitan*, one of the minority languages spoken in these valleys and protected by law 482/1999, triggers a feeling of empathy which improves the research. The results from the archive work are interpreted and discussed. At the same time, a bibliography on the subject is created, since looking for other studies gives means of comparison and examples of approaches for interpretation provided by the national and international research activity.

The first obstacle that the new researchers meet is the comparison among the sources which are often documents dating back to the 16th, 17th and 18th centuries. Over the last 15 years, this has been an easy obstacle to overcome. The real issue is the translation of the historical results in a written text (short article or essay), so much as some group members have left because of this.

One of the main goals of the project is to make the participants achieve a good level of independence in the research activity by building their personal path.

The return of knowledge

Each research project has tried to involve a wider part of the community with the return of knowledge consisting in papers and exhibitions. Moreover, in some projects, since the very first steps, the community has been stimulated and involved by collecting audiovisual interviews, photographic and ethnographic materials. The biggest request comes from public meetings where the researchers explain one by one their research results and collect new information by establishing a way of communication with those who are conservative of the cultural heritage of that territory. These kind of meetings have been very useful because they helped to raise awareness on how important is to hand down knowledge from generation to generation and consequently, to produce a virtuous circle. Therefore, the audience has often given indications for new researches and for sources available. The production of very original researches and the increase in "history producers" have been the results of these works (Levi, 1978). The researchers and the population all together feel less marginal, less part of outskirts.

A new phase of cooperation

Sharing the presuppositions of the theory, recognising each other in the same research methodological approaches have led the three Workshops on the way of debate and teamwork.

This new phase of the research groups has led to a first important result, on an international level: the invitation from the *Fédération Internationale de l'Histoire Publique* and from the University of Ottawa to attend, as reporters, the annual congress of the "National Council on Public History" held in Canada in April 2013[4]. This has been an important moment to give international visibility to the cultural politics promoted by the ecomuseums of the three valleys and, for the volunteers of the three Workshops, a unique occasion to let a huge public know their ten-year engagement in Public History, namely the activities carried out by people with a background in History, outside universities. Taking part in the international congress was very important because it provided the chance to discuss, share, exchange experiences, and create important international cultural relations with some other similar realities working on an international level, and particularly, with the *Ecomusée du fier monde* of Montréal situated in a suburb of the Canadian city[5].

The three Historical Research Workshops since 2014 have appointed an only editorial committee with the task of editing an annual publication (*Draios e Viol. Quaderni degli ecomusei delle valli Stura, Grana e Maira*) where all research works on the three valley communities are collected.

The experience of the "Historical Research Workshops of the Stura of Demonte, Grana and Maira Valleys" is strongly featured by the involvement of the population in the "production of culture" and in the projects concerning the return of knowledge to the communities involved in the study. It fully fits the "lifelong learning" method with activities helping to possess a long-term vision of the challenges and provides further means to interpret the reality.

The need to consider one's own village part of a wider community clearly originates in the processing of the interpretation instruments, in the models reframing networks among valleys and regions (Deidda, 2009). Furthermore, there is a strong willingness to write a story not exclusively for scholars or pupils, but for the natives, a story for and with one's own community, as Constance McLaughlin Green invited to do in the United States during the 1940s.

This opening is slowly pouring into the territory what the wider community of researchers has understood so far, the image of a closed Alpine reality that has always struggled to survive against the environmental adversities, charac-

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4 The "Historical Research Workshops of the Stura, Grana and Maira Valleys" in that occasion have attended a panel titled "Peripheries. Cultural projects, historical research, communities", with *CDS* of the Fifth District of Turin, Iblei Archive made by *Cliomedia Officina* and the American historian Andrew Hurley of the University of Missouri-Saint Louis.

5 To learn more on the *Écomusée du fier monde* of Montréal consult: ecomusee.qc.ca.

terised by millenary poverty and stillness.

The support and undertaking of this initiative have engaged the ecomuseums in an important cultural task, promoting actions for the competent areas, and supporting the education of the native valley groups interested in their own territory history which have become in return a great resource for the ecomuseums.

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3.13 A PATH FOR LIVING - NA DRAIO FOR VIOURE

Stefano Martini, Maria Elena Rosso[*]

Preamble

The ecomuseums of Piedmont, established with the regional law 31 of 1995, are moving their first steps in launching a process aimed at the rediscovery and appreciation of cultural and natural-environmental heritage of its territory, in order to revitalise its local economy. Some ecomuseums, in particular, have turned their interest to agriculture and forestry, historically important factors in socio-economic terms that have positive implications on the human presence on the territory and, consequently, to the management and conservation of the landscape. In the 1960s, the most interesting places from the point of view of landscape were witnessing neglect and decay. Today, we see the first results of a process that will require years to be completed. In particular, the initiatives promoted by many ecomuseums have been able to involve young families who, thanks to the high quality productions, can live in these territories, nowadays a bit "less marginal".

In particular, the Ecomuseum of Sheep Farming in Stura Valley, has among its aims the promotion of the re-appropriation of human identity and strengthening the identity of those residing in mountainous territory, starting from the activities related to pastoralism, understood as a moment of social and cultural aggregation. Its aim is to enhance an area of high environmental and landscape values preserved as such thanks to people's work, the presence of sheep and especially the pastors who have protected a number of areas where the rural and cultural tourism may find interesting developments.

For the enhancement of an Alpine valley

The Ecomuseum of Sheep Farming was officially founded in 2000 with the in-

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auguration of the exhibition "The *Routo* - On the streets of transhumance between the Alps and the sea" (Lebaudy et al., 2012).

The actual conception of this cultural, economic and social reality, however, is to be traced back to many years before, when the *Comunità Montana Valle Stura* embarked on a journey of both cultural renaissance and economic revitalisation of pastoral farming and the context in which it is connected. The Ecomuseum works on the one hand on the recovery of the breed of the native *sambucana* sheep, endangered in the 1980s, and on the other hand with the rediscovery of the cultural heritage inherent in the pastoral world of the valley.
The Stura Valley is the mountain region par excellence, rooted in its own history, traditions, culture, and language, the guardian of a heritage that is wealth for the future. The Ecomuseum is a path - *"draio"* in *langue d'Oc* - that the local community is tracking by digging into the roots of its history; part from the loss triggered by the abandonment of the mountain villages. The Ecomuseum, however, does not suggest a return to an idyllic past: rather, suggests a return to the activity of sheep farming, which now, thanks to the recovering of the *sambucana* sheep, is still alive. This path, this *draio*, wants sheep farming to be an important economic resource and to enhance the heritage of knowledge related to this activity. One suggested is a *draio* not easy to walk, which clashes with the processes of modernisation and globalisation that have marginalised traditional activities. The goal is to help building a better future for our community - more balanced, more respectful of nature, an improved quality of life - starting from its situation of marginality.

The Ecomuseum is a tool that aims at raising awareness in the farmers on the value of their work, of their way of life, traditions, and culture of the mountain area of which they are carriers. Among the results, perhaps the most encouraging is that the activity of sheep farming has become a source of pride for today's breeders and not a secondary activity, as is noticeable from the 1960s onwards.

Ecomuseum initiatives

Most of the implemented initiatives focused on the upper and middle valley, traditionally areas of sheep breeding. The woven mesh in recent years, however, extends to other areas, both in Piedmont and Provence. Pontebernardo, part of the Municipality of Pietraporzio, just downstream of the impressive Barricate Gorge, hosts the result of work done within the ecomuseum: the Museum Path, the centre of *sambucana* sheep breed selection, the wool products store, dairy and meat product, and the tasting centre *"Pecora nera"* (Black sheep). The operations are concentrated in a township that is - by location and type of architecture - a significant example of settlement in the upper valley, kept in good condition and relatively unscathed by the degradation derived from abandonment like in many other mountain resorts. Among the main initiatives car-

ried out by the Ecomuseum, those aimed at the enhancement of the landscape include: the project "Nature and human activities in Stura Valley of Demonte - Sustainability Paths", in collaboration with the schools of the Valley; the construction of a path through the ancient villages "In the footsteps of the shepherds and peasants"; the museum "*Na draio for vioure* - A path for living" (Lebaudy et al., 2012).

1. "Nature and human activities in Stura Valley of Demonte - Sustainability Paths"
The project is founded on the initiative and thanks to the collaboration of different agencies, including the Ecomuseum of Sheep Farming, the *Comunità Montana Valle Stura*, the Association *Accompagnatori Naturalistici Alpi Occidentali*, and the contribution of Piedmont Region. The actions carried out were of different types and involved different groups of the local population. Young people in preschools, primary, and secondary schools of Stura Valley, conducted a research aimed to collect information and data on the current state of the valley. Then, experts from various fields organised visits to deepen the knowledge of the territory. With the purpose of concluding the tour and in order to draw a balance sheet of the work done, but also to give an opening signal of prospects, there was a workshop, for a debate with the components of the local community and to hear testimony relating to extra-provincial experiences. The importance of the project stems from the proposed objectives. The main ones were to favour the naturalistic knowledge of the area - with specific focus on Site of Community Importance identified by the Region in Stura Valley, to discover the existing human activities in the Valley, and comply with environmental sustainability criteria. Environmental protection is given to those who live on the land and it depends on their behaviour and their choices; from this point the project was configured as an instrument of knowledge of the natural environment and an opportunity for the cultural enhancement of the Stura Valley. For the future of the territory, crucial was an attempt to signal to young people practical life and work possibilities. The project has started quietly and now is implemented in all the schools of the territory. It has been able to develop a network of collaborations with other projects to enhance the cultural and environmental heritage carried out in the same period. In particular it has found fertile ground in the collaborative project *"Viven the Valado"* (We live the Valley), which involved the pre- and primary schools in research and workshops related to the local culture in comparison with other cultures - financed with funds of the regional law 16/1999 - in initiatives to enhance the Occitan language - law 482/1999, in the research on the activity of sheep farming and guided tours of the Ecomuseum. Collaborations were organised in some towns of the Valley for the promotion of research related to traditional activities at risk of disappearing. Among others, those initiated with Roccasparvera municipalities and Valloriate for a project to restore and enhance varieties of apples and chestnuts still present in the area.

2. The path through ancient villages "In the footsteps of the shepherds and peasants"

The route allows visitors to understand the links between human activity - the result of centuries of use of the mountain territory - and the current reality.

The breeding of sheep is characterised by the contact with space and time: the gradual climb in altitude, the traditional work management, and conduction of the pasture, until the descent into the valley. They also allow an approach to the most significant elements of the territory: the environmental and naturalistic features, the use of resources, the architectural elements - civil and military - and the types of settlement. From the skirting fields - in the past planted with rye, potatoes and lentils, and now used for hay or grazing - and passing the shade of pine or larch it is possible to observe delightful villages, pastures where flocks spend the summer and the impressive peaks of this corner of the Alps. The quality of Alpine landscapes is due to the activity that have formed them and perpetuates them for thousands of years: breeding. For millennia, grazing flocks have created, maintained, improved, shaped the landscapes, favouring the biodiversity of both flora and fauna. In the mountains, grazing promotes the recreational use of the area, in summer and winter, limiting the risk of avalanches. High altitude areas are rich in traces of the old agro-pastoral civilisation. Despite the slow re-conquest - from the grassy wasteland, shrubs and woods - of the territory following the depopulation of mountain environments, the signs of human activity are still evident. The stone piles - "*clapiers"* - the edges of each plot that define the boundaries and draw the Land Registry, are the result of a meticulous work, where every stone was removed by hand. The irrigation channels draw a thick and durable network characterised by a meticulous attention to the contour lines. The remains of the grange reflect, finally, the use of hay at high altitude. The term "the shepherd's hut" indicates the ancient or modern private buildings for housing. It is used during the summer months, 3 am to 4 am, when the shepherd stays with the sheep in mountain pastures. Traditionally, the huts were simple dry stone buildings, with a light structure, covered with sheets or loose. Building designed to last, the shepherd's hut is an element of the landscape situated in our Alps. The Stura Valley has obvious differences in its two sides. The right is orographic, exposed at midnight - the *Ubac* in *langue d'Oc* - with slopes covered by dense fir and larch forests and furrowed by deep valleys rich in water. The left and sunny side, the *Adrech*, is the kingdom of the Scots pine and herbs that have adapted to a drier soil. This side of the trail runs along in mid-slope, with the section between the Barricate Gorge, made of an impressive natural rock barrier that dominates Pontebernardo and *"Dolomite"* of *Roùocha Biancha* walls (*Monte Bersaio*), on which *Sambuco* grows. Skirting fields - in the past planted with rye, potatoes and lentils, and now used for hay or for sheep grazing - are in the shadow of the evergreen pine, touching villages and observing the high summer pastures. More than that, an ancient trail climbs up the steep slope, crossing the town of

Lou quioùot de la Loubìera. At the beginning of the 18th century, one of the most important lines of defence of the Stura Valley became the natural barrier of the *Barricate*. In 1742 the line of defence was reinforced with trenches and sideshows. There are two main pillars: the Lobbiera, Murenz on the plateau, and the Barricate Gate, halfway between Prinardo and Pontebernardo. In order to avoid possible circumvention of the Val Maira, they built the entrenchments at altitude Gardetta, the ladder and Preit. In 1796, among the secret agreements of the Peace of Paris, the destruction of the defensive line of barricades was planned. Today there are still the remains of the dam. Continuing the path, one passes several fortifications in the cave of the 1940s, up to the township Ferrere (Argentera) (Lebaudy et al., 2012).

3. The museum "Na draio for vioure" - A path for living

The museum tour is titled *"Na draio for vioure"*, an expression that in the local Occitan language means "A path to live". In particular, the *draio* denotes a hidden track between the rocks that sheep easily identify and traverse to graze the best herbs, untouched by other animals. But *draio* shows - symbolically - the way that the visitor can follow to find out how pastoralism in Stura Valley is a living reality, an economic resource, based on the exploitation of the wealth of knowledge related to it. The route offers a journey that winds through the centuries, from the discovery of pastoralism in the Mediterranean and its origins to the results obtained in different geographical and cultural areas. The path is an expression of the work conducted in the years of the "Historical research laboratory of the Stura Valley" - a project promoted by the Ecomuseum and favours the active involvement of the local community, which becomes an active subject in historical research on their territory and consequently producing culture. The story of the museum, punctuated with the sounds and voices of the pastoral world, spread through the objects, archival documents, photographs, and films: what matters is not the object in itself, but its role as a prolongation of the men and women who use it rightly and live it. Each ecomuseum takes part in a Copernican revolution of museology: it is no longer the object in the centre, but the social subject (Hubert, 1989).

A mirror for the local community

According to the French author Rivière, a basic concept of ecomuseum is the construction of a mirror in which the local population can identify themselves and then show it to others (Rivière, 1989, p. 142). The Ecomuseum of Sheep Farming has its foundation on a profession that already exists that, however, has undergone changes over the centuries, such as its economic impact. There are still nowadays people who practice this activity and have this lifestyle. The Ecomuseum wants to represent the existing situation but not only yesterday, not

just today, but it caters to the future. In these years we have worked in this direction, the first one that gave pride to that perception, in the knowledge of one's own culture, one's own values. It was also possible because the people of the Valley have understood this message. Today we have products, the *sambucana* sheep and the *sambuco* lamb, which is Slow Food presidium, it is sought-after, provides income and activates the economy, but above all it gives pride to today's farmers. Sheep farming is no longer just a job, it makes them feel proud of themselves. This superiority is the best thing we could achieve. The sheep has always been the favourite in Stura Valley and it is considered intelligent, independent and good. In these years of work the Ecomuseum has analysed its relation with its historical roots to the territory of the Stura Valley. The story, their story, gives a strong legitimacy, it is a kind of cement that gives cohesion. The Ecomuseum of Sheep Farming is attempting to build a mirror in which to look and in which they show themselves to others. The *sambucana* sheep today stands as an image suitable for the revitalisation of the valley, from an economic and socio-cultural aspect. The Ecomuseum of Sheep Farming is the result of a pact, an agreement between institutions and local community: it was developed in a climate of approval, which means sharing, collaboration, participation, consensus, and support of the community, the development of a heart that alone it would be destined to die.

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3.14 TERRITORIAL PRACTICES AND TOURISTIC PATHS IN NORTHERN MILAN

Michela Bresciani, Alessandra Micoli[*]

Milan City Metropolitan Ecomuseum North (*EUMM Ecomuseo Urbano Metropolitano Milano Nord*) is the first urban eco-museum recognized by Lombardy Region in the Milan municipality area, and is offered as a path of research and interpretation of the life context of its territory investigation for readability return to the processes of urban "transformation"; as well as an opportunity for development of the territory and its cultural heritage, both tangible and intangible.

The knowledge of the area, and its identity values, is in fact the foundation of a feeling of belonging to the resident population, and the promotion of awareness this cultural heritage, should therefore be protected.

We are located north of Milan, an area that for many decades has been the symbol of Italian industrialization that was based on the large enterprise: the presence of the industrial poles-mechanical, steel and chemical-characterize the area and the identity of its inhabitants.

The early 1970s saw a gradual "disengagement" of industry from urban areas throughout Italy, and Breda, Falck, Pirelli, closed the factories in Milan, hence, "creating areas of urban decay". Since the 1980s, these areas have undergone urban interventions for the urban development of brownfields: the workplaces have been transformed into consumer, culture and entertainment places. The industrial suburbs have been transformed into new urban centres, key to the modernization of the city.

The transformation that occurs by changing living and work spaces always produces cultural changes: this process involves not only physical locations, machinery and work equipment but mostly the people who live and work in those places. Spaces, objects, production - with the social relations that are built around them - are all elements of identity. They give meaning to the context within which they operate, by transforming places into cultural landscapes which can be recognized and are in some way "named".

Their rapid and radical transformation, on the other hand, causes disorienta-

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tion and loss of "sense of place".

It is necessary to support the process of transformation and maintain the connection with history, identity, knowledge and memories of places. If this heritage is considered, optimised and returned during the transformation, the change could generate cultural innovation and social development.

Supporting citizenship to live a transformation also means to witness the past and build the collective memory.

The aim of *EUMM* is expressed by presenting a model of heritage on site and constituting a participated and light museum, where the environmental elements, architectural and narrative, present in the area become themselves spokesman of the knowledge of a community; these elements, thanks to the contribution and participation of citizens are enriched through time.

The aim is twofold: firstly, the recovery of the historical identity and cultural development of specific sites and more generally of an era; secondly, to experiment with the innovative use of cultural heritage and the transmission of information through the participation of citizens, that help directly in the construction of a large collective narrative, leaving their analytical and emotional contribution.

An important consequence of this is the active participatory approach "the taking in charge" of the citizenship and awareness of the value of the common cultural heritage, that help the construction of new interpretations of the present.

The challenge is to read the present through the past and making the visitors not only the recipients of cultural offerings, but the protagonists of a process of safeguard and enhancement, to extend this sense of belonging to the new citizens and to an audience not only local as for example the opportunity to open to tourism.

In the last years the concept of sustainable tourism has become an important reference of our culture: focusing on the landscape is an opportunity to explore innovative forms of sustainable tourism that can meet the needs of both inhabitants and tourists. In order to create a relationship between the two subjects it is crucial to propose activities that give the tourist the opportunity to live experiences in the same places and times as the local host communities.

There is a way of practicing tourism that connects people to any place they go across allowing them to discover it. And it is a way where there is still a lot to do in order to promote a more creative and inclusive approach. We have a new challenge: to transform the post-industrial city in an interesting site to visit, more original and sustainable than the usual and most famous touristic destinations. This shifting mentality is possible only if combined with the promotion of intangible heritages, instead of just tangible, thus activating processes of touristic fruition as creative sector.

We can see in a few keywords what characterizes two different ways of considering tourism: on the one hand, the tangible heritage (buildings, museums, monuments, natural sites such as beaches, mountains, etc.) and on the other hand, what we, as ecomuseum, would like, more, to promote, the intangible heritage or the hidden memories of cities (image, identity, lifestyles, atmos-

phere, narratives, creativity, media, etc.).

So over the years the Ecomuseum has increased the interest in promoting tourism as a tool which provides visitors the opportunity to develop their creative potential, through active participation in learning experiences that have the aim of enhancing the characteristics of the actual or past living places of people, as well as satisfying the demands of locals inhabitants who would like to have, themselves, the privilege of seeing their own territory reconsidered as a "touristic" site.

The environmental context: the Parco Nord (Park North)

Milan's *Parco Nord* is a public authority created to redevelop the area situated in northern Milan. It was founded in 1970 and since 1975 it has been recognized as a Regional Park. It currently covers an area of about 640 acres in a highly urbanized metropolitan context. It is a work of environmental regeneration but also of cultural identity. It is a green lung for the city and innovative project for the redesign of the suburban landscape.

The North Park did not come to be spontaneously and naturally, but thanks to the desire of some citizens and its first director and designer Francesco Borella. At a rate of about 20,000 plants per year it has reforested areas of the former Breda aeronautics which would have otherwise fallen prey to some speculative construction project.

Since 2004, the Park has been recognized not only at metropolitan level but nationally and internationally as a best practice for environmental transformation. It has become a new cultural centre linked to the themes of sustainability and nature, particularly thanks to the Festival of Biodiversity and its numerous recreational and educational events that are organized.

Traces of the former Breda are still recognizable, such as the Villa Torretta, the Carroponte, the Montagnetta slag of blast furnaces, the former house flight are valued and put in relation with the natural elements thanks to the emotional force that words, stories, films, photography, music or dance can generate when they are expressed in a non-conventional way and context.

The ex-bunker Breda Aereonautica

Industrial heritage refers to the physical traces of the history of technology and industry, such as manufacturing and mining sites, but also to the narrations and stories of life that are related to it.

Thus, *EUMM*, according to ecomuseums' methodology and practice, in the past years built an important project on the re-valorisation of a historical site (tangible heritage) and of its hidden stories (intangible heritage). The visit to the former bunker Breda aims at increasing awareness both in citizens and stu-

dents of all levels and age on the theme and effects of war on the city of Milan during the Second World War, especially the north of Milan.

In addition to participating in occasional events such as those organized during the Festival of Biodiversity, *EUMM* presents to the public a permanent installation in order to allow visitors to live a unique experience in a picturesque setting that thanks to audio/video recordings, artefacts and witnesses, captures the spirit of the time and the emotions experienced by the protagonists of that historical period.

