

FORUM OF ECOMUSEUMS AND COMMUNITY MUSEUMS

July 6



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# THE STRATEGIC MANIFESTO OF ITALIAN ECOMUSEUMS



## MONDI LOCALI

### Una comunità di pratiche ecomuseali

"Local Worlds" was born in Italy in 2004, at the instigation of the Autonomous Province of Trento and with the collaboration of IRES Piemonte in the framework of a European project. It is a Community of practices, which today brings together about twenty Italian ecomuseums, along with other organisms and individual researchers who identify with an idea of museology based on the community residents' respect for their tangible and intangible heritage and the diversity within and between cultures.

Its members are united by the desire to develop initiatives to promote local heritage and landscape which directly involve the residents and raise their well-being, and share these initiatives with others in order to disseminate them and verify their effectiveness. With the "Giornata del Paesaggio", promoted since 2007, ML aims to highlight what ecomuseums do every year for their landscape, which is no longer an exceptional fragment of territory, determined by preordained criteria and separated from what it is not considered as such, but coincides with the social perception of the whole territory by its inhabitants: a common good of which quality depends on the commitment of everyone and affects the quality of life of every person.

The term "ecomuseum" was introduced in 1971 in France by Hugues de Varine e Georges Henri Rivière to designate a new approach to museology and cultural disciplines in general. It extends the museum research and conservation parameters to the whole heritage in a specific area.

Heritage includes all moving and static, physical and intangible, landscape and environmental, knowledges, traditions, and technologies who belongs to community and territorial identity.

Since the 90's ecomuseums in Italy offered actions and an original approach to delicate issues for combining culture and environment, preservation and development local identity and tourism. In 2004 started the "practice community" Mondri Locali - Local Worlds with the subscription of ecomuseums, other person, and researchers. They identify in an idea of museology based on participation of communities to develop local heritage enhancement.

Over all these years italian ecomuseums indertook operative substance and awareness of their own role, starting from their own distinctiveness; setting up thinking process with local communities; furthering and testing new strategies and work tools; interacting and impinging on afoot territorial processes. From a legal point of view there are 12 italian regions or districts with a law about ecomuseums. In some regions there are ecomuseum networks.

Italian ecomuseum improved tools and work strategies based on involvement, sharing and facilitation.

Day of the landscape; Parish maps; Landscape maps; Participatory heritage inventory; River contract / Participative paths; Statute of places; Facilitation / empowerments; short agricultural food chain; Interpretation and narration; Mondri Locali - Local Worlds.

With them ecomuseum have started and strengthened with their communities new analysis strategies and collective and inclusive work. For contents and and updates see [www.ecomusei.eu](http://www.ecomusei.eu).

To improve effectiveness of ecomuseums, in 2015 the constitution of a National Network was proposed. Its aims are information exchange, new alliances with similar institutions and planning effective actions for sharing and work.

The purpose of Agenda 2016/17 on which the ecomuseums will have to operate are:

Processes of regionalization and landscape management: sharing of good and replicable practices of landscape management, with scientific and technical partners from universities and others.

Processes of capitalization heritage development and heritage inventories: to further local heritage perpetuation, preventing dissipation and promoting a reinterpretation as "common resource".

In this context the theme of intangible heritage (Faro Convention) takes on particular strategic value.

Training, research and fundraising: Promote partnerships with public and private research institutions to increase projects and cooperation between best practices. A format for the call of cooperation between ecomuseums and third parties is proposed.

Local development and quality of life: ecomuseums can be an incentive for new local economic forms, connecting traditional knowledges, technological innovation and shared staging for a human based future, respectful of Earth and quality of life. Guide lines for new productive systems based on cultural heritage are proposed.

Education and sociocultural activities: Ecomuseums showed they can be effective workshops for teaching and crossing and multidisciplinary educational activities, around issues of sustainability, landscape and cultural heritage. They strengthen community awareness about their own heritage value.

In order not to lose the wealth of experience gained, ecomuseums will promote a monitoring and sharing of the obtained results.

The following Handbook is a fundamental part of the Agenda. It explains ecomuseum nature.

Ecomuseum is

Landscape: it's expression of community acting on landscape, of its evolution and culture. Landscape is transformation, a dynamic, productive, creative, vital resource.

Community and people: they are the "main and substantial" heritage of ecomuseum, from whom come its actions and the creation of a sense of belonging to a territory.

Identification: Ecomuseum exists if community, single people and new inhabitants identify in it.