The path is divided into 4 main rooms, the "break" shelters that housed the workers, the timeline is written on the walls along with brief descriptions and captions on the crucial facts history. The setting is minimal and almost mimetic, in order to strengthen the evocative power of the environment and the emotional impact of the bunker, thus wishing to generate a process of reflection and inner growth. The descent underground, amongst the roots of the trees is accompanied by sounds, voices and images that take us from the time of the bombing to the great industrial development and finally to the recovery of green spaces and peace that welcome the visitor when he emerges again in the light of the park.

This process of regeneration enables to work on new interpretations of identity of the city and its territory, using tradition as a support to build the future and not simply as a nostalgic reconstruction of the past.

The aim is twofold: firstly, the recovery of the historical identity and cultural development of specific sites and more generally of an era; secondly to experiment with the innovative use of cultural heritage and the transmission of information through the participation of citizens, that help directly in the construction of a large collective narrative, leaving their analytical and emotional contribution.

Maps as tools for innovative urban tours

Like guided tours into the Breda air shelters, we use maps and participatory mapping as methodological tools to approach the local distinctiveness of places and relations within places. Place, urban place most of all, is a difficult landscape to read: as if it was doomed to a natural oblivion (Turri, 2004). Guided tours organized by *EUMM* are not only a simple way to go through places (streets, monuments, sites), but a deeper way to lead people into our own homes: sharing with "foreigners" the pleasure of knowledge and the feeling of "being at home".

EUMM, similarly to other ecomuseums, looks at and tries to represent those hidden and different layers of meaning: urban landscape is undermined by invisible boundaries (La Cecla, 1993, pp. 29-32), which we try to penetrate and reveal, both to local inhabitants, looking for new senses of identity (or trying to preserve the old ones), and to tourist, travellers, workers, in order to give them new interpretation keys to this city and its histories.

Parish maps seem an excellent tool to go through these boundaries. They are an elaborated representation of territory, thanks to a slow approach to place, lead by local inhabitants, together with the aid of ecomuseum operators. Parish maps are the processes together with ecomuseums to know places and, later, the first instrument they can use to let people touch (the map can be a physical one, distributed all along the neighbourhood) their living place, and to share its knowledge with their relatives and, last but not least, the tool ecomuseum uses to develop new guided tours into that area. Precisely, new forms of local and sustainable tourism: a slow tourism, walking along the streets, listening to the hidden histories of neighbourhood's witnesses.

In our experience drawing maps is very effective in tying together the meaning interconnections between places, with the hidden or forgotten stories and with the capacity of representing, narrating them. They are a very useful and strong communicative tool in collecting and, at the same time, in sharing the collected knowledge with all the different spheres of inhabitants, city users and tourists. According to Mariangela Giusti, mapping is a constant process of redistribution: by becoming strangers for a moment to ourselves, finding foreign territories, common with those we relate to, we begin to trace a first map for the exploration of our self and the "other" (Giusti, 2015).

We would like to point, here, to two participatory mapping processes which were particularly interesting in this sense, as instruments for a new re-appropriation of territory, both by inhabitants and possible tourists.

The first one is another experience of heritage and touristic valorisation of another air raid shelter, in the built area of Milan, under an elementary school. Thanks to the interest of the public authority and the school administration, *EUMM* could work together with different associations to "clean" the air raid shelter and, most of all, to lead a research on its history and on the history of other shelters in the northern area of Milan city. *EUMM* has once again worked to bring to light a flood of submerged stories, as well as a real heritage. Together with a school principal and other associations, *EUMM* has worked on the realization of an installation inside the school shelter so that it could become not only a narrative but also a real, collective and shared heritage, thanks to its opening to citizenship during guided tours. Very different kinds of touristic fruition have been experimented: school laboratories, guided tours for wide range of publics and, also, theatre performances dealing with the issues of the Second World War.

The second example of a participatory mapping very suitable to a touristic fruition of the territory, comes again from the formerly industrial city of Sesto San Giovanni. Within a big project concerning different actors of the cultural milieu, *EUMM* could work again on map drawing, practicing it in an art high school during the architectural design hours. The main objective was to awaken the perspective of students concerning the surrounding environment, stimulating them in the observation to give new relevance to apparently anonymous urban elements, with the aim of teaching an active citizenship that, trained in recognize and name

the elements of landscape, might know how to take care of it in the upcoming years. This process has led the classroom to deal with personal and common themes: students started talking about themselves in relation to their living in space; then, after providing them a first analysis of the territory via a standard map, they were involved in a personal exploration. The title of the action was "Travelling to the Carroponte": the purpose of the walk was to record everything that could be detected by the observation and the senses between their school and the Carroponte. Our paths have been based on the experience of the psychogeography proposed by Gianni Biondillo (Biondillo, 2014, p. 8). Privileged by the specific training of the boys, it was not difficult to find out soon what we were looking for to build a tale that was primarily meaningful, both historic and topical, by offering them an instrument to deepen the themes dealt with in the didactics classroom. The outcome of this work became a brochure/map: a new instrument, for visitors, to explore unknown areas of the city. A tangible outcome that responds very well to ecomuseum's method and objectives. For ecomuseal practice, however, it becomes even more important to recognize the value of mapping not only as an opportunity to give voice and offer itself as an opportunity to compare different glances but also to respond to the desire to know.

We learn more and more, practicing process of heritage valorisation, hot it is important, both for inhabitants and for tourists, to go "on the road" again and draw, listen and observe what we can see, re-acquire the ability to trace maps in order to create links between the physical, the perceived and the historical world: it is precisely in that vibration of uncertainty that sprouts the seed of imagination.

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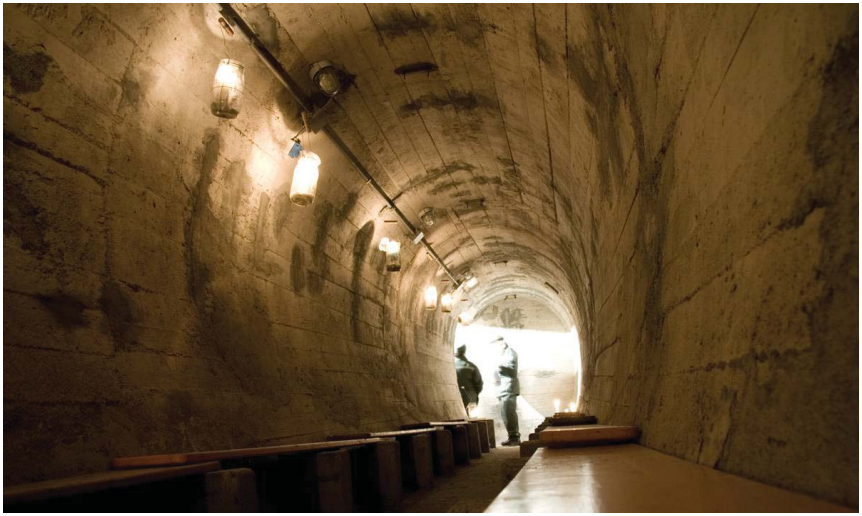

Fig. 1 - Permanent exhibition, interior air-raid shelter Breda, Parco Nord Milano (photograph by Michela Bresciani / EUMM).

Fig. 2 - Guided tour with a school, “Travelling toward Carroponte” project (photograph by Michela Bresciani / EUMM).

3.15 FESTASAGGIA. LANDSCAPE-FRIENDLY FEASTS

Andrea Rossi *

The Ecomuseum of Casentino, a project promoted by *Comunità Montana del Casentino* (and now by *Unione dei Comuni Montani del Casentino*), is a districtual project that involves the entirety of the upper Arno Valley[1]. Active since the first years of the two thousands, it is constituted by a network of cultural experiences and exhibition spaces, spread all over the Valley, in close contact with local communities. The ecomuseum consists of "antennas", entities mostly managed through the involvement of volunteers and have diversified times, spaces, modes of enjoyment.

All of them contribute, however, to the achievement of the same mission: the protection and enhancement of the territorial heritage in its environmental, historical-cultural, productive and ethnographic components. Every year, with the active participation of the inhabitants, research, educational projects, cultural initiatives, and celebrations, are promoted in order to stimulate a sense of belonging and contribute to local development.

Among the various initiatives of socio-cultural development linked to the valorisation and protection of the landscape and the micro-agricultural realities of the area, the project "*Festasaggia*" (Landscape-friendly feasts) has been particularly significant.

The initiative, which has been experimented within the Casentino area since 2008, has as its main purpose the launch of a process of qualification, valorisation and promotion of country festivals, conceived as important moments of socialisation and hospitality, stimulating behaviours of ecological sensitivity and rediscovery and safeguard of the values and products of the territory. In particular, the project fosters and supports initiatives that favour the following aspects:

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1 It involved all the municipalities of *Unione dei Comuni Montani del Casentino* and the administrations of Pratovecchio Stia, Bibbiena, Sabbiano and Capolona.

1. cultural initiatives. This refers in particular to the enhancement of local cultural heritage in its various manifestations. The feast becomes in this perspective a moment in which to revitalise, rediscover, communicate lesser known aspects of the territory by bringing to the attention of external guests;
2. products and gastronomy. The use of products coming from the territory according to the philosophy of "farm-to-table" and the celebration of typical local dishes;
3. ecological-environmental aspects. Virtuous ways of reducing, recycling and waste disposal by trying to minimise the impact on the environment.

In practical terms, the feasts organisers are invited to join a call with a self-certification. The organisers should fill in a form in which the modes of planning of the event are explained. If a minimum score is reached, as evidence of compliance with the principles of the project, the initiatives receive a specific promotion and support from the organisers. Within three months from the event, the organisers themselves are required to submit a report (purchase receipts, photographic documentation) to prove what they have done[2].

The project, in essence, was born and developed as a strategic action that can help to raise awareness and educate on landscape-related issues. The country festivals, initiatives with considerable participation, provide the chance to get in touch both with families and addressees hard to reach through traditional channels, such as young people. The three principles of the project are, in fact, essential components through which one can encourage the protection of landscape, conceived in its structural and perceptive dimension (dialectic man-environment)[3]. The recognition and valorisation of material and immaterial signs, that are settled over time in their living environment, the value given to the productive component and the closure of local food cycles and, finally, a sense of responsibility towards the impact of human activities on the environment, become the driving factors to raise awareness and educate the inhabitants as well as external users during the *Festesagge*.

In order to make the project and its aims more explicit, a "Manifest of *Festesagge*" is currently being drafted by the involved subjects. Among the outlined points and the concrete actions put in place for their achievement we have:

- the valorisation of volunteering, that should be qualified and sustained over time, also through training meetings, moments of reflection and self-im-

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[2] The monitoring committee is composed by representatives of the sponsoring institutions and Slow Food delegates from the different *"condotte"* involved.

[3] In continuity with the European Landscape Convention which reads*: «"Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors»* (art. 1, chapter I - General provisions).

provement;

- the rediscovery of the sense of community through the feast and the value of acceptance against cultural homologation and flattening through the rediscovery of ancient feasts fallen into oblivion and the conscious and "accompanied" creation of new initiatives dedicated to the celebration of local gastronomic/cultural excellences;
- the recognisability of *Festesagge* by the users through the realisation of common actions of coordinate promotion (posters, leaflets, social media, ect.);
- mutual communication between the various organisers, also as a moment of self-evaluation and growth, through the creation of moments of exchange and comparison between the various manifestations (around dishes, products and knowledge);
- the valorisation of small farms by encouraging agreements between local producers and feasts for knowledge and promotion of local production.

The last point has gained more centrality during the process. The "pact" between farmers, organisations, and associations promoting local culture and tourism engaged in the realisation of gourmet feasts, represents a strategic aspect, both for an integrated promotion of typical productions and in the building of supportive networks for the sustainable development at a local scale[4].

The project, created as an experimental practice - carried on through the direct involvement of the associations - has witnessed different modes of realisation until the present organisational scheme, in which the procedural and formative aspects are favoured. A new season has been started since 2015, when the initiative has expanded its area of influence to all the municipalities of *Parco Nazionale delle Foreste Casentinesi*, Monte Falterona and Campigna, with the involvement of three provinces[5], in the framework of the project *Oltreterra*[6] through the collaboration with Slow Food[7], crowned by a recent acknowledge-

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[4] A special form of collaboration was born with the association *Biodistretto del Casentino*, which welcomes a number of small and very small high quality agricultural producers who are involved in organic farming or cultivations guaranteed through the system of "participatory guarantee".

[5] Provinces of Arezzo and Florence on the Tuscan side and province of Forlì Cesena on the side of Romagna.

[6] *Oltreterra*, born as a local action within *"Appennino che verrà - Stati Generali delle Comunità degli Appennini"*, promoted by Slow Food, is not limited to the promotion of sustainable and replicable economic actions, but it aims to become a way of involving local organisations and association of local promotions that work together to promote the idea of "total quality".
The initiatives within *Oltreterra* project concern:
- agricultural school canteens;
- *Festasaggia*, shared popular knowledge;
- forest management, the alter ego of biomass.

For more information: www.oltreterra.it.

[7] Slow Food Tuscany and Slow Food Emilia-Romagna.

ment awarded by *Legambiente* in collaboration with *Federparchi*[8].

The new territorial dimension and collaboration with different subjects gave new life to the project. In particular, Slow Food[9], with its local articulations (*"condotte"*), has enriched the path with a new awareness and skills, both through the creation of significant relations with the network of excellence of agricultural producers and processors, and through the cooperation with the feasts organisers in the choice of suppliers.

Another important partnership is the one with the European Charter for Sustainable Tourism[10], a process that started within the Park, which allowed the creation of moments of wider reflection and the birth of a permanent working group, specifically devoted to *Festasaggia*. In this context the initiative has become the conduit of a number of other projects by various people from the tourism sector.

After three years there are about twenty accredited feasts that can include in their promotional material the logo of *Festasaggia*. Obviously, the levels of awareness and compliance with the principles of the project are diversified and vary from event to event. Alongside excellences, there are events that exist since a long time ago, which share the values and objectives, but sometimes have difficulties to move on from the traditional pattern of organisation of their event. For this reason, in order to harmonise the level of the festivals, since last year, we have decided to pay particular attention to training, with the establishment of meetings and follow-ups focused on different topics[11].

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8 It is the "Oscar for Ecotourism 2018", awarded the 30th November 2017 in Florence at *Fortezza da Basso*, within the BTO (Buy Tourism Online). The following the reasons of the award: *«Festasaggia is a project created with the aim of promoting and spreading in local events, particularly in country festivals, good practices related to the enhancement, promotion and safeguard of the landscape, of products and of the cultural heritage. The initiative, put forward by Ecomuseo del Casentino, Unione dei Comuni Montani del Casentino, is fulfilled also in the National Park of Casentino area forests and is part of the projects promoted through the European Charter on Sustainable Tourism. Festasaggia addresses local promotional associations in Casentino and the municipalities of the Park (Romagna and Tuscany side), which are active in the planning and realizing of local events with promotion of gastronomic initiatives. As part of the event organization, particular attention must be paid to waste reduction and/or reuse and/or recycling and, more generally, to limit energy waste»*.

9 The *"condotte"* involved are those of Casentino, Val di Sieve and Valdarno Fiorentino, of Forlì and of the Alto Appennino Forlivese and Cesena.

10 In 2014, the National Park of Casentino Forests got the recognition of the first phase of the European Charter for Sustainable Tourism. CETS is an instrument similar to a tool for certification that allows a better management of protected areas for sustainable tourism. The central element of CETS is the collaboration of all the involved parties in order to develop a shared strategy and a common action plan for tourism development. Not only protection of nature, but also promotion of the territory. The experience has allowed the parks to enter into dialogue with local stakeholders interested in promoting sustainable tourism to foster local development.

11 Among the topics covered: meetings with local producers, waste management companies,

Among the items on the agenda there is the export of the initiative in other territories, as a result of different requests. In this regard, we are reflecting on the tools through which we can ensure transparency and the monitoring of the new paths and at the same time the linkage and coordination of the experiences of different territories.

Another topic of debate and discussion is the certification. In fact, it happens that the people in charge of the associations do not adopt the principles of the project for all the initiatives promoted during the year, although the level of sensitivity on some issues has surely been raised, but only at the events that take part to the call of *Festasaggia*.

In order to face this contradiction, we are thinking about shifting the attention from the certification for the single event to one for the association itself. Building a network of "wise" associations promoting local culture and tourism, adhering to a shared protocol, in which to outline commitments, values and prospects for collaborations, can represent the new path for the future.

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Slow Food animators, the manager of Ecomuseum of Casentino Area and the Promotion Service of *Parco Nazionale delle Foreste Casentinesi.*

Fig. 1 - Festesagge 2016.

3.16 THE LANDSCAPES OF FOOD AND WINE, CULTURAL HERITAGE, AND LOCAL PRODUCTS OF THE ECOMUSEUM OF THE ASO VALLEY

Antonella Nonnis, Concetta Ferrara[*]

Traditionally, the culture of a community starts from the place. The Aso Valley is that kind of place where the initiatives are thought, planned, coordinated and lived until they become *genius loci*, namely recognisable as identity makers. The Ecomuseum of the Aso Valley is the instrument and the space in which the community materialises: a *continuum* of occasions, a palimpsest that writes and rewrites the history of the historic small towns and the Marche's rural landscape, spaces transformed and enriched by the human fervour.

The Ecomuseum of the Aso Valley has become, in time, the meeting place in which the community shall take note and develop self-awareness, finding the courage to face united the many challenges that the territory proposes. This by orienting the choices towards a smart and inclusive growth that takes into account the essential connections between the environmental issues and future development scenarios.

The ecomuseum process, launched on an experimental basis in 2010, has as a fundamental element the centrality of the human component, and the subjective value of the landscape interpretation. The landscape, even before being conceived as the whole of the places to visit, it is considered a process of deep change of the communities that inhabit it: an identity that feeds off and evolves from the continuous and concrete discussion among its members.

In the first three years of working together, a considerable effort was made to strengthen the processes of recognition of material cultural heritage of the Aso Valley, through the identification of architectural features and itineraries that put alongside notorious and frequented destinations of cultural heritage, pre-existent, isolated, and not valorised places, through an "open air museum" looking glass[1].

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Antonella Nonnis, architect specialized in museography and participatory planning, creator and Coordinator of the Aso Valley Ecomuseum; she has implemented several projects of museums and museum networks in Italy, India and Guatemala.

[1] Regional law 6/1998 "New rules on protection and promotion of cultural heritage of the Marche and of organization in the open air museum system".

In this scenario fits the identification of 21 centres of territorial interpretation, selected from among those places (museum centres, historic buildings, washhouses, towers, churches, etc.), to which the community, through a participatory approach of recognition, has attributed symbolic and identity values. Similarly, the food and wine identities of five products, defined "identity-making" were identified and promoted. These are the *"Maccheroncini of Campofilone IGP"* that, besides the connotation of a specific local municipality, have obtained the *IGP* label (Protected Geographical Indication); the *"polenta"*, typical dish of the country cooking, to which the village of Altidona dedicates every year a festival. Similarly, the "wheat", staple food of the Mediterranean diet, and protagonist of the traditional Festival of the Cove, at Petritoli; the "peach", the most representative fruit of the Aso Valley, that in recent years have obtained the *QM* label (Guaranteed Quality of the Marche), and was inserted in the Integrated Project of Production Chain (*Progetto Integrato di Filiera*). The *"vino cotto"* (sweet wine), to which the municipality of Lapedona dedicates every year the traditional festival, and finally the *"ciauscolo"*, a short-maturing salami, which obtained the *IGP* label in 2009, and that is the protagonist of a traditional late-summer festival in Moresco[2].

From the recognition of the places and the food and wine identities, we have come to the proposal of creating development starting from heritage, by promoting it in close synergy with the productive chains, already in place in the territory. Moreover, it should integrate the human resources of the numerous local association already active in the cultural, environmental and food and wine sectors.

The Ecomuseum of the Aso Valley

The Ecomuseum of the Aso Valley pertains to the territory of the middle and lower Aso Valley, characterised by a varied and diverse landscape, with a strong rural vocation, in which the Aso River represents a strong element of identity and connection. From the landscape point of view, to whom goes from the coast to the hinterland, the Aso Valley shows itself as dotted of villages and historical fortified centres, characterised by a widespread cultural heritage and very strong culinary identities.

The Ecomuseum, which in 2014 adopted also a regulation, is a community currently consisting of 13 municipalities, 2 provinces, 12 associations promoting local culture and tourism (*pro loco*), 4 school districts, 6 youth centres, 8 tourist, cultural, and environmental associations, 2 trade associations (*CIA* and *Copagri*), 54 private organisations, such as farms, restaurants and accommoda-

[2] In the identification of these identities we took into consideration the links of the product with the Aso Valley, of the presence of labels and recognitions and the integrity of the walled medieval villages.

tion facilities operating in the 13 municipalities.

In the vision of the Ecomuseum, the landscape is by all means tangible evidence of the way in which a community, in satisfying its needs, shaped the places that it has inhabited. Nowadays, it represents a dynamic reality that, through the promotion and networking of the local cultural experiences, the creation of synergies with tourism and economic sector, the environmental awareness and the promotion of the logic of sustainability, directs and encourages the socio-economic development of the territory. The mission of the Ecomuseum is divided into three main objectives:

1. support for the community - the Ecomuseum promotes youth activities and organisations, favouring forms of intergenerational and cross-sectorial cooperation. Among the initiatives promoted, the creation of a map of community, that has involved primary and secondary schools of the area (a total of 611 pupils aged between 6 and 14 years) in recognition of some "symbolic places" of the Aso Valley;
2. development and protection of the territory - the Ecomuseum has a coordinating role in the organisation of festivals, events, and exhibitions, trying to steer their effects in order to keep in the territory the positive effects. In this context fits the project *"Valdaso Ecofesta"*, aimed at reducing the production of waste during the manifestations held in the territory. The project results have shown a good predisposition to achieve the objectives of sustainable development, recognising to the Ecomuseum a good coordination skill. The use of biodegradable tableware has allowed the reduction of production of mixed waste by approximately 40%, with peaks, in some events, of approximately 70%;
3. joint planning - the Ecomuseum stands as an intermediary entity for the implementation of projects aimed at the integrated development of the territory. In particular, it took part to the drafting of the strategic agenda for the landscape, which will feed into the new Regional Landscape Plan, and it has also promoted a proposal for a regional law on ecomuseums[3]. The Ecomuseum has also had an active role in the stipulation of the river contract (February 2016), which saw the adoption by the 13 signatories municipalities of a shared set of rules for the protection and management of the Aso River, officially acknowledged as a common good. The rules aim at the improvement of the ecological river quality, and risk prevention, through integrated strategic programming.

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[3] It is the legislative proposal n. 379 "Institution, discipline and promotion of ecomuseums of regional interest", supported transversely by the Councilmen, and submitted on 6th December 2013. The bill was followed by the drafting of a second proposal (legislative proposal n. 390 "Promotion and discipline on ecomuseums"). For the analysis of the two bills, see in particular Ferrara (2015, pp. 259-262). The two bills are a concrete evidence of the interest of the territory in having a regulatory and recognition instrument, and they have led to the drafting of an amendment to the regional law 4/2010 "Rules on cultural heritage and cultural activities", which in fact has recognised the establishment of ecomuseums at a regional level.

With these assumptions, and towards the construction of a territorial "brand", that should be able to connote the Aso Valley as an area of quality, and the promotion of sustainable and responsible lifestyles and consumption, from 2014, the Ecomuseum has started the projects *"Cucina a regola d'arte nell'Ecomuseo della Valle dell'Aso"* and *"Girovallando"*

The "Cucina a regola d'arte nell'Ecomuseo della Valle dell'Aso" and "Girovallando" projects

"Cucina a regola d'arte nell'Ecomuseo della Valle dell'Aso" is a brand realised by the company *Fabbrica Cultura per l'Ecomuseo della Valle dell'Aso* (Culture Factory for the Ecomuseum of Aso Valley) that provides three key elements that characterise the territory of the Aso Valley, a historical cultural landscape, widely spread historical and artistic heritage, and a "know-how" of excellence. Its objective is to raise awareness among tourists and residents on the recognition of local products as cultural heritage, and promote the territory for tourism through those products, that are tangible manifestation of the identity of the valley. The project, through meetings dedicated to one or more products, has implemented an integrated promotion of the resources of the territory. The meetings, structured as food and wine festival, were targeting both tourists and the resident community, and various initiatives (show cooking, workshops, tasting workshops, seminars, publications, etc.) were planned.

Launched in May 2014, the project is now in its third edition, and it was attended by about 100 partners from public agencies, associations for the promotion of local tourism, trade associations, *consortia* of companies, individual producers and entrepreneurs, cultural associations, restaurateurs and tour operators. From an economic-financial point of view, the three editions of *"Cucina a regola d'arte"* had a planned investment of 220,512 euro, with an average of circa 70,000 euro per year, and an overall breakdown between public funding and private investments, representative of the extent to which the community shares the objectives of the project. In view of a total public contribution of circa 146,000, circa the 30% (74,521 euro) of the cost of the three editions is represented by private investments.

The first edition (May-July 2014) involved the realisation of 4 gastronomic events, dedicated to the *Maccheroncini of Campofilone IGP*, *polenta*, sweet wine, *ciauscolo*, wheat, oil and peach of Valdaso. The first event, *"La sostenibile leggerezza dei Maccheroncini di Campofilone IGP"* (The sustainable lightness of Maccheroncini of Campofilone IGP), had as exceptional testimonials the chefs Aurelio Damiani and Moreno Cedroni. The second event, *"L'Ecomuseo della Valle dell'Aso un giacimento di sapori"* (The Ecomuseum of Aso Valley, a repository of flavours), was dedicated to *polenta*, *ciauscolo* and sweet wine. The third appointment, *"Dieta Mediterranea: acqua e grano*

della Valdaso" (Mediterranean diet: water and wheat of Aso Valley) was focused on the potential of the Mediterranean diet, staring from the wheat and oil of the Aso Valley. Finally, *"Licenza di Pèsca"* (Peach license. Pun based on the similarity between *pèsca*, peach, and *pésca*, fishing, in Italian) was dedicated to the peach of the Aso Valley, and it saw the participation of Federico Quaranta, journalist of Radio 2. The second edition (25th April-3rd May 2015), has repeated the formula of the festival, and was attended by chefs Errico Recanati and Sergio Barzetti. As part of this edition, the food and wine, cultural and scientific events dedicated to the knowledge of the products and companies of the Aso Valley were also presented at *Expo 2015*. The latest edition (June 2015) saw the collaboration with *Gusti&Sapori*, a cultural association composed of professionals and entrepreneurs of the food and wine industry of the Aso Valley, active in the promotion of the territory. The first phase of the project involved the publication of a special issue of the magazine *Gusti&Sapori*, dedicated to the Aso Valley, with the intent to promote an area brand, able to present Aso Valley as a territory of quality. At a later time, the project included the promotion of the brand *"Cucina a regola d'arte"* abroad. The 27th and 28th June a delegation of the Aso Valley participated to the Strawberry Fair of Korycin (Poland), holding a press conference and a seminar on the products at the fair, and organising two show cooking and various business meetings with the regions at the fair.

Shifting the focus to the results, it is possible to argue that the primary goal of the project - the construction and promotion of a recognisable territorial brand - has been achieved. A confirmation about the success is given by the number of people reached by the project, both directly and indirectly. The three editions have recorded 1,254 admissions, divided among the 18 organised events. To this figure, should be added the 30,000 estimated people that have been reached with the 16,000 copies of the magazine *Gusti&Sapori* and the 302 users that liked the Facebook page of the project[4]. In terms of communication, it should also be pointed out that the project has recorded 35 citations on the local press and 32 on the national press, 4 presences in radio broadcasts and 9 in television. This must be placed side by side with the qualitative analysis of the level of customer satisfaction[5], which outlined an overall positive picture, with maximum values for the indicator "recognition of the logo and the initiative", further confirmation of the fact that the project has achieved its primary objective.

As for the long-term outcomes, the project relied on the link between the territory, natural beauty, historical and cultural heritage, and local products, and highlighted how the distinctiveness of the culinary excellence of a territory is

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4 www.facebook.com/Cucina-a-regola-dArte-491955727599622/?fref=ts (last access 11th June 2016).

5 The survey took into account five indicators: the effectiveness of communication, the logo and initiative recognition, the interest in the initiative, the quality of the in-depth meetings and the appreciation of show cooking, workshops and tastings.

closely linked to the place of origin and production. Thanks to these characteristics, it has shown that the historical, cultural and productive peculiarities of the Aso Valley can represent productive assets, capable of generating a threefold value, social, cultural, and economic (Ferrara, 2015). On the social level, the promotion of the territory by the enhancement of its typical products has increased in the local communities a sense of belonging to this territory, which has resulted in an active participation to the events organized. On the cultural level, the project has increased among residents and tourists the level of knowledge of the territory and its peculiarities. Lastly, from an economic point of view, the project, in addition to promoting the region and the development of new tourist flow, supported the commercialisation of local products, and hence the activity of local companies.

Thanks to *"Cucina a regola d'arte"*, the Ecomuseum has worked for the construction of an area brand that would identify the Aso Valley as a territory of excellence. The *"Girovallando"* project, started at the beginning of 2016 due to Legambiente Tourism and the participation of about 40 manufacturers and tour operators, acted towards the consolidation of this area brand, through the promotion of the values associated with it. *"Girovallando"* is an ecotourism project, which proposed new ways to learn about the Aso Valley, with walking routes, cycling or horse riding that would touch major points of natural and historical-cultural interests and offer support services to the visit, strongly linked to productive specificities of the valley. In March 2016, *"Girovallando"* was presented in Milan, at *"Fa la cosa giusta"* (Do the right thing), national fair dedicated to critical consumption and sustainable lifestyles, which has represented a fundamental opportunity to promote the brand *Valdaso* outside the region, by pairing it with the idea of sustainable, responsible, and relationship tourism. The topics of sustainable development and tourism were the centre of the second phase of the project, which in May 2016 saw the participation of 40 operators to a sustainable tourism intensive training day, organised by Legambiente Tourism. It is not yet possible to assess the results of the projects in a comprehensive and objective way, since it is still ongoing. However, it represents a further confirmation of the interest of the community and the operators of the territory towards the purely ecomuseum issues of participatory land management[6].

From the experiences described and the proposed results, the Ecomuseum, six years after the beginning of the first trials, shows itself as a control room, able to collect and catalyse the *stimuli* coming from the territory, in the direction of a territorial development that started to produce the first effects. The Aso Valley, through the experience of the Ecomuseum, and, in particular, with

[6] A confirmation, in that sense, is that the initiatives so far promoted within the *"Girovallando"* project have been self-financed by the subjects that have chosen to join the initiative.

the projects *"Cucina a regola d'arte"* and *"Girovallando"*, succeeded in the realisation of a recognisable territorial brand. The brand is able to associate the territory with its distinctive resources and it is progressing towards its consolidation, through the promotion of an integrated tourist offer, considerate for the protection of the environment and landscape, and perfectly oriented to the needs of sustainability.

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Fig. 1 - Image of the Aso Valley cover of the new sustainable, responsible and relationship tourism "Girovallando", promoted by the Ecomusuem of the Aso Valley: 13 municipalities, 12 Proloco associations, 8 associations and 5 tourist accommodation facilities.

3.17 Resiliency in the Italian Alps: nature, art and habitat, a multidisciplinary residency in the Taleggio Valley

Ilaria Mazzoleni, Anna Santi[*]

Nature, Art and Habitat *Residency*, NAH*R* (ww.nahr.it), is a multidisciplinary summer programme based in the Pre-Alpine Taleggio Valley, Bergamo Province, Italy.

Rooted in the main idea of sustainable local development, NAH*R* aims to unfold and display a sensitive type of culture that looks at nature's resilience as a source of inspiration and a measure of available resources.

Conceived to develop a broad exploration and interpretation of the natural landscapes and Alpine cultural heritage, NAH*R* represents a derivation of the concept of ecomuseum at large.

Expanding on Hughes de Varine's definition of *«Ecomuseum as a combination of a territory, a population, a heritage»* (de Varine, 2005) we would like to expand his idea by assuming that:

- "E" stands for environment in all its faceted meanings: social, natural, economic, cultural, political, territorial;

while,

- "CO" stands for community, as fundamental element that distinguishes this singular "museum" made by and for the citizens of a specific territory.

Identifying on the main concept of E-CO-museum, as entity that can be created not only to support a community and its territory, but in particular to develop it and to look at its future in a frame of local excellences and uniqueness, as competitive up to a global level, we conceived and founded the international project of Nature, Art and Habitat *Residency*.

According to our proactive interpretation, the ecomuseum has to be seen as an entity that does not only look at the traditions and at the past, but it is particularly focused on the future and on innovative ways to observe and develop the territory.

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Anna Santi, NAH*R* founding committee member, co-curator, Milano, Italy.

Nature, Art and Habitat Residency (NAHR): concept and organization

NAH*R* is a summer residency programme expressly dedicated to nature's resiliency: it has its foundation in the immersion in the mountains' nature as a source of creative inspiration.

NAH*R* applies an eco-systemic model of research and cultural activities, capable of revealing the strong relationship between living organisms (humans, plants and animals) and the development of sustainable principles, for the creation of a more resilient coexistence among them.

The project is based on a month immersive permanence in the unique *Val Taleggio*, natural Alpine context-proposing the observation, analysis and study of nature, first to wonder and then to gain new inspiration. It wishes to represent a research pattern for cultural activities, scalable and adaptable, able to induce an economic impact, and, more importantly, it wishes to see this potential extended in the future, to several other mountainous rural realities, nearby and faraway.

The objectives, unlike the more obsolete touristic models of development or the mere exploitation of natural resources for human uses, include the study of the biodiversity of the area and the direct contacts with the local community, with the perspective to enable collaboration and establish new participative relationships, even business oriented.

NAH*R* promotes projects, which consider nature as an inexhaustible resource and its resilience as a model of excellence. Such projects may address also problems of depopulation and impoverishment of rural-mountain areas and suggest how to push for the modernization of existing touristic facilities towards to new forms of hospitality. This, for instance, is in perfect alignment with the ecomuseum vision that overtime has already restored the traditional huts to welcome and host visitors. Places like the *"Baita&Breakfast"* are relevant examples of a more contemporary way of seeing and experiencing nature, while immersed in meadows, pastures and woods.

The programme intends to provide to practitioners and researchers from all over the world, active in the extended fields of science, arts, architecture, anthropology, economics, and technology, a platform for multidisciplinary actions with the direct involvement of the surrounding nature and the local human habitat.

Two are the main programme's objectives:

- to highlight the evolution and resilient adaptation of the Alpine biodiversity;
- to enhance the creative human abilities and trigger innovative processes inspired by nature.

Conceived and planned, since 5 years, NAH*R* dedicates every annual programme to a specific theme: woods, water, air, soil, fire.

In fact, NAH*R* according to the ecomuseum principles, intends to activate targeted proposals to develop strong links between nature and culture, history

and memory of places, to strengthen the identity of the territory, in order to trigger new processes for future development. The programme aims at transforming the tangible and intangible heritage, composed of buildings and traditions, rich in oral stories, crafts, arts and flavours, to reinvigorate links with the natural local conditions, with the habits of the residents, who, through their presence onsite, are the main witnesses, able to legitimize and perpetuate, year after year, generation after generation, an existence in close contact with nature.

The valley: geography, political and social cooperation

The residents of Taleggio Valley, counting as less than a thousand, are concentrated in 5 main villages, distributed on a 65 square kilometre territory. The valley geographically comprises two municipalities: Taleggio (divided in Sottochiesa, Peghera, Olda, Pizzino) and Vedeseta. It is recognized as secluded and protected green areas of the Alpine Italian territory. A third of this large territory with a small human population, is part of the *Parco delle Orobie*, an area protected by the Italian Republic for its unique flora and fauna. The Alpine Valley is a branch of the larger Brembana Valley, one of the two major valleys of Bergamo Province, nested in the northern Italian Region named Lombardy.

At about 1,000 meters a.s.l., as most of this Alpine region, the valley is rich in woods and water, rocky ridges, woods, green meadows and pastures, as well as water basins, streams and pounds, punctuated by picturesque villages and inhabited by a large variety of living organisms.

As implementation of the ecomuseum concept, NAH*R* has been built, since its programmatic beginning, as extension and in partnership with the *Ecomuseo Val Taleggio, Civilization of Taleggio, Strachitunt and rural huts*. The ecomuseum project in Val Taleggio was founded in 2004 by the municipalities of Taleggio and Vedeseta, among the first in the Lombardy Region, to create and develop this new participatory method open to cultural heritage and local people. The Ecomuseum association works through resilient actions, social and economic, that aim at implementing the tangible and intangible cultural heritage, at collecting memories, at raising community awareness; as well as economic operators, at developing tourism as a product of conscious policies, aims at educaing young generations, in order to project the valley towards a lasting and sustainable development.

In fact, *Ecomuseo Val Taleggio* has been recognized in 2008 by the Lombardy Region, in network with 43 other ecomuseums, as institution dedicated to the dissemination of a territory's knowledge. The Ecomuseum is nowadays diffused in the entire area of *Val Taleggio* with an information point office in Sottochiesa, a documentation centre in Vedeseta, a videoteque in Peghera, where among other contents, it is possible to watch the interactive video *"Stagionati"*, which shows the process of making *Taleggio* cheeses.

Besides the *Ecomuseum Val Taleggio,* NAH*R* is supported also by the Association *Amici dell'Artista Franco Normanni* (Bergamo) and collaborates with *Centro Studi Valle Imagna* (EUSALP project) to promote and share contents' goodness. It is also officially supported by the local municipalities of Taleggio and Vedeseta and by the *Comunità Montana Valle Brembana*. The NAH*R* programme, therefore, can be seen as a revitalization of transversal and mutual influences defined by recognized local institutions, all expressive of the rich historical and social value.

This broad support confirms NAH*R*'s intentions of making eco-systemic actions around ecological and social resources: the project takes its force from the attractive strength of nature, and from the exploitation of the rich heritage of cultural traditions given by architecture and huts, colours and aromas, food and recipes, myths and rituals.

Team: organizing founding and scientific committee

The programme's founder is Ilaria Mazzoleni, architect, native of the Taleggio Valley, who has been living for the past 20 years in the United States, where she teaches sustainable architecture and biomimetic design at the Southern California Institute of Architecture (SCI-Arc), in Los Angeles. Key collaborators in the organization of the programme are Anna Santi, architect, Milan, and Alexandru Balancescu, anthropologist, Vancouver, Canada.

But NAH*R* lives of the rich contributions of the members of the scientific committee who are: Kyong Park, artist and UCSD professor, San Diego; Adrian Paci, artist, Albania; Maria Cristina Rodeschini, *Accademia Carrara* and *GAMEC* director, Bergamo; Gabi Scardi, art critic and curator, Milan; Paola Tognon, art critic and curator, Bergamo; presiding over the Scientific Committee is the architect and designer Alessandro Mendini from Milan, also honorary citizen of Taleggio Valley.

The one-month residency programme (June-July) is offered to a group of international professionals and university level students, active in the fields of bio-inspired arts, design, architecture, as well as anthropology, botany, natural sciences, literature, technology, and economy.

The residents are chosen according to their proposals' relevance, using criteria including feasibility, originality, and overall quality. Fellows are asked to create eco-systemic actions around local natural resources: by leveraging the attractive force of nature, they are asked to enhance the rich cultural and social heritage, in order to trigger new virtuous processes, potentially adaptable, scalable and replicable to the entire Alpine region.

Thought as think tank, NAH*R* aspires to be a hub, a platform for experimentation and discussion. Structured with seminars and meetings, the interdisciplinary discussion is entertained and encouraged by the visit of professionals and

experts, as well as by the Committee members, that by sharing their experiences and knowledge, further motivate the fellows and enrich the whole community with their broad and diverse experiences.

«Nature does nothing uselessly» (Aristotle).

Sustainability and resiliency

The multidisciplinary residency programme is mainly rooted in the idea of sustainable local development: it aims to unfold and display a sensitive type of culture that looks at nature's resilience as a source of inspiration as well as a measure of available resources. Rooted in sustainable principles is advancing research by looking at contemporary practices such as bio-inspired design, biomimicry, biomimetics, biophilia, and beyond.

By looking at the Earth's ecosystem - climate, geology, water - NAH*R* investigates each year a different resilient natural component - woods, river, mountains, pastures, soil, and so on; its presence, and its eco-systemic coexistence in the Taleggio Valley, offering to the fellows creative inspiration for their work. The emerged sensitive ecological approach legitimizes hidden connections with the surrounding organisms, and with the local communities so to spur participation in the renewal of these rural areas.

The current pressing climatic threats push for deep rethinking of the environment, by challenging creative minds to produce innovative interpretations intrinsically inspired by nature: those projects would be able to elicit awareness and emphasize the human contribution to nature's ecosystemic enhancement.

2016 topic: "The Woods - Resiliency in Nature"

In 2016 the summer residency focuses on "The Woods - Resiliency in Nature".

"The Woods," as a primary natural feature, represent a renewable yet depleting resource. They help sustain life on Earth by filtering the air and providing the planet's oxygen, they stabilize the soil and offer shelter and nutrients to animals; they are widely used as a material for human housing, for building furniture and tools, to provide energy and indoor heating. While becoming globally scarce due to deforestation and mismanagement, the woods represent a thriving habitat of the Taleggio Valley, encompassing a mix of biotic and abiotic components, such as flora, fauna, minerals, microorganisms, water, light, atmosphere, and soil.

The richness of woodland ecosystems constitutes 50% of the valley territory; the woods are literally and metaphorically fertile ground for exploration and creative design, to inspire and encourage residency projects and works at large. It is possible to gather inspiration from the unique forms and structures of tree

trunks and canopies, the phototropic properties of leaves, the life supporting properties of the underground fungal network, or the symbiotic relationships among the hosted animal species. In addition to being a vital component of Earth's function, the woods can also represent the magic of a poetic evolution: seasonal changes, light reflections, moulding shapes, historical and traditional arts and crafts legacy, and cultural identity.

Residencies proposals develop dynamic relationships and articulation between the valley's ecological, socio-cultural practices, and its built environment. All of them consider the Taleggio Valley as a case study, and see NAH*R* as an opportunity to explore in-depth the power of nature, the landscape, the identity and memory of the Taleggio Valley, as well as to deepen their individual research paths. Their proposals include the tangible and intangible heritage of rural buildings, artefacts, works, as well as oral stories, knowledge, know-how, cheese making traditions, crafts, flavours, habits of local population and communities with their steady participation, legitimizing and perpetuating their *in situ* existence.

NAHR 2016 fellows

The summer 2016 sees as fellow participants:

- Elena Brebenel (Ploiesti, Romania) with her projects "Whisper of the Forest" investigates how can biomimicry help to develop designs for the domestic environment taking into consideration indoor air pollution;
- Isabelle Duvivier (Venice, CA USA) recreates the woods at home as the celebration of forest habitat and human infrastructure by mapping and mimicking the complex environmental relationships of the forest and its creatures;
- Elke Eichmann (Zürich, Switzerland) works on beauty in imperfection, through landscape photography as expression of allegorical power, showing the natural cycle of growth, decay and death show the simple, slow and uncluttered essence of life;
- Jay Yowell (Edmond, OK USA) works on biomimetic building skin: how tree bark can be a construction technology model to create architecture that behaves like nature and adapts to the climate;
- Mauriah Kraker (Milwaukee, WI USA), proposes meditative walking and improvises performances, the physical form of body is used to both inhabit and articulate the sacred story of each space, as well as to fall silent and recede, allowing the resilience of the wood and land to speak;
- Sabina Magliocco (Northridge, CA USA) works on nature and the spiritual imagination in a project that examines the practices, narratives, and beliefs about natural spirits to reconnect humans to nature, in response to environmental crisis;

- Jenny Rodenhouse (Los Angeles, CA USA) - with the project "Enchanted forests: satellite canopies and digital understories" uses forest inventory technologies - canopies and understories of satellites, cameras, and sensors, to algorithmically scan, shape, and program local woodlands for large-scale climate mitigation.

Conclusions and future work

By involving both international researchers as well as local residents, the emerging final proposals, are the expression of intercultural exchanges, with as outcomes events and shows, publications and historical reconstructions, promotion of local products at large, combining and enhancing awareness, strengthen sensitivity and passion, pushing experiences and skills to revitalize the local Alpine environment.

By inviting individuals invested in exploiting the valley as a "research playground", NAH*R* looks to cultural innovation as a way not only to address issues of Earth's resiliency at a global scale but also to support the local ecomuseum vision.

The goal is to make the valley name, beauty and resiliency exported thanks to the multifaceted experiences of the fellows when returning back home to different institutions spread throughout the entire world - Argentina, Romania, Switzerland, Italy, Taiwan, Turkey, Germany, USA, etc.

It is the intention of NAH*R* and of its partners to continue the project for the next several years, by selecting themes that will enhance the natural and cultural resources of the valley: a selection of works will be eventually published on a book.

As the main challenge of most of cultural institutions is the availability of monetary funding, NAH*R* is applying to its economic endeavour a biomimetic approach, in which the minimization of the energy dispersion is balanced by the enthusiasm of the individual participants and organizers to whom our most important/significant thoughts always go.

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Fig. 1 - “Ecomuseum Val Taleggio, Civilization of Taleggio, Strachitunt and Rural Huts” recognized in 2008 by the Region Lombardy is an institution dedicated to education, discussion and sharing of best practices to enhance the local heritage and local development for the knowledge of the territory: visitors centres; restoration of historical buildings, museums, identification of thematic routes promote new models of receptivity and community involvement through cultural, social and economic actions (credits NAHR and projects authors).

Fig. 2 - Selected projects from NAHR 2015 summer programme: (left) Inspired by the geomorphological formations of Taleggio Valley, "KRONOS - Mountain Moruk" (Idil Kemaloglu) creates an installation/artefact (cabinet of curiosity) that brings together the natural elements of the valley. Additionally, by layering several of the observed elements - such as rocky formations, the woods and springtime flora and fauna - the installation presents to the world a synthesis of this unique ecological niche founded in Taleggio; (right) The "Mirror Box" (Robin Nanney) project is a means of exploring an abstract relationship between the ground and imaginary space. The landscape in Val Taleggio is not a passive character and it engulfs a series of project models comprised largely of mirrors. The result is a mixed-up large space hiding within the earth (credits NAHR and projects authors).

3.18 ECOMUSEUM EDUCATION: A TOOL FOR PROMOTING KNOWLEDGE

Monica Martelli[*]

The Ecomuseum *"Terre d'acqua fra Oglio e Po"* includes the Mantuan municipalities of Viadana, Gazzuolo, Commessaggio and San Martino dall'Argine, as well as the territories of the Land Reclamation Authority of Navarolo, *Agro Cremonese Mantovano* areas and Regional Park of South Oglio.

After filling out the application, the regional recognition could be obtained by DGR X/354 of 4th July 2013. The Ecomuseum can now use the specific Lombardy Region logo.

It is currently an active part of the new Network of Lombardy Ecomuseums, a pragmatic community, which aims at delivering projects and formulating shared ideas. Through this network, ecomuseums in Lombardy can proceed even better with their mission, while sharing and channelling channel their achievements.

The water is the peculiar characteristic and the distinctive trait of the Ecomuseum *"Terre d'acqua fra Oglio e Po"*. Water as source of life and work, but also water to fight back and from which to reclaim the land to live in and to cultivate; natural and landscape element flowing between cultivated lands, in the channels, along the banks and that accompanies the itinerary of the visitors.

The mission of the Ecomuseum is to document, collect, enhance and disseminate the historical memory of the region through the organisation of cultural-educational activities and the provision of tourist-cultural and gastronomy itineraries. All with the active involvement of local people: the repository of memory and ancient knowledge - with an eye to new generations that from local history learn their roots to be better projected into the future. Some proposals supported and promoted by the Ecomuseum are meetings involving local associations, cultural events, festivals, such as the *"Zafferanone"*, the festival of *Lambrusco* wine and melon, activities with various kinds of schools; while emphasizing the promotion and protection of the landscape in its natural, aesthetic, and cultural aspects.

Education is, therefore, one of the objectives that the Ecomuseum pursues since the date of its regional recognition (2013), by documenting, collecting,

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[*] Monica Martelli, Coordinator of the Ecomuseum *"Terre d'acqua fra Oglio e Po"*, Mantua, Italy.

enhancing, and spreading the historical memory of the territory, through the organisation of educational activities for schools of its territory.

The first action targeting schools has been to engage them in the design of the Ecomuseum's logo. This project involved the classes 1st, 2nd and 3rd of the school district of San Matteo delle Chiaviche. Students, supervised by the art history teachers, have created and developed the logos, still visible on the Ecomuseum website and displayed at the headquarters of the documentation centre, while a specific committee determined the winner. A graphic designer then refined the winning logo.

At a later time, the Ecomuseum *"Terre d'acqua fra Oglio e Po"* proposed, starting from the academic year 2014-2015, workshops dedicated to kindergarten, the first cycle of primary school and the first two years of middle school.

The choice fell on two distinct realities, with the idea of seeking collaboration with the educational stakeholders and operators, strongly linked to the territory, and a perspective of synergy and enhancement of local resources.

There were two proposals.

The first is from the company Kleio, that has been handling museum education for a few years, and which enthusiastically accepted our project of creating tailor-made educational tours for schools, on topics concerning territory, natural environment, local culture, old-time occupations, water and land reclamation.

The educational courses, targeted pre-schools, and the second cycle of primary school, are held in various occasions and venues: some in class, others at the headquarters of the Ecomuseum documentation centre and, when required, on the territory, with field trips that aim at finalising the small training course so far undertaken. There are workshops that include visits to the facilities of land reclamation, others that include a visit to the companies in the local territory, others concerning nature. These workshops concern rural traditions and craftsmanship of the local people. The classes involved experience activities such as basketry, the art of weaving, the loom, twisting and spinning, craft work, performed for centuries with great skill and patience by the men and women who have lived in our countryside.

Children and teachers, that in recent years have taken part in these workshops, have always been satisfied with the level of the offered services, and the students were able to join in activities, games and experiments aimed at reviving or learning about a not-too distant past, which is likely to be too soon forgotten. After all, the Ecomuseum has among its goals the historical memory and storytelling, therefore, clearly, education represents an invaluable tool and it should not be underestimated! Knowledge of who we were, provides us the chance to build strong roots, and then to look at the future of our lands, their alterations and potentials. Not to mention that catching the attention of younger generations and children can reach the families, who in turn become experts and users of what the Ecomuseum can offer them. In the academic year 2015-2016 the proposals have been enhanced with additional itineraries, such as

"The orchard of Grandma Camilla". The main topic is food: underlining its value and the need not to waste it; understanding the difference between our way of exploiting nature and forcing its productivity, and the respect that people once had for what nature had to offer. These actions are have the purpose of raising awareness on children about what they eat. It is not trivial to make them understand the source of what they have on their plates and what are the ways, timings and places of production and consumption. Food that we can now find in supermarkets, already packaged and ready to use, were once packed at home, for example butter: in one stage of the workshop children experiment with the educators the phases of realisation of a small stick of butter[1].

Itineraries related to the topic of water and land reclamation, where students end their journey with a guided tour of the facilities: "A river runs through it" (Fig. 1) and "I am a tree, and you?", trip in the territory, to discover the forest, the typical flora of our area, helped not only by educators, but also by experienced volunteers, connoisseurs of floodplain areas.

The second proposal concerns workshops that, through the language of comics and drawing, give the chance to explore and learn in a captivating and entertaining way about the flora, fauna, and natural environment of the Ecomuseum territory. A local cartoonist, who is an expert of education activities with schools, is collaborating for this project.

The proposals range from simpler workshops for pupils of primary school (project entitled: "Draw with Ale"), in which children learn the graphic construction of some animals that live in our area, such as crows, foxes, herons, and hares, and learning in the meantime their habits and characteristics. For the students of middle schools the educational itineraries are more substantial. It is proposed the realisation of a real comic book, *Un Po di fumetto*, that has as topic flora, fauna and/or environmental issues. Thus, teachers have the opportunity to also implement interdisciplinary educational courses, related to the drawing technics and the typical language of comics.

In the academic year 2015-2016 it was also introduced the workshop on drawings landscape (*"Un Po di paesaggio"*), with the aim of knowing, enhancing and protecting the natural environment through the acquisition of the naturalistic drawing techniques, which obviously involved field trips in the territory, along the channels and the areas close to *Ponte di Barche*[2].

The number of classes involved is steadily increasing:

- academic year 2013-2014 - 1 school district for a total of 3 classes involved, about 75 students; 3 middle school classes;
- academic year 2014-2015 - 3 school districts, for a total of 17 classes involved, about 400 students; of which 12 classes of primary school, 3 of mid-

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[1] Several photos of the proposed and conducted activities can be found on the website of the Ecomuseum, www.ecomuseoterredacqua.it, in the schools section.

[2] The compositions of the students can be viewed on the website of the Ecomuseum, in the section dedicated to schools.

dle school, 2 of kindergarten;

- academic year 2015-2016 - 3 school districts, for a total of 19 classes involved, about 450 students; of which 12 classes of primary school, 4 of middle school, 3 of kindergarten.

The feedbacks and the impacts on the area are currently still in their infancy, as the Ecomuseum was recognised just few years ago. The aim that was reached thanks to education is, for sure, to provide an opportunity for growth and territorial awareness to children/young people that took part in the projects, giving them the chance to know the Ecomuseum, firstly as a concept.

It should not be underestimated that the Ecomuseum has been able to offer all of its workshops at no charge for schools, including field trips when required, and it is surely an added value very appreciated by school administrators and teachers, at a time when the school has difficulty in funding field trips.

As Ecomuseum, we have invested a lot from the beginning, on education activities for and in schools, because we firmly believe that it is crucial to create a strong bond with schools. The school can and should be for the Ecomuseum a destination, but also a starting point to gather ideas and suggestions.

After all, children are the adults of tomorrow, those who will be entrusted with the care and conservation of the territory in which they live.

For the future, it is expected the continuation of workshops, with the aim of having more feedbacks, even in proactive terms. The idea is to make sure that children feel as the protagonists, participative actors of the territory they live in, in order to create, and this is the biggest challenge, conscious, active and responsible citizens.

Fig. 1 - Itinerary: "A River Runs Through It" (photograph by Manuela Amadasi company Kleio and Alessandro Boni).

3.19 THE "PIETRE E TERRE NEL LAVORO DELL'UOMO" PROJECT

Bruno Mattioli, Tommaso Mattioli[*]

The *Ecomuseo Geologico Minerario di Spoleto* includes the municipal areas around Spoleto and it covers approximately 350 square kilometres. Two thirds of its territory is mountainous, from the *Monti Martani* on the west to the *Monte Galenne* on the east. The rest of the territory is flat and crossed by rivers (Marroggia). The naturalness of this territory is of great value and it is for a great part protected by natural parks and nature reserves. The entire area is rich in geological features (e.g. the thrust fault of Spoleto), the historical evidence of the human exploitation and consumption of minerals, rock formations, and stone (e.g. the mining of lignite in Morgnano, the old channel of the mills, the roman quarries of Castellaccio, the ancient aqueduct of Cortaccione). The Ecomuseum is organized in structures (called "antennas"): *Laboratorio di Scienze della Terra, Museo delle Miniere di Morgano* and *Centro Informativo di S. Nicolò di Marrubia.* The supporting infrastructure, in addition to the *SS Flaminia* national way, is the bike track Assisi-Spoleto that enables a smooth path in the heart of the territory.

The project *"Pietre e Terre nel Lavoro dell'Uomo"*, held by *Laboratorio di Scienze della Terra* of the Spoleto municipality, started in 2003. The main focus of this project is the study of the exploitation and consumption of the natural resources, particularly minerals, rock formations and stone, in the territory of Spoleto from the past time to the present day. Further, a new line of investigation on water has enriched this framework after the constitution in 2011 of the Ecomuseum of Geology and Mines. The project combines archaeological, historical, and ethnographical research with the history of work and technological development. Particular emphasis is placed on issues related to the material culture and the formation of landscape, according to the needs of raw materials by the local population.

The project *"Pietre e Terre nel Lavoro dell'Uomo"* is still ongoing with research on archives, laboratory analysis, surveys in the field, educational and

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outreach activities, and the development of an integrated strategy for the tourism development of the territory.

Dissemination activities in the schools on the topics of the project (geology, landscape, ancient quarries, stone materials and their uses, water resources) have involved approximately 50,000 hours/student. The educational activities and workshops were carried out both in the *Laboratorio di Scienze della Terra* and in the field, according to the needs and expectations of the participants. A large section of the local adult population has been involved in open-forum sessions, aimed at promoting public awareness (and understanding) of the topics of the project and, furthermore, for the creation of community maps.

Outreach activities have been developed with exhibitions on specific themes (e.g. seismicity, mining, Darwinian studies) in the *Laboratorio di Scienze della Terra* and the publications of the editorial series *Quaderni del Laboratorio di Scienze della Terra* (2 volumes; the first one focussed on the ancient stone quarries of Castellaccio; the second one on the lignite quarries of Morgano). The project has been presented during conferences and scientific meetings such as the Benetton Foundation Studies for the park of the Rocca Albornoz in 2002, the XIII TICCIH Congress (The International Commitee for the Conservation of the Industrial Heritage), the Geoitalia Congress in 2005 and the *"Geologia & Turismo"* conference in Bologna in 2013.

The main target of this project is to investigate and promote the exploitation and consumption of minerals, rock formations and stone in the territory of Spoleto from past time to present. The evidence so far collected showed that this silent heritage is deeply entangled with landscape and the cultural trajectory of the area. The promotion of such a system can create benefits for tourism, education, culture with positive effects in tourism services, training, host services, handicraft, and a sustainable use of ancient stone materials in the restoration work. The promotion of the activities takes place through direct contacts with schools, families, tourism agencies, and social networks on the Internet. In addition, events are promoted also by the Ecomuseum (theatrical events, celebrating anniversaries, film projection, exhibitions, and conferences). The dissemination activities allowed participants to gain knowledge of the landscape and awareness of its transformations caused by the work of the people throughout history. The educational activities in the *Laboratorio di Scienze della Terra* have also involved students in the design and construction of scale models with poor materials that represent various geological dynamics (such as using coffee powder and corn starch to imitate geologic layers, coffee machine for providing pressure for volcanic eruptions, the polarity of water molecules with a ballpoint pen).

The *Laboratorio di Scienze della Terra* is included as Environmental Education Centre in the network of accredited *Ecolaboratori* of the Umbria Region. It is also in partnership with the *Ecomuseo Geologico Minerario* and it is subject to triennial evaluation by the technical committee of Umbria Region.

3.20 NARRATING OUR ECOMUSEUM TO TOURISTS THROUGH A WEB VIDEO

Andrea Pettinicchio, Manuel Drexl[*]

Narrating the ecomuseum to tourists comprises more than a single aspect that makes a place appealing; museums, wine-and-food culture, historical sites, health farms, entertainment, and crafts are all part of an image conjuring up in our minds even before we come into contact with a territory.

"Hit-and-run" travellers do not know a territory in its entirety and just focus on a flying visit, thereby depriving themselves of a fuller experience of holiday. As a consequence, the economy of a territory benefits only minimally from that, and according to some people the presence of tourists is to be considered just a problematic aspect. The world's most visited museums and places are those which over the years have gained credit, charm and centuries old history to narrate.

Ecomuseums are complex narratives, which need the best instruments available in order to be shared in their entirety and overcome the phenomenon of "hit-and-run" tourism.

Statistically, the Internet is the major resource for planning trips: less than 10% of the travellers use old media. 63% of the Italian population uses the Internet, 48% of whom via smartphone or tablet; these numbers have been growing year by year. 79% of the users employ the Internet every day. Tourists search primarily on Google, travel blogs or websites, YouTube, and then read comments on social networks and mobile apps like TripAdvisor. Therefore, the story of a place should be told on the web and designed to be shared and enjoyed also on mobile devices.

People remember 80% of what they see and only 20% of what they read. Images and videos are also Google's search queries and appear in top search results.

All the places and tourist sites already have an image on the web created by tourists or local residents. However, "amateur" images do not always depict a territory at its best while narrating its story, and do not urge people to travel. They are often connected with the negative contexts of the news and could se-

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Manuel Drexl, director, operator, founder, Running Worm Productions, Milan, Italy.

riously damage the image of an ecomuseum. For this reason, that image needs to be personal and specially selected, and it should be realised in a professional way by experts on communication and visual arts. In order to be shared, images should be exciting, uncommon, and high-quality.

A web video is a perfect way to render a territory through images. Facebook has also realised the importance of videos, by constantly improving the service.

Posts with videos on Facebook get top priority over plain texts and images and are more likely to be seen. A top quality captivating video encourages social shares.

The number of hours people spend watching videos has risen year over year. YouTube is the second largest search engine in the world after Google - the company it belongs to - and therefore achieves better rankings in the most used search engine.

It is important to have an exciting top quality video, so as to induce users to share it on social networks. A video should manage to hold the attention of viewers for all its length: a banal and low-quality institutional video will hardly be watched longer than five seconds. A few years ago YouTube adopted the number of minutes watched as a ranking factor for videos, and consequently as a criterion of visibility. Having many views does not always get a video to the top of YouTube search, especially if the average watch time is a few seconds.

Are videos a waste of money?

- Yes, they are when they are not launched appropriately on the web because they do not have a proper language.
- Yes, they are if there is no concerted action by a territory and local entities to make and release them, missing the opportunity to dispose of a larger budget and a wider preexisting network of communication.
- Yes, they are - even when they are free - if they are produced by television according to now outdated modes of communication whose visibility and target cannot be checked thoroughly; and moreover, whose brief visibility boils down to a couple of minutes in the best case. Furthermore, television production offers poor quality images and pays little attention to the peculiarity of a territory and its history.
- Yes, they are if made in a dull and banal way.
- Yes, they are if they do not tell your story.
- NO, they are not if video marketing is left to a team of creatives made as it needs to be, who provide the best possible quality in order to depict the peculiarities and the culture of a place, by means of modern language and original contents. Moreover, thanks to the participation of the several entities involved in an ecomuseum, not only is a video an effective means to promote tourism, but also an economically profitable investment.

Running Worm Production works on the basis of these assumptions. It is a collective of experts on video storytelling - such as screenwriters, filmmakers, audio technicians, set designers, experts on ancient dance and swordfight - who

focus in particular on the web. We thought of a format called *"MicroTurismo"* to narrate on the web the matters of interest of the major and minor entities of the territory through the language of cinema, by means of micro-fictions or evocative documentaries. A cinematographic narration connecting various aspects of the territory and helping the creation of several interactive contents linked together, which match an ideal journey across a place. A project which could be scalable for major and minor contexts, for a single museum as well as a territorial network of tourist sites.

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Fig. 1 - Ancient Theatre Segesta, Calatafimi-Segesta, Trapani Province (photograph by Manfredi Cirlinci, 2015).

Fig. 2 - An olive grove in Trapani Province (photograph by Manfredi Cirlinci, 2015).

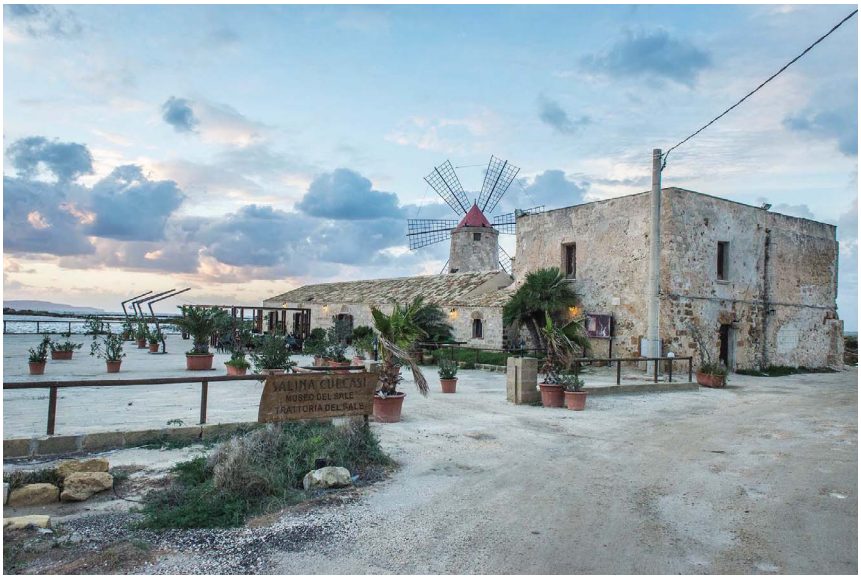

Fig. 3 - Riserva Saline di Trapani e Paceco (photograph by Manfredi Cirlinci, 2015).

4.
NETWORKING PRACTICES AND SPECIFICITY OF ECOMUSEUMS AND COMMUNITY MUSEUMS

4.1 THE STRATEGIC MANIFESTO OF ITALIAN ECOMUSEUMS: AIMS AND RESULTS[1]

Raul Dal Santo, Adriana Stefani, Nerina Baldi, Andrea Del Duca, Andrea Rossi[*]

Italian ecomuseums cooperation

Between 1998 and 2007 Italian ecomuseums underwent a fruitful period. At the time, regional laws about ecomuseums were developed. Laws were created under the subsidiarity principle which has transferred several powers in the field of the protection and heritage enhancement from the State to the Regions and local governments.

Several opportunities of interaction and debate were organised at a national and European level. Also as a result of laws that raise their profile, organization and funding, the number of ecomuseums increased remarkably; ecomuseums acquired common instruments and methodologies such as the participatory inventory of cultural heritage and landscape.

According to a recent research, Italian ecomuseums are currently 209 (D'Amia, 2017). Eleven regions and one autonomous province hold legislation on ecomuseums[2].

The need for coordination and cooperation of ecomuseums both at regional and at national scale was one of the recommendations of the laws. The laws ini-

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[1] This excerpt revises and expands on what has been published in: Dal Santo et al., 2017.

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[2] Piedmont (1995), Trento (2000), Friuli Venezia Giulia (2006), Sardegna (2006), Lombardy (2007), Umbria (2007), Molise (2008), Tuscany (2010), Apulia (2011) Veneto (2012), Calabria (2012) and Sicily (2014). Trento is an autonomous province, namely a territorial entity, smaller than a region. For a comparison of Italian laws, see:
www.ecomusei.eu/ecomusei/wp-content/uploads/2015/12/comparazione-leggi-ecomusei.pdf.

tiated scientific committees, political and technical board with advisory, orientation and verification duties. In addition, ecomuseums assembled in regional or provincial networks and in "communities of practice", with the aim of fostering the exchange of experiences and sharing communication tools.

Mondi Locali-Local Worlds is a community of practice established in 2007 with the purpose of sharing projects and best practices, as well as to encourage dialogue and ecomuseums' growth. *Mondi Locali* worked on several projects, such as self-evaluation system, National Landscape's Day, parish map, short supply chain of local agricultural products, training for facilitators and ecomuseum directors on ecomuseum practices, in particular, participatory approaches, such as participatory walks (Maggi, 2009). Also the Ecomuseums Laboratory of Piedmont Region and the Ecomuseums Observatory of IRES Piedmont were crucial in promoting tools and cooperation between ecomuseums.

The national network of Italian ecomuseums

A national network aimed at the promotion of Italian ecomuseum work was founded in 2014. A constituent phase defined tools, methods and specific objectives of the network was launched. Simultaneously, ecomuseums are joining forces in order to achieve the following goals:

- organising activities and projects that gather Italian and international ecomuseums around common themes, with the purpose of increasing national and international exchange and cooperation;
- networking and communicating around ongoing projects;
- monitoring the results;
- promoting a national draft law on ecomuseums.

Nowadays the national network is a community of practice, composed of working groups that are developing planned projects. To achieve these goals, ecomuseums are either relying on European Union funds, or on forms of self-funding - involving several ecomuseums around issues of common interest.

The Italian ecomuseums network has defined ecomuseums as participatory processes that recognise, manage and protect the local heritage, to facilitate a sustainable social, environmental, and economic development. Ecomuseums cultivate creative and inclusive practices, aimed at the cultural growth of local communities; these practices are founded on the active participation of people and the cooperation of stakeholders, such as institutions and associations. Therefore, their primary objective is to re-establish correspondences between techniques, cultures, productions, and resources of a homogeneous landscape and the local cultural heritage.

The Strategic Manifesto of Italian Ecomuseums

Italian ecomuseums have conceived a "Strategic Manifesto" aimed at contributing to the creation, development, and evolution of ecomuseum experiences that can produce virtuous models of sustainable local development. The goal is a new museology, increasingly committed to finding alternative strategies for local development.

These strategies are related to the local communities' desire for change, as well as to a practice that encourages the management and use of cultural, environmental and landscape heritage, for the purpose of local and community development. Thus, the training of responsible human resources staff is imperative. An ecomuseum differs from other cultural institutions, since it is progressively built on a special heritage: a group of people, whose sensitivity and energy are mobilised to reach sustainable development.

The Strategic Manifesto is a work in progress. The text contains not only theoretical principles, but also the actions of the Agenda for the years 2016 and 2017, and the needed tools. Moreover, it encourages ecomuseum formulas that can make modest cultural revolutions possible on a local scale, by investing on the one hand, in cultural, environmental, and landscape heritage, and on the other hand, in methods to communicate related knowledge to the wider public and inform them of its use. As local centres intended to support a "local" culture and processes of heritage development, ecomuseums want to promote heritage laboratories and/or observatories, working on the following Agenda goals for 2016-2017:

- "Supporting processes of territorialisation" - ecomuseums want to identify replicable good practices (about buildings, settlements, environment, subsidiarity relations and participations) aimed at promoting criteria and innovative forms of sustainable transformation; in fact, undertaking processes of re-territorialisation is a priority, particularly in Italy, where the care of and consideration for landscape are weak. The identity of places and the virtuous relationship between a community and its surroundings should be improved. Hence, ecomuseums must contribute to the care of landscape, in which the local community recognises its value with a renewed sociability. Ecomuseums can play an essential role in the repopulation of peripheral and neglected areas - (mountains, but also less privileged regions, far from tourism circuits and channels of commerce), - and urban development, through the involvement of new residents. These issues often combine sustainable lifestyles, innovative skills, and keen sensitivity to cultural expressions of the local tradition;
- "Developing heritage awareness" - ecomuseums must foster participatory processes aiming at identifying, taking care of and managing local heritage. This can be attained by facilitating active citizenship models and processes

of vertical and horizontal subsidiarity[3]. From the complex relationship between new technologies and communication, ecomuseums must work:

- to make cultural content more accessible and communicate it through social networks;
- to propose actions and tools to ensure citizens are active recipients of cultural content;
- to recognise citizens as real partners and, accordingly, redefine the relationship between people and institutions;
- to design participatory heritage inventories by using multimedia content. The inventories are intended to enhance and manage the local heritage, and to build local identity. They are a new tool in the cataloguing and mapping of the local heritage.

For ecomuseums, heritage is an indispensable resource for local development, and stakeholders are creators of cultural heritage. Ecomuseums should help stakeholders to recognise both the tangible and intangible heritage, ensuring they take on an active role in the production of cultural heritage. Thus, the topic of intangible heritage, articulated in the Faro Convention, acquires a special significance.

To achieve these goals, ecomuseums propose these main action lines that constitute the 2016-2017 Agenda:

- "Training and research" - ecomuseums must promote:
  - partnerships with public and private research institutions, associations and foundations;
  - the training of facilitators of participatory processes;
  - agreements with university spin-offs that transform technological inventions developed from university research which are likely to remain unexploited otherwise, in order to innovate in agribusiness crafts and typical social tourism in the territory of the ecomuseum;
  - cooperation with universities, foundations and the third sector, to foster the creation of new relations between ecomuseums and stakeholders;
  - training on issues related to the territory's government;
- "Landscape and planning" - the relationship between ecomuseums and landscape planning has been the primary backdrop to a number of initiatives throughout Italy, in particular in the Apulia, Umbria, and Emilia-Romagna Regions. The model of the Apulia Region has proven its efficiency in terms of new landscape planning methods. The Region considered ecomuseums as

[3] "Subsidiarity" is defined as leaving decisions to the lower levels of the political system (see art. 3/B of the EU Maastricht Treaty). "Horizontal" subsidiarity is also a principle of the Italian Constitutions. According to article 118, *«The State, Regions, Metropolitan Cities, Provinces and Municipalities shall promote the autonomous initiatives of citizens, both as individuals and as members of associations, relating to activities of general interest, on the basis of the principle of subsidiarity»* (translated by the author). It should be noted that "vertical" subsidiarity concerns the distribution of administrative competencies between different levels of territorial government.

stakeholders that create cultural landscape and asked for their contribution to design the Landscape Master Plan, recently approved by the region (Baratti, 2012). Borrowing the Apulia model, ecomuseums must propose to implement master plans for landscape development, whose starting point of is considering ecomuseums as local branches of regional landscape observation.

The European Landscape Convention is another reference tool. It has inspired major initiatives of Italian ecomuseums, among others the realisation of parish and landscape maps, which now represent a longstanding practice in Italy (Clifford et al., 2006). Ecomuseums would develop a guide dedicated to related projects they would wish to carry out, and they would collaborate with stakeholders engaged in the affirmation of new interdisciplinary models in the landscape planning and testing of new patterns of self-sustainable local development;

- "Food production and quality of life" - Italian ecomuseums have considerably endeavoured and have invested effort and energy on this project. They must continue to work with Slow Food Italy, agricultural districts and emerging forms of fair trade in local agricultural products on short food supply chains. They equally must focus on improving the results achieved during the 2015 Milan EXPO, whose theme was "Feeding the Planet, Energy for Life". Ecomuseums, working with the 2016-2017 Agenda, will explore new forms of local economy to gain experience on short supply chains of local agricultural products that combine agriculture, environment, tourism, culture and social preoccupations.

  In times of economic and social change, ecomuseums cannot be restricted to the cultural sphere or to specific subjects: they must voice the people's concerns. Ecomuseums can reconcile practical knowledge and technological innovation by experimenting new forms of employment, which introduce traditional knowledge to the younger generations.

  Ecomuseums can work actively in promoting economic development and a sense of social cohesion through innovation, using aesthetic criteria and values such as beauty, human relations, respect for the environment, and quality of life. The Gemona and Casentino ecomuseums are a good illustration of the above (Ecomuseo delle Acque del Gemonese, 2016; Grasseni, 2016).

Ecomuseums will prepare guidelines - starting from the already active processes such as the one described above - that may foster local productive systems, by implementing the classification of products by criteria of authenticity and quality that is the result of local cultural heritage for economic, cultural and social growth of the community;

- "Educational, social and cultural activities" - ecomuseums implemented workshops and activities to educate the public about major sustainable development, landscape and cultural heritage issues. These workshops are directed at schools, the local community and visitors. As active vectors of so-

cial and cultural entertainment activities, ecomuseums organise substantial activities that promote a more conscious lifestyle and therefore take care of local identities and heritage through creative projects and relationships;

- "Monitoring" - in the framework of the 2016-2017 Agenda, ecomuseums pursue the monitoring of the results obtained in educational projects and youth work initiatives in sustainability, as well as landscape enhancement and the promotion of cultural heritage;
- "Tools" - the Manifesto recognises tools used in Italian ecomuseums below described:
  - "Parish maps" - parish maps are cartographic representations or any other similar item, in which the community can identify itself (Leslie 2006). With a parish map, local inhabitants can represent their heritage, landscape, and knowledge, in which they identify themselves and that they wish to pass on to future generations[4]. Parish maps highlight how a community sees, perceives, and values its landscape, its memories, its transformations, its current reality and its wishes for the future. In the Puglia region, this kind of map was used for the new *Piano Paesaggistico Regionale PPR* (the Regional Landscape Planning). In homogeneous Italian areas, parish maps became tools both for planning and for local development (e.g. Ecomuseums of Casentino, Gemonese, Trentino, Argentano, Bosco Mesola, Primaro-Ferrara, Orvietano and Trasimeno, Barbagia and Alto Flumendosa, Monti Sibillini, Biellese) (Magnaghi, 2010);
  - "Landscape maps" - these are analytical instruments, allowing an analysis of both tangible and intangible landscape; they comprise several overlaid maps that would result in a parish map (e.g. Cervia Ecomuseum);
  - "Participatory heritage inventory" - a process of participation of the community, which is divided into distinct steps: 1. survey of architectural features of social memory; 2. cultural heritage and resources inventory; 3. cataloguing of common goods; 4. definition of sustainable development actions. Such inventory requires unique approaches, interdisciplinary, and not dualistic methods, paired with innovative practices of participation[5];
  - "River contracts" - the river contract is a process of negotiated governance of simultaneous multi-sector and multi-scalar actions to restore the landscape of river basins[6]. River contracts allow a community to adopt a system of rules and actions where the public utility policy, the economic efficiency, the social value, and the environmental sustainability are equally involved in the pursuit of effective solutions to develop the river basin. The protagonists of a river contract are local people and institu-

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4 See: www.mappadicomunita.it.

5 See: inventariopartecipativo.wordpress.com.

6 See: www.contrattidifiume.it.

tions that want to define and develop policies for the care of the river. (e.g. "Lamone Common Good" - Villanova di Bagnacavallo - Municipalities of the Lamone River basin, Emilia-Romagna Region);

- "Statute of places" - it is a "pact" between citizens and institutions that is: 1. a participatory process of recognition of the distinctive characteristics of the area, identified as common goods; 2. defined arrangements of "rights and duties", for its care, enhancement, storage, and processing; it is a "Constitutional Act for local development: a socially shared future project" (Magnaghi, 2000);
- "Short supply chains of local agricultural products" - their goals are: 1. to shorten the distance between producer and consumer; 2. to guarantee the quality of agricultural products; 3. the good use of resources; 4. the enhancement of landscapes and local identities, in order to create integrated economies of local development.
  Since the producers are at the centre of short supply chains, the collaboration between stakeholders (farmers, processing labs, markets, restaurants, school canteens, tourist agencies) is a prerequisite to link producers and consumers; it is also required to give the consumer the ability both to purchase products and to know local techniques and culture (e.g. Ecomuseums of Gemonese, Casentino, Biellese; and Ecomuseums Argenta fair). (Bianchetti, 2015; Grasseni, 2016);
- "Training"- the training working group of the Italian Ecomuseums Network produced a basic programme of training, divided into modules (the i-JET) that are also addressed to non-members[7];
- "Participative trails" - this form of participative planning of paths and trails is active mainly in ecomuseums of the Piedmont and Trentino regions (e.g. Ecomuseums of Biella area). They are aimed at interpreting the landscape and its interactions;
- "Landscape day" - it is a national public event, which aims at showing yearly the activities of Italian ecomuseums for the knowledge, the active protection, and the responsible transformation of the landscape, according to the European Landscape Convention goals. Since it was launched in 2007, ecomuseums from 11 different Italian regions joined the project. An exhibition on the theme of landscape was also created[8];
- "Facilitation" - it is a process that raises awareness among citizens on material and immaterial heritage, and landscape resources of their territory; after the facilitation citizens themselves become facilitators for other residents, neighbours, friends, stakeholders, to consider, inspire and plan the future of the heritage and landscape. The *Facilitator's Manual of Ecomuseums* describes facilitation techniques and tools (Bortolotti, 2005);

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7 See: www.ecomusei.eu/?page_id=920.

8 See: www.ecomusei.eu/?page_id=912.

- “Empowerment” - a process that enables people to learn about their heritage, to “possess” the landscape culture, and to express shared governance of local development;
- “Interpretation and narration” - ecomuseums use creative and innovative tools, in a diachronic and multidisciplinary key, to interpret and communicate the *genius loci* and the cultural identity of a territory. They also employ narratives of places, by offering them to the citizens and different audiences in appropriate ways: in particular, to local audiences (in order to provide a good acknowledgment of themselves), and to the visitors and general public (for a good knowledge of the landscape). The adopted tools consist in interpretation centres, walks about heritage and landscape, performances with the use of different artistic forms like theatre, multimedia products and publications;
- “Cooperation agreements” - ecomuseums plan and work not only “for” but also “with” the community, following the active citizenship approach. The ecomuseum arranges human resources, skills and personal knowledge of its partners that remain completely autonomous. Through cooperation agreements, the network of stakeholders can build a community, and in it new energies can be released. In this way, ecomuseums become a tool aimed at the “shared administration” of common goods (Arena, 2006).

Results

With the Manifesto, the Italian Network of Ecomuseums has launched a constituent phase to define tools, methods and specific objectives. The network drew up a calendar of activities for the years 2016 and 2017 that has facilitated the development of a community of practice to work on shared priorities. The community of practice implemented the 2016-2017 Agenda and obtained important results both on a national and international scale.

National law

The Italian Ecomuseums Network promoted a national draft law on ecomuseums. The law aims at recognising the value of ecomuseums as tools of general interest and social usefulness: it lays down the principles governing public action in ecomuseal matters, regulates institutional coordination between the State, Regions and Autonomous Provinces, and encourages participation and subsidiary intervention of private bodies.

The participatory course began with the workshop of Argenta and Bagnacavallo in November 2015, that was attended by about 80 Italian ecomuseums; it was later extended to the regional networks of ecomuseums in Italy; the Italian Network discussed and accepted the received comments and sent the draft law to the Ministry of Cultural Heritage of the Italian Republic. In 2016 on the ad-

vice of the Ministry, the Network put forward some amendments to a law proposal already filed in parliament, relying on the Ministry's support, so that the initiation of the parliamentary process is fostered[9].

Landscape planning

Some ecomuseums both at local and at regional level were involved officially in landscape planning (Baratti, 2017).

Recently Lombardy Region published the Landscape Regional Plan (not approved yet). The Plan allocates to ecomuseums from Lombardy the important role of supporting the knowledge of cultural landscapes as a tool for strengthening the identity of communities; enhancing the natural and historical matrix, providing an interpretation key as well as indications on the preservation and valorisation of the territory, as a whole and in its identity.

The planner institutions have to cooperate with ecomuseums to identify valid analysis elements of the territorial uniqueness and the identity features of landscape, environmental, settlement and infrastructural systems, paired with sharing landscape planning.

This important goal, combined with what had already been achieved by the Apulia Region, might open a new scope for ecomuseums, and give them a visibility over and above their strictly territorial dimension[10].

International cooperation

The Network of Italian Ecomuseums and Hugues de Varine have been developing together the idea of an international meeting of ecomuseums and community museums that became real thanks to ICOM's decision to hold the 24th General Conference in Milan (Italy) in July 2016. Between July 6th and 8th, 2016, a group of enthusiastic cultural professionals met in Milan in order to share ideas and experiences related to community-engaged museums. This meeting, under the banner of the Forum of Ecomuseums and Community Museums, represented part of the 24th General Conference of ICOM. Guided by the overarching theme of the ICOM conference, "Museums and Cultural Landscapes", participants discussed the opportunities, challenges and responsibilities associated with furthering the work of ecomuseums and community museums[11].

The event was a challenge for Italian ecomuseums. Indeed, since 2007 every year the "Landscape Day" has taken place to widely demonstrate ecomuseums commitment to preserve and renew landscape and cultural heritage.

In addition to the discussions and papers delivered during the Forum, a far-

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9 Documentations about the national law are available at www.ecomusei.eu/?page_id=1032.

10 With the project "Underneath all skies - The ecomuseums role in the landscape planning" the Lombardy ecomuseums network asked for partners widely known at European level. See the webpage: sites.google.com/view/drops-platform/projects/underneath-all-skies.

11 The Forum program and session abstracts can be review at www.ecomusei.eu/?page_id=987.

reaching working group has been created to help and guide an extended global dialogue on cooperation between ecomuseums and community museums. The working group is being guided by a steering committee made up of representatives from all over the world. The guide role of the committee was assigned to the Network of Italian Ecomuseums. Together, the steering committee reviewed and compiled ideas, issues and debates raised by participants during the Forum. From this compilation process, a common vision emerged which has resulted in a provisional "2016 Milan Cooperation Charter"[12]. The hope is that the Charter will be shared widely amongst ecomuseums' communities and their partners, thereby, becoming a rallying point for all those who share this vision of museums.

Since now the adhesions to the Charter are about 70.

As the number of people who sign the Charter grows, the international network will help advance the agenda for community-engaged museums. The Steering Committee expects to produce a revised Cooperation Charter as soon as possible, building on the inputs from the expanding group of engaged professionals.

The Steering Committee published the "Drops" international platform, a website for exchange and experience sharing[13].

The platform aims at connecting all ecomuseums and community museums and their networks, existing or to be established and all other heritage and landscape NGOs, in a virtual and interactive space. The purpose of the platform is the production of a multilingual documentary and a bibliographic pool of resources on ecomuseology and its best practices[14]. The platform helps ecomuseums and community museums to call for partners of a project or for papers, to share projects, papers, books, suggestions and proposals.

Pubblications and social networks

The national network of ecomuseums wrote papers about ecomuseum cooperation on reviews both at national and at international level. A Linkedin circle, a Facebook group and a Pinterest collection were opened to share studies, researches, publications and information.

Perspectives

After two years of work, the Italian Ecomuseums Network has to share new projects (the 2018-2019 Agenda) to realize the general goals of the Manifesto.

Equally at a national and at an international level the challenges are the same:

- continuing to build a solid foundation for ecomuseums, based on sound research that links community, local or regional cultural needs, and opportunities, to ecomuseum strategies for public engagement and to measurable cultural outcomes (at various levels - impacts on individuals, groups or com-

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12 See Appendix in this book.

13 See the webpage sites.google.com/view/drops-platform/home.

14 The platform is in English, but there some pages translated into Italian, French, and Spanish.

munities, local organizations, environmental systems resilience and more). This means continuing researches, discussions and education programmes, and the periodic meetings;

- fostering new ecomuseums, based on sound methods of community engagement, community visioning, strategies to add cultural value, measures of success and related feedback loops. This means continuing the collaborative policy of the national network of ecomuseums offering to all ecomuseums the help and a sort of coaching;
- helping existing museums to incorporate the holistic approach of ecomuseums - thereby, shifting the focus of traditional museums towards adaptations that will help repurpose and realign mainstream museums with the changing cultural needs of communities within our increasingly pluralistic, urban and globalized world. This goal would also instrumentalise ecomuseums and community museums as experience and methodology providers for all kind of official Heritage Institutions (museums, monuments, sites, natural parks, local associations) and a structural link with ICOM, ICOMOS, UNESCO[15].

The Drops platform would become the operational communication tool for the three goals described above.

Perhaps there are other ways to imagine the range of tasks needed to create change within the museum world that will translate into positive cultural change within communities and human systems.

Starting from the common vision, described in his strategic Manifesto, the network of Italian ecomuseums collects these challenges and accepts its responsibility. It is continuing the participatory process to achieve shared objectives, find resources, keep to schedule, and monitor progress.

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[15] See the Drops platform challenges at this link sites.google.com/view/drops-platform/home

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4.2 EU-LAC-Museums. Museums and community: concepts, experiences, and sustainability in Europe, Latin America, and the Caribbean

Karen Brown, Luís Raposo[*]

Eco and community museums today need to be part of a network, both in practice and online, in order to gain momentum and seek funding.

On 1st September 2016, a new, 2.4 million EU-funded project will commence on the topic of "Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America, and the Caribbean". The project will run for 48 months and consist of a consortium of researchers identified through networks of the International Council of Museums (ICOM) European and Latin American and Caribbean Regional Alliances. As a formal partner, ICOM will also engage in strategic meetings of the project and showcase its progress and major achievements through the ICOM website and Icommunity. The Advisory Committee of the project includes Hugues de Varine (France), Beatriz Espinoza (Chile), Teresa Morales (Mexico), and Peter Davis (UK). The Steering Committee includes Luís Raposo (Portugal), Lauran Bonilla-Merchev (Costa Rica), Samuel Franco Arce (Guatemala), and Gustavo San Roman (Scotland).

Through a series of thematic work packages, we will pursue this theme to create a concerted bi-regional investigation into best practices of ecomuseology and community museology, as well as touching on questions of local museums and migration, new technologies, and gender. EU-LAC-Museums will create parity of esteem, sustainable dialogue, and co-operation between academia, museums, and communities in each region by pursuing work packages dealing with the cross cutting societal challenges of:

a) "Technology and Innovation for Bi-Regional Integration", including the creation of an ambitious multi-media web portal designed by the *Museu Nacional de Arqueologia*, Lisbon;
b) "Museum Education for Social Inclusion and Cohesion", including a bi-regional museum youth exchange Scotland/Costa Rica/Portugal, and research into a case study of the Austral region, Chile;

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Luís Raposo, Vice-Chair ICOM Europe, Head of Research National Museum of Archaeology, Lisbon (Portugal).

c) "Investment and Entrepreneurship for Sustainable Museums", including new innovative designs of integral management designed by the University of Valencia and the *Pontificia Universidad Catolica de Peru*;
d) "Exhibiting Migration and Gender", including an international touring fine art exhibition led by the University of the West Indies.

As highlighted in the 2015 UNESCO "Recommendation on the Protection and Promotion of Museums and Collections", museums have enormous capacity to reach all levels of community, from towns to remote villages, and can be neutral spaces for building social cohesion and reconciliation in a variety of contexts. Our aim is to enhance sustainable development and social inclusiveness in the museum sector in remote rural and island locations through dialogue between academics, policy makers, museums, and local communities. EU-LAC-Museums is firmly committed to the idea that societal challenges can only be overcome by beginning with individual lives, and that mutual understanding between our regions can and will come about through building positive and sustainable relationships. For this reason, another major component of the University of St Andrews, the *Museu Nacional de Arqueologia* of Lisbon, and the *Museo Nacional de Costa Rica* contribution will be "Our Vision for Change": an EU-LAC Youth Exchange between the Isle of Skye and remote communities and ecomuseums in Costa Rica and Portugal. In this programme, young people will share inter-generational knowledge about their tangible and intangible heritage to be documented on the project website through networking and social media.

The EU-LAC-Museums web portal will be multilingual. In addition to project outputs, it aims to archive existing data on eco and community museums. Once created, we will advertise through ICOM, museology, and eco/community museum networks for publications in the field to be included within our database with open source access.

Formal EU-LAC-Museums partners
University of St. Andrews, Scotland (Coordinator: mgci@st-andrews.ac.uk)
Conseil International de Musées, France
Direcao Geral do Patrimonio Cultural / Museu Nacional de Arqueologia, Portugal
Museo Nacional de Costa Rica, Costa Rica
Universidad Austral de Chile, Chile
Universitat de Valencia, Spain
Pontificia Universidad Catolica de Peru, Peru
University of the West Indies, Jamaica

4.3 Community museum networks: Oaxaca, Mexico, and America

Teresa Morales Lersch, Cuauhtémoc Camarena Ocampo[*]

The community museum is a tool for the construction of collective subjects; it is a site in which communities appropriate the museum to enrich their relations, develop awareness of their history, foster reflection and critical analysis, and create projects to transform their collective future. It is a tool to reverse the process of colonisation; a method of self-interpretation that contests the stigmatisation of community life by dominant society, an expression of the intention to value community historical experience and identity from within, rejecting the role of a passive object and affirming the capacities of a collective subject.

The networks of community museums expand the subjects of collective construction, since through them separate communities act together fostering a wide range of relationships, practicing collective reflection and critical thought, developing a common historical awareness, and creating initiatives to transform their own situation.

In 1991 seven communities which had established their museums in the state of Oaxaca, Mexico, decided to create the Union of Community Museums of Oaxaca, thereby formalising the relationship they had developed by carrying out exchange meetings every three months since 1988. Through these meetings, the museum committees, each one elected by their community assemblies, had begun to provide mutual support to each other, expanding the practice of reciprocity that underlies their communal organisation. Most of these communities recognised themselves as members of indigenous peoples, and those which did not, practiced the traditions of communal organisation in a very similar fashion.

Traditional exchange relationships existed between some of the first communities to establish their museums; they participated in each other's community celebrations and exchanged musicians, for example. However, these specific relationships point to a much broader principal presents throughout traditional culture, according to which reciprocal exchanges occur between individ-

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uals, families, and communities, and even man and the divine sphere. Reciprocity creates a web of mutual obligations that sustain collective life. For the museum committees, to provide mutual support and to foster a new collective effort was an extension of community principles that are constantly being practiced in their villages.

As these relationships grew, many benefits of the network became evident. Exchanges helped each community overcome their isolation, learn from each other in a context of trust and support, and gain confidence by sharing their experience. The best examples of community work provided inspiration, the contrasts between different situations stimulated learning, and it was possible to develop the analysis of specific situations and general issues. Committee members generated greater clarity with regards to the objectives and vision of the community museum. Throughout time, community representatives identified common interests, formalised their relationship, and agreed to petition jointly for support. Gradually, they developed a common vision and began to formulate collective projects, which allowed them to address their common needs through the resources of the organisation. The network allowed the communities to expand relationships, and develop collaborations and alliances with other community-based organisations and institutions.

One of the first collective projects was to create travelling exhibitions. Exhibitions from four different communities travelled to five cities throughout Mexico, while a collective exhibition of popular art travelled to San Diego, Los Angeles and Fresno in 1993. Other initiatives have included a project to create radio programmes, the project of the Children's Museum, the Cooperative of Community Tourism and the Training Centre. Currently, one of the most important projects is "Our Vision of Change," a collaborative effort with local schools through which children and youth learn about and reflect on their community's history and collective memory, engaging in dialogue with adults regarding the ways in which traditional practices are changing. Thus children and youth are able to re-establish significant bonds to their community's past and current challenges.

An on-going activity has been to support the creation of new community museums, providing training and support to developing initiatives. From 1991 to the present, the state network has provided support for the creation of 19 museums. Currently the network is comprised of 19 communities in five different regions of the state.

Since 1993 the experience of the Union of Community Museums of Oaxaca served as inspiration to other initiatives throughout Mexico which began to come together for collective training events. In 1994 the National Union of Community Museums of Mexico was created with the formal participation of three state-wide unions and museums from 16 states. Throughout its history, its main activities have been training events and the yearly national meeting. In 2003 it obtained funding to intensify leadership training and promote activities

to support local artisans. However in 2006 an internal conflict developed, revealing that many of the museums which were members had weak links to their community base. A significant portion was more similar to small private or municipal museums, more concerned with the personal agendas of their managers than with community engagement. Discussions regarding the accountability of the elected representatives led to the internal divisions and expulsion of members in 2006. Since then a renewed leadership has generated greater participation, yearly workshops and national meetings, the celebration of the Day of the Community Museum, and a project to discuss and document the network's experience.

In 2000 the Union of Community Museums of Oaxaca developed an initiative to bring together community museums from different countries in America, responding to the interest they had expressed to learn from its strategies and methods. Between 2000 and 2003 the first contacts generated great enthusiasm and motivation; representatives from Bolivia, Brazil, Venezuela, Panama, Costa Rica, Nicaragua, El Salvador, Guatemala, Mexico, and USA agreed to create a network, organising three international meetings and ten workshops throughout the participating countries. In this intense period there was much discussion of the concept of the community museum, the participants began to develop trust and a common vision, and a first coordinating committee was elected. Between 2004 and 2010 the network focused on the training of facilitators to help provide on-going support to community initiatives, carrying out four workshops in which over 80 community representatives and volunteers participated. The network grew to include participants from Colombia, Peru, and Canada. In this period another two international meetings helped clarify the purpose of the network and its action plan. From 2010 to 2015 the network was strengthened on different levels; agreements concerning the internal organisation and statutes were reached, the flow of information within the network and towards the exterior was more dynamic, and a series of training events were organised. Twenty training events and meetings were carried out in the participating countries between 2011 and 2013. By 2015 several national networks of community museums had been established, in Costa Rica, Colombia, Venezuela and Nicaragua. From 2014 to 2015 a project to document the experience of community museums and their networks was developed, resulting in a compilation of articles soon to be published. All these activities were possible due to the continued commitment of communities through their representatives and the support of facilitators.

The process developed by community museum networks in the past 25 years demonstrates that community-based networks generate a broader field of action and greater autonomy for their members. Through them communities are capable of proposing and executing increasingly comprehensive and sophisticated projects. In this way, they are instruments for communities to stop being objects manipulated by agents of power and become subjects with their own

power. They demand new relationships which do not reproduce patterns of domination but rather create possibilities for respectful dialogue. Through them, communities can seek to transform structures and practices of dominant culture and develop a new practice, based on their own historical experience, creatively exercising their right to be themselves.

The capacities built in the networks help transform relationships of subordination and disempowerment in non-hegemonic communities. They give them tools to reverse the process of colonisation, to *«deny that we become homogenized beings all cut with the same scissors, the same pattern [...] it is the intention to be who we are, to be ourselves, and to build our own destiny»* (García Ortega, 2015, pp. 27-28). Affirming to be themselves, communities can sustain and re-invent their own economic, social, cultural, and spiritual ways of life. Community museums and their networks are vehicles to access the deep currents of historical experience, recreating the wisdom gained through struggles, traditions of mutual support and capacities for self-determination to face the challenges of the future.

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4.4 THE DEVELOPMENT OF ABORIGINAL CULTURAL EDUCATION CENTRES IN CANADA

Julie Graff[*]

Native American museums-like institutions in North America have appeared as soon as in the middle of the 19th century, but they truly started to flourish in the second half of the 20th century (Lawlor, 2006). Native communities have then developed facilities engaged in the preservation and representation of their cultural heritage. These community museums have constituted opportunities of repatriation, preservation, representation, and revitalisation for indigenous heritages and cultures. They participated in the integration of the concerns for Native American issues in the museums' practice, and in the development of culturally appropriate methods in museum and heritage studies for the native communities. This paper aims to present a format of Aboriginal museum-like institutions in Canada.

The movement for cultural education centres, rooted in the Native American claims for the control of their education in the 1960s. These facilities started to open in the 1970s, and almost a hundred operates today. Their activities mainly revolves around a variety of cultural education and language revitalisation projects. They play an important role as advocates of Native Americans rights in education and self-representation.

The cultural education centres: a history of repatriation

The movement for the cultural education centres is rooted in the reclamations following the White Paper of Trudeau, published in 1969. Prior to the Second World War, Aboriginal policy was made by government without consulting the communities and with little public attention, aiming to eradicate First Nations culture in favour of assimilation into Western society. The Indian Act, passed in 1876, became the main mean of control of the Native populations. It was introduced as a consolidation of previous statutes, and mainly forbade First Nations peoples and communities from expressing their identities through govern-

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ance and culture, prevented them from seeking legal counselling, and incited enfranchisement, which meant the loss of the Indian status in exchange for land and the right to vote. It is a highly paradoxical document, amended several times, which, even though it allowed for decades of abuses and traumas, remains needed as it is the only legal text which fully recognises the existence of the native people and their specificities today. The White Paper proposed the abolition within five years of the Indian Act and of the Indian Department, the termination of the Indian Status, thus completing the policy of enfranchisement which have been going on since the 19th century. Aboriginal claims were simply disregarded. The Aboriginal response to the proposed government policy was of course hostile and sustained (Taylor, 2006). One of the many actions undertaken by the National Indian Brotherhood, founded in 1967 and known today as the First Nations Assembly, was the publication of the manifesto "Indian Control of Indian Education", advocating self-control over their education. This manifesto constitutes the prime influence for the development of a new type of cultural centres. The response of the federal government was the creation of a founding program still active today (McDonald, 2012). The cultural centre became a favoured institutions amongst First Nations communities: there was already 51 centres at the end of the 1970s, and about one hundred exists today. Moreover, early on, the directors of the main centres decided to create an institution to protect their interests, and to advocate their rights for founding, what is known today as the First Nations Confederacy of Cultural Education Centres (fnccec.ca). Since 1996 the confederacy is also the one managing part of the funds for the cultural education centres, and is then directly responsible for about half of these institutions (Hendry, 2005).

The federal funding program supports First Nation and Inuit communities in preserving and promoting their culture, especially language and heritage, and provides not only cultural education centres, but also band council, and non-profit organisation with financial means in making cultural programmes. However, despite this program, funding has become a crucial issue and the main obstacle to the realisation of projects. An examination of the funding history of the program indeed confirms that funding has been stagnant and has in fact declined this past decades. What was a consequential funding program in the 1970s has now become poorly equipped. The program originally received an amount of $ 45 million over five years from 1971-1972 to 1975-1976. Various funding adjustments have then led to an annual budget of approximately $ 8.4 million. Unfortunately, that budget never followed the inflation, and the evolution in the actual value of the dollars, remaining sensibly the same over the decades until it did not correspond to the actual needs of the centres. Moreover, the way funding is allocated is not consistent with the needs of communities, being a proposal driven program and as such has to be renewed annually through proposal submissions (Indian and Northern Affairs Canada, Departmental Audit and Evaluation Branch, 2005).

The real dollar impact was recognised recently by the program and a 2% per year increase in funding was allocated to each centre between 2003 and 2005. However, many of the cost associated with running a centre have increased by more than this amount. As such, most centres are supported by other funding sources, which might be federal, or provincial, or private. They are also left undermanned, and rely heavily on collaborations and volunteers to keep on operating (Indian and Northern Affairs Canada, Departmental Audit and Evaluation Branch, 2005).

There is then little uniformity in either funding level or range activities of the centres and programs. For example, the Saskatchewan Indian Cultural Centre, one of the largest centre in activity, could be describe as a corporate centre (McDonald, 2012), as it offers services to all nations of the huge province of Saskatchewan. This centre, situated in the biggest city of the province, Saskatoon, is mainly dedicated to the creation and release of language teaching material (such as books, maps, audiovisual materials, software). Its main role is to provide educational support for the languages and other cultural skills of the five linguistic groups of the province (Cree, Dakota, Dene, Nakota, and Saulteaux) and to promote awareness about them in Canadian society (Hendry, 2005). What is mainly found though are community-based cultural education centres, providing programmes and services specifically for their respective communities (whose size usually range around a few hundred to a few thousand) (McDonald, 2012).

A role in safeguarding and transmitting

Aboriginal Cultural Education Centres have made dedicated efforts to further the goals set down by the publication *Indian Control of Indian Education*, and usually devote more than 50% of their activities to the development of language and cultural resources: teaching material, teaching training programs, traditional skill workshop, outdoor camps, or guided visits of the centre exhibit (McDonald, 2012).

Two main types of program can be discerned, as centres mostly engaged in safeguarding language on one hand, and in enhancing cultural awareness on the other hand. These two types of activities are connected to, without being reduced to, a prime component of aboriginal sense of identity, namely their territory. A book edited in 2004 by the Aboriginal Issues Press, *Aboriginal Cultural Landscape,* offer an overview of the wide range of issues connected to this idea of landscape, or what is more often referred to as the "territory." This book offers papers on issues ranging from the environmental issues to case study of repatriation, traditional knowledge, religion, or contemporary sociological issues. One author quotes a report of the Royal Commission, explaining that *«When Aboriginal people speak of the land they mean not only the ground that*

supports their feet; they also include waters, plants, animal, fish, birds, air and seasons - all the beings, elements and processes encompassed by the term "biosphere"» (Royal Commission 1, 1996, pp. 631-634, in Danziger, 2004, p. 2). A second author sees the Aboriginal landscape in term of knowledge, an Indigenous Knowledge (IK) model, which he describes as a *«critical and ageless cosmological and ontological foundation where all aspects of human society, the state of being, and the nature of reality and existence are integrated into the natural world, and vice-versa»* (Whittles, 2004, p. 13) This IK is embodied in practices, practical rules, oral literature (songs, stories, place names, discourses), and sets of knowledge acquired through observation and experience (Whittles, 2004). The Aboriginal territory, or cultural landscape, can then be understood as both the biosphere, the uses, skills and knowledge associated to it, and the set of relationships existing between the First Nations peoples and the different elements of the biosphere. It is embodied in practices, material culture, and oral literature. Language is a vital component, and a main focus of most cultural education centres. Their production encompasses the creation of language curriculum and publications, of language teacher training program, and of translation services. They play an active role in their community-based language programme. Depending on the community, they are going to develop school curriculum, language classes for children as well as for adults, ranging from beginner to fluent. These classes might be weekly evening classes, or eventually immersing camps. They are also engaged in the creation of texts, dictionaries, glossaries, and grammars. When the language is at a crucial risk, their focus in mainly on the development of audiovisual data banks (McDonald, 2012).

A second focus is the production of program of cultural awareness and cultural transmission. The activities proposed are diverse, and the list cannot be inclusive, but will usually includes the caring of a collection, as well as the organisation of cultural workshops, of summer camps in the centre and on the territory, of cultural celebrations, the development of video and television resources, of online resources, of travelling cultural exhibits, and/or the organisation of cross-cultural workshops in educational institutions, service organisations, government agencies, public media, and sometimes in business sector (McDonald, 2012).

"The Woodland cultural centre" (www.woodland-centre.on.ca), on Six Nations land in Brantford, Ontario, is one of the oldest and largest cultural centre created by Aboriginal people, and offers an interesting overview of the activities a cultural education centre might cover. In 1969, the Mohawk Institute, an Anglican residential school, was closed and become the property of the Six Nations, and was converted into a cultural centre in 1972. It is now internationally known and is often asked for loan by foreign institutions. The centre serves mostly three communities: the Mohawks of the Bay of Quinte, the Six Nations of the Grand River and the Wahta Mohawks. It operates both a museum and a

library, as well as a small mobile unit, composed of a library, a small museum, and a selection of audio-visual resources, to share the resources with people physically unable to make the trip. The centre is also engaged in the collecting of artefacts, in documenting the communities' history, in the production of newsletters, language publications, reports, and brochures. Since 1975, they also organise an annual art show, exhibiting indigenous as well as non-indigenous artists. Finally, they have developed a school curriculum and employ a full-time lecturer to go deliver lecture in schools (Hendry, 2005). Despite the development of collaboration with national and international institutions, the Woodland cultural centre remains mainly focused on the services to its community, and to the neighbouring Euro-Canadian population. Most cultural education centres follow this pattern. Some, though, are also involved in touristic development, and as such in raising cultural awareness and in teaching Aboriginal perspectives on history and territory to a wider audience. For instance, "The U'Mista Cultural Centre" (www.umista.ca), a Kwakwaka'wakw cultural centre in British Columbia, was constructed at first for the purpose of repatriating about 450 ceremonial objects confiscated in 1922 during the Canadian government's ban on ceremonial activities. It houses an exhibition about the objects and the history of the potlatch ceremony (Mauze, 2003), and also offers a programme of educational and other cultural activities, such as language classes for pupils aged 3 to 93. Educational activities have outgrown their facilities, and both the local school and a new constructed recreational centre had now become venues for many of them. However, 75% of the public is composed of tourists, mostly Euro-Canadians and Americans. The centre indeed also play a role developing economic opportunities thanks to the touristic potential of the region (Hendry, 2005).

To conclude: the need for adequate training

An overview of the variety of activities proposed by these small structures, of their concern in funding, and of their cultural specificities, raises the question of adequate training. This concern is not necessarily new, as already in 1990, several aboriginal museum professional founded in Quebec the *SEMMA*, the *Société pour l'Education et la Muséologie en Milieu Autochtone* (Society for education and museum studies in aboriginal milieu), which dedicated itself to the cause of Aboriginal museums and proposed a training programme in Aboriginal museum studies. Unfortunately, the society has been abandoned by the end of the 1990s (Bousquet, 1996; Bibaud, 2015). Several offers are available today, in the USA, New Zealand, and several countries of Latin America, in both post-secondary education and professional development. However, the needs are still high, and the French-speaking Aboriginal population in Quebec also face a lack of services offered in French. These questions were discussed

once again recently, during a meeting organised by a research project (nikanishk.ca) led by Elise Dubuc, professor at the *Université de Montréal*, which reunited academics, and museum professionals from several Aboriginal communities in Québec to discuss the possibilities of developing a specific curriculum in heritage and museum studies for Aboriginal students. Aboriginal museums, cultural institutions, and heritage programmes possess several cultural and structural specificities, and as such have several needs and requirement in terms of training. Such curricula will allow them to keep on providing their communities not only with culturally relevant programs, but also with the means to protect, preserve, safeguard, and repatriate their heritage, tangible and intangible, and to adequately transmit it to the younger generations.

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4.5 CHALLENGES OF JAPANESE ECOMUSEUMS IN THE BEGINNING OF 21ST CENTURY. GENERATIVITY OF ECOMUSEUM

Kazuoki Ohara[*]

After the infancy of ecomuseum in Japan

The term "ecomuseum" was generally introduced in Japan in the mid to late 1980s, coinciding with the burst of the economic bubble. It was a period when increased spending on projects of public works in rural areas induced both by capital concentration in cities and consequently inflated urban economies were being reviewed. Up until then, different types of museums were built one after another in various regions; cookie-cutter exhibition facilities were constructed in towns and villages as tourist attractions. Once built, they entailed large maintenance costs. Local governments, weary of their burden, came to realise with much regret that the facilities were no longer needed.

At the same time, interest and momentum for self-directed revitalisation of local economies and communities started to rise. Once into the 1990s, many municipalities grew rapidly interested in the ecomuseum, since it did not require the building of facilities.

So we can say that the 1990s was the infancy of Japanese ecomuseums, and now after two decades passed we have got small experiences. The first ecomuseum of the country was established in 1989. It is in Yamagata prefecture (northern part of Japan), and it is called *Asahi-Machi Ecomuseum* (Ecomuseum of Asahi town).

JECOMS as a national network of ecomuseums

Japan Ecomuseological Society (JECOMS) is the association of the national network of ecomuseums, established in 1995, founded by over 80 individuals who are interested in the future movement of museums, cultural diversity, community, town planning, nature conservation, and so on. The movements and interests in collaborating with the network increased little by little, and now less

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than 100 movements or organisations are regarded as ecomuseums in the country. Not a few activities were born and disappeared, of course.

JECOMS is the only society for ecomuseums which comprises both individual members who want to study or shape their ecomuseum and corporate members who want to manage or aim to establish ecomuseums. Despite our ambitions, I think that we are yet to make a strong network. The number of members was 350 at the peak in the end of the 1990s, but now 180 individual members and 10 corporate ones still remain. The society is not led by an organisations of ecomuseum but mostly by individuals such as researchers, municipal officers, architects, planners, teachers or enthusiasts. We have held annual meeting and once a year we publish a scientific journal. Since we have not made any political actions, politicians and national agencies have almost been indifferent to ecomuseums and its social efficiency.

Weakness of Japanese ecomuseums

In order to understand the weak point in the actual situation of ecomuseums' activities, we have done a national survey (presented by Kazuoki Ohara the 8th of March 2011, at the seminar on ecomuseums at the Architectural Institute of Japan with Hugues de Varine). The mail survey was done in 2007, and the questionnaire contained 36 items of a checklist based on the articles by Gerard Corsane and Peter Davis and the example of Italian ecomuseums (Corsane et al., 2007). We do not have any official list of ecomuseums in Japan because the definition of it have not been confirmed, but we looked for their names and addresses in books and on the websites. The questions were sent towards 117 ecomuseums and similar organisations on postal mails and we got replies from 46 ecomuseums all over Japan.

Thanks to the result, we have highlighted the 3 weaknesses in the ecomuseums in Japan. They are:

- does the ecomuseum encourage collaboration with local craftspeople, artists, writers, actors, and musicians?
- does the site encourage an ongoing programme of documentation of past and present life and interactions with environmental factors?
- does the ecomuseum promote multidisciplinary and interdisciplinary approaches to research?

These items show the important works of scientific and fine arts museums that carry out researches in collaboration with institutions and established museums. We should work more with traditional museums and research institutions in each area.

Challenge faced by Japanese ecomuseums

Peter Davis discussed about Japanese ecomuseums in his paper titled "Ecomuseums and the Democratisation of Japanese Museology" (Davis, 2004). The democratisation is a one of the significance of ecomuseums in Japan, most of which are organised by local peoples and depend on voluntary works with poor collaboration of museums, scientists, and academic institutions.

Once I have noticed in reviewing Japanese brief history of ecomuseum that many ecomuseums in Japan had poor relations with established museums and museology (Ohara et al., 2005). Unfortunately, the majority of museums in Japan are unusual because they are more for tourists than for local people. As such, the local people do not find them easily accessible. Also, despite their original role as research and training grounds, there is a general misunderstanding that the museums are only exhibition facilities. Given this, the Japanese traditional museums all too often end up becoming storage for old things, attractions for tourists, souvenir stores or display galleries. These indicate that the definition of museum is not rightly understood and that museology dealing on the social significance and role of museums is in a vulnerable position.

In the meantime, traditional museologists regard the ecomuseum as an activity for regional development that is alien to the museum. Some say that the ecomuseum is founded not on museology but on regional study (Kato, 2004), as if the museum was being used in regional projects. The dominant view among them is that the ecomuseum is one thing and the museum quite another. Very few take an interest in the latest moves of ecomuseums. Museums aiming to become community-oriented with the focus set on the local area and local people are in the minority in Japan.

On the other hand, some of the ecomuseums' advocates also create problems. With too much emphasis placed on differentiating themselves from the conventional museums, they argue as if the ecomuseum is something that negates the traditional museum; some even disrespect the traditional museum approach. The reality is that sound, full-scale cooperation between ecomuseums' representatives and museologists is somewhat difficult to achieve.

A new challenge: "authorising"

One of the new challenges of ecomuseums in Japan is "authorising". Some ecomuseums have changed their name since they had got the certification to use other names like "geopark" or "ecopark", which are authorised by big or famous organisations. Two geoparks (Toya-Usu and Aso) out of eight in the country are registered in the Global Geoparks Netweok (GGN) under UNESCO, that were originally ecomuseums, and other two (Katsuyama and Kirishima) under the Japan Geopark Committee (JGN). The Ecomuseum of Toya-Usu changed the name into

“geopark” from “ecomuseum”. Also we call “ecopark” a registered area under UNESCO Man and the Biosphere Programme (MAB), and one (Yaku Island) of seven in Japan was originally supported by an ecomuseum project. The projects supported by municipalities and the ones with popular big names are the ones that have more attractiveness for people. Some local governments competitively want to get the registration as UNESCO World Heritage Site. We know in the concept of it that *«ecomuseum does not need to be authorised»* as Georges-Henri Rivière said (Rivière, 1979). It must be free from any power, but many Japanese people still like authorising which might bring them power with a famous name. Despite the change of the name or subsidy, the local people’s activities are never changed nor sustained. There are no changes on the base and nature of ecomuseums.

In particular, in my country, one of reasons why they seek for power may be that many ecomuseums have been led by local projects for revitalising community in rural area, not by museum’s people. Sometimes ecomuseum has been expected as a trump card for a small municipality.

Mostly all the ecomuseum projects, even the municipal ones, are based on only short term projects with small budgets, for instance only for making maps or guidebooks. Their activities are supported by voluntary works of local people. We have no laws or no legal foundations for ecomuseums in Japan; financial sustainability is also a problem of our ecomuseums. Many ecomuseums in Japan have been voluntarily founded by local small associations with less or no financial support from municipalities. The generation has changed and the sons or heirs of the activities often give up maintaining the association if they do not have the money for operating.

Municipalities might desire to vitalise those ecomuseums as attractive tourist resorts commercially by using catchphrases. No one can flatly ignore the current status of commercial revitalisation trend. It is essential to set up the long range goal and plan, just not to rely on tourism revenue for local economic gains that usually turn out to be short lasting.

Case study on the activity of Okusu Ecomuseum for the preservation of cultural landscapes

As part of the ecomuseum network in Miura Peninsula in Kanagawa prefecture, the “Okusu Ecomuseum Society” tried to develop an ecomuseum project in Okusu district, located in the western part of Miura Peninsula, which is the model district of regional activities. The foundation supported the Society until the latter became self-sustainable.

The theme of the Society was set up as “Uncover, utilise, and pass on the region’s nature, history and culture”. The territory, Okusu, with nature remaining unharmed to a considerable degree, is a district of scenic beauty surrounded

by water and mountains. However, due to its poor accessibility by public transportation, the local people feel that they are isolated from the city areas.

As nature and pieces of history are being lost due to the changing environments, the local people wish to conserve their rich environment, to become familiar with the area and pass down the beauty of the region to the next generation. As a starter, a "Study session in the Okusu district" was organised in August 2001, and as a result, the Society was officially inaugurated by 15 core members in April 2003. The group achieved solid growth and was able to carry out research and a symposium on the legendary stone, together with the nature watch groups in Okusuyama Mountain and Maeda River, as well as other museums and schools. It also took part in the restoration of historical resources, i.e., *Nagayamon*, a big wooden gate combined with row house building.

The walls and roof of the old gate building *Wakamei-ke Nagayamon* needed to be repaired because of suffering from having been weather-beaten for a long time. The beautiful building with deep cultural history was privately owned, but needed a considerable amount of money to be maintained. The ecomuseum group set a funding system for the repair, and they managed to reform the building by collecting money from local people and collaborators in 2004. The private asset had turned into a common asset. The ecomuseum is an effective method to preserve local cultural heritages like this case (Fig. 1).

Case study on the generativity of Achi village Ecomuseum

Achi village in Nagano prefecture has around 6,800 inhabitants and contains a big hot spring touristic area, *Hirugami Onsen*, visited by 800,000 people per year. The village has an old history as an important post town on an old main road in the central area in Japan.

The project of an ecomuseum in this small village started up in 2008, the same year of construction of the visitor centre. Local people have quickly made associations to interpret their own local culture among the villages of each district. A lot of actors are still active to explore, learn, study, show, make panels and guidebooks, and interpret their local culture. The Ecomuseum has grown in this decade with the participation of a lot of local inhabitants.

The Ecomuseum activities are considered to have huge potential as a way of lifelong learning and in promoting health for elderly people. Many of the senior citizens have told that they became more motivated in life and more active outside their homes after joining the Ecomuseum activities.

In particular, the elderly people get a feeling of satisfaction through telling their history and local culture to the little children or the young people. We consider the motivation to participate in the Ecomuseum activities to come from generativity.

Generativity is the adult's concern for and commitment to the well-being of

youth and subsequent generations of human beings, as evidenced in parenting, teaching, mentoring, and other activities and involvements aimed at passing a positive legacy on to the next generation (Erikson, 1963). Generativity is also the emerging desire in adulthood to care for younger and future generations. People tend to express a conscious concern for future generations in a variety of ways, the most common of which is the need to create a legacy through passing on knowledge. We think that generativity should be a basic desire for people in local community who perform for ecomuseum. McAdams developed the Loyola Generativity Scale (LGS) to measure the generativity of people (McAdams & de St. Aubin, 1992). The LGS scale asks the respondent to rate each of 20 statements on a 5-point continuum from the statement "never applies to you" (1) to "very often or nearly always applies to you" (5). Each was designed to get at the extent to which an adult expressed generative concern.

We made a mail survey to 1,046 inhabitants randomly chosen among the population of Achi village in 2012, and we got 190 answers (18.16% response rate). At first, we have analysed the difference between people who act as a member of an ecomuseum group (n=19) or not (n=169). As a result, the active people have higher score of average of LGS (3.24) than the inactive people (2.82). It seems that the generativity among ecomuseum participants is stronger than the others. In this result, the number of considered active members was very modest, therefore, we attempted to include less strict criteria, thus raising the examined sample.

The Figure 2 shows differences between (a) who has consciousness about ecomuseum interpretation (n=77) and (b) who has not (n=106). Group (a) answers includes 1) I have done any interpretation before, 2) I want to be taught by someone about local heritage in Achi village, and 3) I want to become an interpreter introducing the local heritage of Achi village. Group (b) contains the people who answered 4) I do not know any heritage that should be introduced to any visitors in this village, and 5) I do not have any interests or corresponding.

It is clear that the conscious group has high score of LGS in most of all items; we can show the strong correlation between generativity and the activity of the Ecomuseum. The activities and participation are effective to strengthen the generativity. The more actively local people participate, the more sustainable the community grows.

Conclusions

Japanese ecomuseums have been increasing and developing from 1980s, but many changed because of political, social, and economic surrounding circumstances. JECOMS has been supporting the networking among the activities of ecomuseums since 1995, but it mainly depends on individual members. Since most of Japanese associations of ecomuseum are supported by voluntary works

of local people, they are extremely vulnerable.

One of the weak points among actual situations of ecomuseums' activities is the collaboration with other scientific organisations. We should work more with traditional museums and research institutions in each area. JECOMS, as the community of Japanese ecomuseums, is not only needed to stronger its base, but also to try to connect openly with the other networks.

It is important to survey the activities of networks like the Italian *Mondi Locali* or French *FEMS* which support the communication and mutual instructions. It should also be better for our vulnerable ecomuseums to get law recognition or legal authorisation.

Ecomuseums in Japan have been depended on people's local works, but recently some municipalities have renamed or changed the position of their ecomuseums. Some municipalities are seeking a big name by attracting many people as visitors. Some ecomuseum projects changed the name to geopark or so. Despite the change of the name or subsidy, the local people's activities have never changed and are still now sustained. There are no changes on the base and nature of ecomuseums.

From the case study of *Okusu Ecomuseum*, we understood that local people could help performing in the ecomuseum projects of preservation of old building which partially form the cultural landscape of the region. It was a community based project for repair work without municipal subsidy, and the building shifted from a private asset to a common area.

The energy of local people might come from their generativity which is a primitive passion of human beings to hand down or inherit to the next generations. Actually the generativity score of active people of ecomuseum is totally higher than the others.

Now we want to know how and we should inspire the implementation of the inheritance that our ecomuseums can pass to the next generations. As the personal scores of the individuals involved in the ecomuseum are higher, the association of individuals should encourage the collective generativity.

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Fig. 1 - Nagayamon under repair work (left), and after repairmen (right) (photograph by Okusu Ecomuseum).

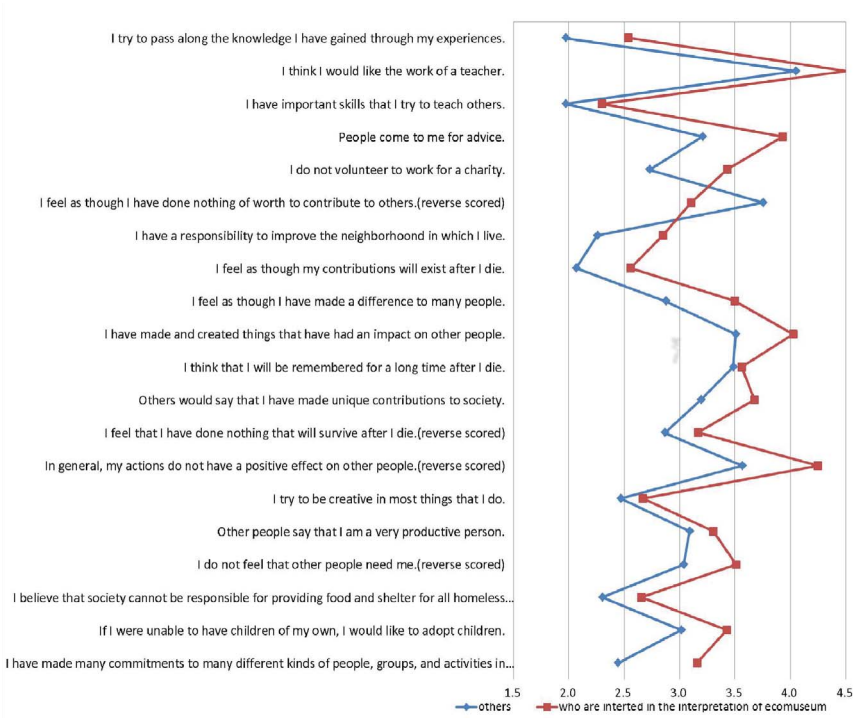

Fig. 2 - LGS scores on Achi Ecomuseum.

4.6 THE STATUS AND PERSPECTIVE OF KOREAN ECOMUSEUMS: SUGGESTION FOR A NEW KOREAN ECOMUSEUM EVALUATION INDEX

Eun Sok Bae, Dong-uk Im, Jong Oh Lee *

Introduction

In Korea, it was only since the new millennium that research on ecomuseums was launched in full scale. Although it has not been so long, the active discussions from the last 15 years have resulted in a diverse range of research including those focusing on ecomuseums' themes, regions, and residents. Previous studies show that they can be grouped into four categories: concept of ecomuseum, its development process, cases of operation in France and Japan, manner of adaptation in Korea.

The precise concept of ecomuseums is still not widely spread across Korea. When ecomuseums are built by private hands, their names are often replaced with the term, "village museum". Ehwadong Village Museum in Seoul, as well as Tongilchon Village Museum and Hakseonri Village Museum are a few of the examples. More recently, there have been cases where "ecomuseum" is directly used in the names, as witnessed in Gyeonggi Bay Ecomuseum or Seomjin River Ecomuseum.

Even before the introduction of the concept of ecomuseum, Korea has built and maintained "folk villages" to preserve its traditional lifestyle and living spaces. Jeju Seongeup Folk Village, Andong Hahoe Village, Gyeongju Yangdong Village, Suncheon Nakaneupseong Folk Village, Jeonnam Heungseong Shindong Village, and Ulsan Oegosan Onggi Village are examples of those locations.

Most rural villages in Korea were dismantled in the 1970s-1980s due to rapid industrialization and urbanization. Nowadays they are attempting to come back to life through ecomuseums. So far, there have been several failures as

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well. Taebaek Cheoram Villagium (compound word of village and museum), Cheongju History Archive and Ecomuseum Centre, Chungnam Yeonggigun Ecomuseum and Yeongwol Jucheon-myeon Village Museum were unsuccessful even when professionals actively participated in their establishment process.

With these failures as stepping stones, there are several kinds of ecomuseum constructed and in operation in Korea. This study categorizes Korea's current status of ecomuseums into 7 types and suggests what is necessary in order to develop an ecomuseum evaluation index for Korea in the future.

Current status of ecomuseums in Korea

Ecomuseums in Korea can be categorized into the following 7 types: 1) historic and cultural heritage; 2) industrial heritage; 3) theme park; 4) urban regeneration; 5) natural environment; 6) rural community; 7) art community.

First is the "historic and cultural heritage type". Key examples include Yongin Folk Village and Andong Hahoe Village, Suncheon Naganeupseong Village Museum, Eunpyung Hanok Village, Hongseong Town, Ulsan Oegosan Onggi Village, Tongilchon Village, Jeonju Hanok Village. One typical example is Hahoe Village located in Andong-si, Gyeongsangbuk-do, which is a village of the Yu clan from Pungsan, whom have well preserved their historic houses dating back to Joseon era and the traditions of folk life. This village is wrapped in the curving Nakdong River, was designated as Important Folklore Material n. 122 on January 10th, 1984 and it was honoured by Queen Elizabeth II's visit. Hahoe was registered as a UNESCO World Heritage Site on August 2010 under the title of "Historic Villages of Korea" along with Gyeongju's Yangdong Village.

The second type focuses on "industrial heritage". Well known examples include Taebaek Cheoram Villageum Project and Sinan Jeungdo Salt Village. Among which, Taebaek in Gangwon-do once flourished with its mining business. However when coal mining took a downturn in the 1980s and the last mining company closed in 1993, it became a city of despair; the pits closed and the streets were abandoned still looking as they appeared in the 1970s. It was the artists whom rediscovered the value of this place. In 1998 Mr. Gi-chun Won, Director of the Institute for Social Studies of Mining Area launched a region regeneration movement together with the artists of the area.

The third type is "theme park", which includes Yongin Folk Village, and Yeongju Classical Scholar Village, is a theme-park typed ecomuseum or in some ways an open air museum. Located in the vicinity of Seoul, it is spread across a million square metre area lush with trees, along with 132 tile-roofed buildings and 143 thatched huts that house 21,150 pieces of folk artefacts made from wood, steel, stone and paper, as well as farming equipment. It recreates the lives of people living in a certain era from the late Joseon Dynasty. Yearly

visitors count up to 1.3 million, of which foreigners take up nearly 400 thousand. It promotes Korean traditional culture and customs while contributing to the local economy.

Fourth is "city regeneration" type. Some examples include Ihwa-dong Village Museum, Ikseondong Ecomuseum, Bukchon Hanok Village, Daejeon Village Museum, Samseon-dong Jangsu Village, Busan Gamcheon Town, Incheon Yonghyeondong Town Museum, and Busan Soyoung Cultural Village. They are set mostly in old residential areas deep in the city, lead by residents who support local history and culture to preserve the community while voices for preservation battle voices for development. Among which, Ikseondong Ecomuseum Project implemented in the heart of Seoul has introduced the concept and logic of ecomuseum to implement temporary exhibitions and programs in various locations of the village. Major historic sites like Changdoek Palace, Changgyeong Palace, Unhyeon Palace, Jongmyo Shrine, and Tapgol Park are located nearby. These nearby palaces are also UNESCO World Heritage Sites, and are a testimony of the area's history as a modern downtown residential area. Korea Ecomuseum Research Institute began to conduct research on Ikseondong from 2013. Its residents were interviewed to collect their memories of the place. At the same time digital archives like newspapers, magazines, websites and other databases were looked into to unearth local history and cultural assets. In the case of Ikseondong Project, the Rice Cake Museum was chosen as the central one. Ikseondong Ecomuseum Project was quite popular but it had its limitations; it was ran mostly by the research group only. Even so, in order to study and discover local cultural assets, the project reached out to professionals of various fields, introduced voluntary participation of the inhabitants and managed to open up the residential area of Korean semi-traditional houses.

The fifth type is about "natural environment". Suncheon Bay, Jeonnam Migratory Birds Protected Area, Paju DMZ Ecomuseum, Gapyeong Ecological Park, Changnyeong Upo Wetland Ecological Park, Chungju Judeok Ecological Park, Juwang Mountain National Park are this type. Of which Upo Wetland is a natural wetland located in Changnyeong, Gyeongsangnamdo, making it the largest body of fresh water in the country. Since then the government and civil activists came to recognize the value of Upo Wetland and launched a protection campaign, which resulted in its designation as a natural ecosystem preservation in July 1997. In the following year of March 1998, Upo Wetland was registered on the Ramsar List of Wetlands of International Importance.

The sixth type is about "rural community". Included in this category are Jeju Gasiri Horse Museum, Wanju Community Business, Jinan Baekunmyeon Ecomuseum, Icheon Buramee Town, Hakseonri Village Museum, Samchuk Galnam Village Museum, Jinan Wonyunjang Village, Yeosu Dolsan Gat-kimchi Town, Wonobong Village Jeongeup, Nonsan Cheonho Village. Wanju-gun, an agricultural region, and the Hope Institute agreed on March 2008 to launch Wanjugun Hope Making Project, and Promise Project commenced in May,

through which the local government committed to make a concentrated investment of 10 billion KRW for the next 5 years to revive farming and revitalize the community. In 2010, Wanju Community Business Centre, the first intermediate support group in the country was established while Wanju-gun newly set up a Rural Community Revitalization department in the municipal organization. At the moment under the leadership of Local Economy Circulation Centre, unique villages are under development in every village and community. There are 222 projects currently active in 106 villages. Not only is the place visited by the Koreans, overseas civil groups and local governments of similar nature are lining up to make their visits.

Seventh is "art community" type. The most well-known Paju Heiri Village, Icheon Sindunmyeon Pottery Workshop Areas, Jeju Island Artists Community, including an artists' community in Naju. Pottery was made in Icheon since the Bronze Age and the area is still famous today for its ceramic art crafts. As a ceramic specialized city with heavy concentration of related industry and population, the city has the capacity to host world class events such as "World Ceramic Biennale" and "Ceramic Festival" with official government teams and volunteers. Thanks to such strengths, Icheon was designated as the first Korean City of Crafts and Folk Art, part of the UNESCO Creative Cities Network. The Network began in 2004 as part of the Global Alliance for Cultural Diversity Project. In particular, with Haegang Ceramic Museum in the centre, art studios, shops and exhibition halls are densely gathered in Sindunmyeon, taking a unique form of ecomuseum.

Characteristics of Korean ecomuseums

The current status of ecomuseums in Korea shows that independent attempts have continued using the concept of "village museum". There were struggles to restore the community that was dismantled from industrialization and urbanization, and they can be interpreted as reminiscent of the "village" that was once the centre of living and a stage for life. In fact there are many examples where certain areas in the city coincide with cultural identity, as witnessed in Ihwadong Village Museum, Ikseondong Ecomuseum, Bukchon Hanok Village, Daejeon Village Museum, Samseondong Jangsu Village, Busan Gamcheon Town, Incheon Yonghyeondong Town Museum, and Busan Soyoung Cultural Village. In these cases, when the residents of the city's slum areas were forced to choose between development and preservation, they became actively involved in the voluntary community activity as they discovered the history and identity of their region.

Nevertheless, ecomuseums have not always been so successful in Korea. Analysis of the failures show that there are largely three reasons that caused them to fail: 1) lack of understanding on the concept; 2) passive attitude of civil

servants working in the region; 3) conflict amongst the residents over financial benefits.

In the beginning, because nobody had a solid idea about ecomuseums, the public and professionals all had to go through trial and error. In the early 2000s, with the artists in the lead Taebaek implemented Cheoram Villageum Project to preserve and restore the mining town, yet it was stopped when the residents opposed. In 2008 Jucheon-myeon, Yeolwol-gun tried to build an ecomuseum in the form of village museum but it too had fallen through, leaving behind just a research report drafted on the validity, and a master plan set up.

There were issues with the mindset and efforts of regional civil servants. It is difficult to build ecomuseums in Korea, when it is the local community of the residents whom are trying to lead the project. Therefore, regional governments try to introduce an ecomuseum as part of their administrative action but many of them are passive in terms of understanding and establishment process. For instance, the city of Seoul once tried to set up Modern Underground Waterway Ecomuseum to highlight their historic values. Current mayor Wonsoon Park tried to connect specialists from Water and Wastewater Association, civil engineers and historians. But, as a result, although those related to the historic site still survive today, all follow-ups came to a stop.

Socio-economic circumstances regarding real estate as a means to increase asset is another reason for failure. Modern day Korea has gone through rapid industrialization and has leaned towards securing financial profits through construction and development rather than preserving traditional heritages and natural environment. Thus, some residents even feel uneasy about the way ecomuseums try to keep as much of the environment as they were. For example Ikseondong area in the heart of Seoul has exhibited the scenery of Korean semi-traditional houses and tried to nurture the village museum concept that uncovers the lives and stories of its people. Yet there were instances where the residents reacted violently - protesting intensely, complaining to the curator and even vandalizing exhibits. Seoul's Ehwadong gained fame and attracted visitors when murals were painted on the alley walls of old villas but conflicts arose in the community when some of the residents who protested about the noise, in the end erased the murals. Such incidents are exactly what Mr. Georges-Henri Rivière had expected when he defined the ecomuseum in 1976.

Conclusion: prospects on Korea's ecomuseums

Although the local economy index is included in the 20 basic principles of ecomuseum, it is believed especially in Korea that it is almost impossible to revive ecomuseums without providing economic profit to the residents. If the residents themselves are to discover the resources in their area and voluntarily revive the local economy in connection with the members of the community, it

takes more time and effort. At the moment the most commonly suggested solution is to have local governments introduce and execute the concept of ecomuseum as an administrative action and become a mediator.

Korea is a country with strong central powers. Historically its politics, economy, and culture developed centring around the capital and rarely were there any regional social infrastructures independently established without any economic support from the central government. People would say *«Send your ponies to Jeju and send your children to Seoul»*, or *«All is good as long as you arrive in Seoul»*, to reveal the desire to be part of the core. In modern days when urbanization and industrialization gained speed, more and more people left the rural lands. Today those agricultural areas have become aged and are hollow, and realistically speaking it is now quite demanding to have ecomuseums established voluntarily by the locals. Specialization of fields has intensified decentralization of the academia and the ecomuseum specialist group of researchers and activists are becoming more arbitrary while exchange and connection between different fields have slowed down.

Therefore, it is now necessary to improve the previous concept of ecomuseum and suggest development of an index to establish Korea's own ecomuseums. Until the 1970s there were many efforts made in Korea to preserve its traditional culture but with the economic boom powered by real estate investment in the 1980s, countless heritages, both tangible and intangible, have unfortunately disappeared since. On reflection of such past, attempts are made since 2000 to introduce the concept of ecomuseum to protect regional legacy and invite the residents to directly participate. The problem is logic of hasty development remaining on the opposing side.

Especially without a guarantee of economic profit it is highly likely the locals and regional government will disagree to the need for an ecomuseum. For instance, when extensive Palaeolithic remains were discovered at Jungdo Island in Uiam Lake, Chuncheon-si, it was challenged by the construction plan to build Lego Land. In Songpa-gu, Seoul, an ancient palace site of Baekjae era was excavated but it is feared the site may be destroyed when faced with the residents' desire for development so that they can build new apartments. Simply discussing the importance and need to preserve cultural heritages is not enough. Direct and actual benefit for the community as well as for those individuals involved must be secured.

Hence, a new assessment index agreeing with the current status in Korea has to be added, based on the principles and standards of ecomuseum. The following six assessments are to be suggested:

1) How much financial support is local community receiving from its superior agency? How economically self sufficient is it?
2) Can it maintain its zone of life unaided without any direct connection with the central government? Are local residents in the area culturally self-sufficient?
3) In case the region cannot stand alone, is it trying to connect and cooperate

with nearby local government? Are they making mutual efforts based on sustainable development?

4) If ancient housings are to be preserved, are residents clearly offered economic profits through a compensation system? Housing costs rise quite acutely in Korea and the owner of the house often does not reside in it but rents it out to others. If there isn't any type of profit that can replace this system, the house owner will choose development over preservation. Residents do not have any actual right to make decisions and merits must go to those non-residing owners.
5) Do private museums in the region interact with local people? In Korea movements calling for the need of ecomuseum are often lead by directors of the region's small, private museums and not by the locals. However, it is quite a challenge to run a private museum under the pressure for development. Therefore, survival of the museum is sought after by connecting with the locals. The way private museum directors wish to become the centre of local culture is similar to the concept of central museum in regards to ecomuseums. For instance, Seoul's Ehwa-dong Village Museum was lead by the Lock Museum, a private museum in the area, while Rice Cake Museum was selected as the central museum for Seoul Ikseondong Ecomuseum by Korea Ecomuseum Research Institute as plans were made and research was executed.
6) Are ecomuseums of different regions attempting to connect? Many types of ecomuseums are built and realized in Korea but there aren't any associations or councils extensively connecting each of them. They are necessary so that it can be encouraged to set up networks which will link researchers, field workers and the residents.

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CONCLUSIONS

CONCLUSIONS AND FUTURE PROSPECTS

Hugues de Varine[*]

The Forum of Ecomuseums and Community Museums promoted and organized by a group of Italian ecomuseums, aims to make the world movement of ecomuseums and community museums actively present during the General Conference of ICOM in Milan; its archives are available on the website www.ecomusei.eu, where a section has been dedicated to the Forum and its consequences. We intend it to be a foundation stone for an international Platform for cooperation and exchanges between all the local heritage institutions and projects issuing from community initiatives and ensuring participatory management.

These conclusions, written six months after the Forum, try to present not only a synthesis of the debates of the Forum itself, but to show the first positive results reached thanks to the active measures taken by its Italian promoters, with the help of a group of volunteers from various parts of the world.

What did we achieve?

The Forum of Ecomuseums and Community Museums was an original proposal, and a risky challenge. Its leaders had little international experience: after all, a local museum knows more about local problems than international cooperation. Moreover, they had neither a formal organizational structure nor a regular budget. They worked with their own means and at their own pace. They succeeded in mobilizing a large number of colleagues and interested parties, both at national and international levels: Italian ecomuseums, the Lombardy Region, the Italian team in charge of the ICOM Conference and its leader Alberto Garlandini, the *Politecnico di Milano*, a small group of volunteers, the members of the international scientific committee, were the main contributors. All of them should be praised and it is our collective duty to guarantee the continuity of what has been started in Milan.

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The call for papers produced more than 70 communications; 25 countries from all continents were represented, although it was often difficult, and sometimes impossible for the would-be participants to obtain the funds necessary to pay for the trip, the stay in Italy, the Conference fees. Language was another constant problem. Our colleagues from smaller museums in isolated places are not usually polyglots and of course the Forum could not hire professional interpreters. So, it was necessary to work in three linguistic groups.

We had a 3-day programme, in three different places and working procedures.

Wednesday 6th July - in the Milan Congress Hall, where the ICOM General Conference was also held, we heard presentations and debates on Networks and Cooperation: presentation of the "Manifesto" of Italian ecomuseums, reports from various national associations or unions of community museums and ecomuseums, the announcement of an Inter-American project for an experimental development of a specific museology devised by aboriginal communities. This whole day made possible a mutual recognition and understanding between many such networks; it was also a sort of preliminary to the international platform which is part of the projects recorded in the final declaration (see the "2016 Milan Cooperation Charter" in appendix[1])

Thursday 7th July - in the *Politecnico di Milano*, more than 50 presentations were presented in four theme sessions, while others were only distributed in writing due to the absence of their authors, or as posters. This has clearly illustrated the diversity of local achievements in many countries, in rural as well as in urban contexts, the presence of the notion of cultural landscape as a constitutive element of all ecomuseums, and, I must add, the vitality of ecomuseology in Italy. The whole day was very intense and ended, upon a request from ICOM, with the publication of a short statement underlining the capacity of ecomuseums and community museums to help more traditional museums to better serve their own territories and their cultural landscapes, considered as representing the totality of the living heritage of their communities. This statement has been included in ICOM's final declaration.

Friday 8th July - a collective excursion first to Parabiago and its Landscape Ecomuseum, then to San Maurizio d'Opaglio and its Lago d'Orta and Mottarone Ecomuseum. We were able to make an in situ discovery of two samples of Italian ecomuseology, in two very different environments, one more peri-urban in the Plain of Lombardy, the other more rural and close to the mountains of Piedmont.

The programme of the Forum had also offered individual visits to various ecomuseums in Northern Italy, before or after the ICOM Conference. Although, unfortunately, few colleagues from other countries were able to benefit

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1 See also: www.ecomusei.eu/ecomusei/wp-content/uploads/2017/02/Carta-di-cooperazione-3-Jan-2017.pdf

from this offer, due to the complex organization of their travel plans, it showed the availability of such direct contacts and exchanges. This experience could be renewed in other circumstances.

All things considered, this Forum seems a good format for future encounters. The proximity with the ICOM Conference provides an excellent visibility to our movement and our initiatives. The Conference itself is an incentive to participate in a world event and to mix small museums with the greatest existing institutions and professional groups. It might also lead many ecomuseums and community museum activists to learn other languages to be able to share other contexts and other development solutions.

Which conclusions can we draw from the Milan Forum?

If we try to reduce to few essentials the rich communications and discussions we had for three days, it is possible to classify them under five chapters:

- *The existence of a strong worldwide movement* where community museums and ecomuseums consider themselves and are recognized by the museum world and all heritage institutions as following the same principles and sharing objectives and practices for participatory and democratic heritage management at local level. They know how to make heritage inventories, mobilize knowledge and traditions, play an active and responsible role in local development;
- *A necessary interaction* with ICOM and ICOMOS is being promoted and established. Both NGOs are in charge of international professional cooperation, together with UNESCO, for the protection and enhancement of the cultural and natural heritage of mankind, while our ecomuseums and community museums deal with the daily care of the living heritage of local communities, and guarantee the responsibility of these communities towards their common heritage;
- *Networking* is the best way to capitalize experiences and methods, and also to defend common interests, to train professionals and volunteers, to mutualise resources. In many regions or countries, such networks already exist and represent their members in the public or private structures which administer heritage and museums. The "Strategic Manifesto of Italian Ecomuseums", made public during the Milan Forum, is an example of such networking at national level. This should be encouraged, and connections should be made at interregional and international levels. Technological tools for communication should be established or developed to make these networks inter-connected and capable to cooperate;
- *Community museology and ecomuseology* cannot be reduced to standardized definitions and principles. Each museum is unique and responds to local needs and available human resources. But there are national, regional or

cultural conditions which give them common characteristics, linked to history, to actual development objectives and plans, to alienated situations. This may create special links between museums belonging to the same category (aboriginal museums, memorial museums, for instance). We cannot give too much importance to definitions and to vocabulary, but there should be a museum language common to all community museums and a permanent flow of information and experience between them, across languages, borders and oceans;

- *The e-publication of abstracts*[2] and posters presented in the forum gives the idea of the richness of ideas, tools, and methods shown in the forum.

This publication, thanks to the *Politecnico di Milano*, is the first collection of experimental researches and case studies from many countries which show the way to the creation of a permanent international data base or resource centre on applied ecomuseology and ecomuseography. It is already being completed by Internet tools, beginning with www.ecomusei.eu, a website created and extended before, during, and after the Forum. The preparation of the Forum has also made possible the identification of specialized books and journals, films and videos of informative or pedagogical value.

How do we build the foundations of a community based museology?

The Milan Forum was a first step on the road towards the creation of a common effort to demonstrate the value of participatory heritage management for a sustainable local development. This effort must rely on a better understanding and recognition of the practices of all ecomuseums, community museums, and similar initiatives all over the world, on an active exchange of information and on transnational collaborative projects and experiments.

We are now able to offer to those who attended the Forum, as well as to those who could not participate but are willing to join this international movement, a coordinated set of measures, addressed to individuals as well as to institutions.

A *Cooperation Charter*, stating the objectives and principles of international cooperation among ecomuseums and community museums and between their national and regional existing or future networks, has been opened at the beginning of 2017, simultaneously to adhesion and to textual evolution. The text of the present version is appended to these conclusions. It will be revised and enriched in the months to come, with the help of all adherents.

A *Platform* for exchanges of ideas and good practices has been published[3]. Through this platform all ecomuseums and community museum networks will

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2 See: www.ecomusei.eu/?page_id=987.

3 See: sites.google.com/view/drops-platform/home.

learn to know each other and to share information and projects; the Platform will use the best communication tools and media, to overcome the difficulty of frequent physical meetings; it will also represent our world of local museums as a legitimate partner for UNESCO, ICOM, ICOMOS and other international organizations.

An international *Steering Committee* has been established. It is in charge of the promotion and revision of the Charter and of the moderation of the Platform. Its members represent the major regions and languages of the world. It is working essentially through Internet and will reach decisions by consensus.

A number of *transnational collaborative projects* have been announced before, during or immediately after the Forum. They are going to demonstrate the usefulness of the Platform as a place for interactions, for a better mutual understanding and for the mobilization of our collective experience and methods. Among these projects, we note:

- a Europe/Latin-America exchange programme on community museums;
- an Inter-American experimental group on the emergence of endogenous Aboriginal museologies;
- a French-Canadian research on the concept end practice of ecomuseum inventory;
- an experimental Canada-US approach to "Ecomuseums for a culture of sustainability".

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For the time being and probably for the next three years, the coordination of this programme will remain in the hands of the small group of Italian ecomuseums which have already ensured the success of the Milan Forum, with the help of the Steering Committee. It is proposed that this should be re-examined in 2019, possibly at the time of the Kyoto 25th Conference of ICOM.

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APPENDIX

2016 MILAN COOPERATION CHARTER "ECOMUSEUMS AND CULTURAL LANDSCAPE"

Our common vision

We, Ecomuseums and Community Museums recognized that:

- New Museology and Ecomuseology are constantly evolving concepts, whose practice differs from one project to the other. It is not possible to adopt a unique standard definition, adapted to all contexts. We note with considerable interest the strategic "manifesto" adopted by Italian Ecomuseums, which is itself being revised and deepened[1].
- Ecomuseums consider themselves as participatory processes that recognize, manage and protect the local heritage in order to facilitate a sustainable social, environmental and economic development.
- They are specific projects through which to reconnect techniques, cultures, productions and resources of a homogeneous territory so as to relate to the cultural heritage of the area.
- They develop creative and inclusive practices aimed at the cultural growth of the local communities, based on the active participation of people and the cooperation of organizations and associations.

Our challenges and responsibilities

During the work of the Forum of Ecomuseums and Community Museums on July 6th-8th, 2016, within the 24th ICOM General Conference of the International of Museums, dedicated to "Museums and Cultural Landscapes" we discussed and shared our challenges and responsibilities[2].

We have selected from the communications and debates of the conference some elements which reflect the experience of the participants and which should be made known to Ecomuseums and Community Museums, and to their partners and associates throughout the world.

1. Ecomuseums or Community Museums

They are a project and a process of local development combining human and heritage resources of a given area. They participate in the worlds of both museums, and of monuments and sites.

The Ecomuseum accompanies the world as it is and prepares the world to come, using the common living heritage of the place, which it manages and enriches through

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1 www.ecomusei.eu/?page_id=1591.

2 www.ecomusei.eu/?page_id=987.

material and intangible components.

The Ecomuseum is a network of local actors and collaborates with other public and private institutions, which work for the social, cultural and economic development, and for the wellbeing of the community.

Ecomuseology is a movement which encompasses all dimensions of society and development: geography, culture, sociology, education, ecology, planning, economy. It should be recognized as such, and it functions at all levels of political and administrative decision-making.

In many countries, unions, federations or networks of Ecomuseums or Community Museums exist, they work for the recognition of the movement, solidarity between members, the training of volunteers and professionals, and exchanges with other countries.

It has been found essential to undertake efforts, at regional, national and international levels, to establish training facilities, for professionals, volunteers and public authorities, aimed at a better management of the common heritage and cultural landscape, according to the values and principles of Ecomuseology.

It is also considered as particularly important for the recognition of the Ecomuseum movement, that efforts be made to develop an Ecomuseological literature, easily accessible internationally, based not only on academic research, but on reports, evaluations, histories realized by professionals and practitioners from the field. Practitioners themselves should document Ecomuseum and Community Museum practices. Comparative and critical surveys and studies should be made of the organizational (governance) structures adopted by Ecomuseums or Community Museums, and also of the actual impact made by these institutions on the wellbeing of the respective societies and their sustainable development.

2. Cultural landscape

The territory and the heritage it contains form the landscape. This landscape, according to the definition of article 1 of the European Convention of Landscape (Florence, 2000), is a cultural construction.

> *«"Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors».*

According to this definition, the community of the inhabitants and its members, old and new, are collectively and mutually responsible for the landscape, its protection, its transformation and its knowledge. The Ecomuseum is the best instrument for the mobilization and education of the population, and for a heritage/landscape watch/observation and the mediation with the visitors of the area, because it has the capacity to master all landscape components, whether natural or cultural, tangible or intangible.

In its area, the Ecomuseum cooperates with museums, monuments and sites, as well as with other actors of heritage protection. It brings to them its experience and know-how in the field of managing the living heritage and landscape of the territories. It may also take responsibility for a landscape observatory or a Local Agenda 21.

Our answer: the Cooperation Charter

From this common vision we take up these challenges and accept our responsibilities. We adopt this cooperation Charter as a significant step forward, from one programmatic

stage to another pragmatic one, in order to direct actions of each of us toward shared objectives and to foster cooperation between the World of Ecomuseums and Community Museums.

1. The Forum has endorsed the Florence[3] and Faro[4] European conventions, as well as the ICOM Resolution on the Responsibility of Museums Towards Landscape approved by ICOM's General Assembly at the end of the 24th General Conference in Milan[5], the ICOM Carta di Siena[6] and the ICOMOS Quebec Declaration[7].
2. We consider ourselves capable of being an interface between the world of museums (ICOM) and the world of monuments and sites (ICOMOS). We will work to be associated to the activities of these two organizations and their specialized structures, because of our expertise in the field of participatory management of living heritage and landscape at local level.
3. We will work to maintain close relations with the relevant International Committees of ICOM (ICOFOM, ICME), with the International Scientific Committee on Cultural Landscapes (ISCCL) of ICOMOS, and with the international and national NGOs pertaining to the fields of anthropology and Responsible or Sustainable Tourism.
4. We will work to establish an International Platform, virtual and interactive, for exchanges and experience sharing. Such a platform should connect all national Ecomuseum and Community Museum networks, existing or to be established and all the Ecomuseums and should be extended to other heritage and landscape NGOs. It should produce a multilingual documentary and bibliographic pool of resources on ecomuseology and its best practices.
5. We will work to create a permanent international Working Group to keep watch and make proposals on the theme territory-heritage-landscape.
6. We adopt the cooperation Charter as a "work in progress" resource from which we will select priorities appropriate to the time, situations and needs, which also take into account the global impact of our activities in compliance with powers, and one another's role. We will continue the participatory process to identify specific targets, resources and time frames to monitor progress towards achieving them.
7. We think that bilateral, multilateral or regional (regional being understood as covering whole regions of the world) cooperation projects announced or devised during the Ecomuseums and Community Museums Forum are the best medium to strengthen the unity of the Ecomuseum movement, to ensure its visibility and to raise comprehension and collaboration between Ecomuseums and Community Museums.
8. We are committed to energising our projects through increased cooperation.
9. We will follow some projects to be encouraged and to be realized with stakeholders, taking the opportunities of notices and the financial instruments available.

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3 rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680080621.

4 rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680083746.

5 icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/milan-2016.

6 icom.museum/uploads/media/Carta_di_Siena_EN_final.pdf.

7 whc.unesco.org/uploads/activities/documents/activity-646-2.pdf.

Annexes

1. Projects listed at the end of the Forum

- EU-LAC-Museums programme (www.eulacmuseums.net);
- Local heritage participatory inventories (e.g. parish/landscape maps);
- Indigenous museology in aboriginal communities;
- Evaluation programmes at national or regional levels;
- Collecting best practices;
- Ecomuseums for a culture of sustainability;
- Exchanges and cooperation with ICOM, ICOMOS and NGOs on cultural landscapes;
- Landscape day (Landscape European Convention day);
- Education, training and new generations cooperation.

2. Contribution to the 24th General Conference of ICOM, from the Forum of Ecomuseums and Community Museums - Milan, 7th July 2016

a) The Ecomuseums and Community Museums are the landscape. They have always been the landscape, since they were born, because they deal with the tangible and intangible diffused and living heritage.
b) Since they were born, they chose a trans-disciplinary approach, experimented and tested in real life. This innovative approach has inspired more traditional museums and institutions at every level.
c) In a world that is more and more aware of the importance of responsibility, participation, inclusiveness in the sustainable management of heritage, Ecomuseums can play a key role because of their experience gained from practice.
d) Ecomuseums exist all over the world. They are willing to cooperate with museums at local, national and global levels to engage with the new challenges emerging from the debates of the 24th General Conference, on Museums and Cultural Landscapes.

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