Management: it forwards cooperation between volunteer, associations, public and private stakeholders and professionals. Management should guarantee delegation and balance between wishes of co-partnership and public institution participation. Experience suggests the creation of sharing companies between public and private.

Education, research and territorial governance: Participatory Processes are a support for landscape planning and cultural certification.

Development and economy: Contemporary social and economic challenges

puts ecomuseum working in an economic dimension, on community "sensitive border" where you can find some key theme.

Nutrition and food are elements distinguishing rural, cultural and "know-how" Italian landscapes; they link health, food and environmental wellness, new job opportunities and opportunities against depopulation of rural and marginal areas.

Craftsmanship and training: crafts and handmade knowledge, linked to environmental resources and landscape, can start a pact between generations, technological innovation and create new job opportunities for young people.

Tourism & Reception. Competence is an obliged system requirement where tourism is a strategic choice. Ecomuseum can offer an innovative, seductive and affective turistic proposal based on high affectional value that community gives to local heritage.

Network: exchange, experience fusion. For linking national and international ecomuseums and Community Museums working with other subjects (f.e. natural parks) involved in landscape development.

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# NETWORK A WEALTH TO IMAGINE THE FUTURE

The *Fédération des écomusées et des musées de société* (Fems) is an association of 200 museums and ecomuseums, disseminated in France. 1/3 of its budget comes from state subsidies, 1/3 from subscriptions 1/3 from own resources.

The Federation was created in 1989, its first objective was to connect and help ecomuseums, as well as to make them best known. That's why, at the beginning, it took part to the SIME (international Fair of museums and exhibitions) and it published a collective leaflet about ecomuseums. In 1991, the French Ministry of Culture organized a conference which aimed at defining a new family of museums called "musées de société" (society museums). They belong to social sciences, are meant to relate the evolution of people and societies, and work to get museography and mediation to change. In 1992, following that conference, the Federation of ecomuseums added to its name "and society museums".

From 1989 to 2016, the Federation frequently changed strategy. At the beginning it acted as a super Society Museum, through creating cultural and collaborative outputs. Then it tried to gain a better image among authorities and the general population. Besides, it provided services to its members and helped them to improve the way they work. Later, the Federation got in contact with a wide range of institutions and professional groups, and was involved in local development and tourism. A further strategy was to deepen the links with members, and to promote the renewal of museography. During the last five years, the Federation improved its image by moving its headquarters to the MUCEM (a National Museum in Marseilles), developing its network and increasing the services to members, reinforcing at the same time its visibility and the specific character of society museums.

The aim of the Federation is to increase its members' notoriety, reinforce and revitalize its network, represent nationally its members, uphold the philosophy and the interests of society museums, help to improve the way museums do their job, be a recognized partner at national level, and assert its civic values and the specificity of ecomuseology.

In 2011, the Federation adopted a text which defines a society museum, and replaces the *définition évolutive* written by George Henri Rivière in 1980, which

## FÉDÉRATION DES ÉCOMUSÉES ET DES MUSÉE DE SOCIÉTÉ www.fems.asso.fr

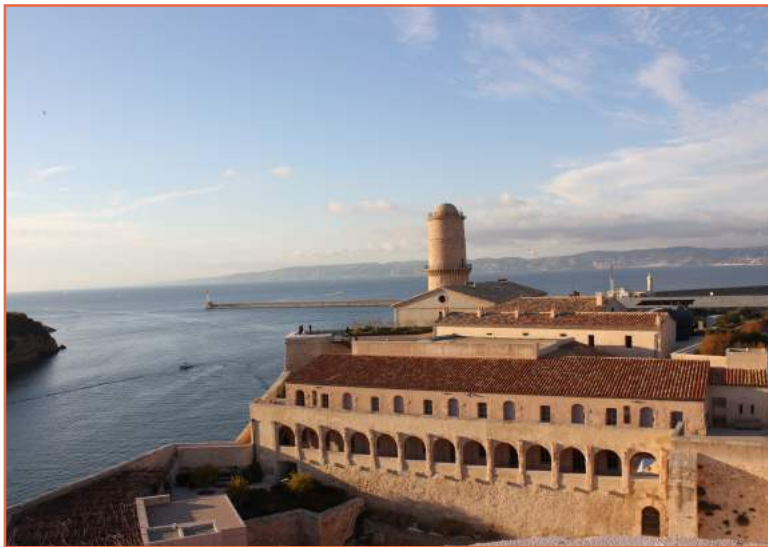
The Fédération des écomusées et des musées de société is an association of no less than 200 museums or heritage institutions. It was created in 1989, first to join together ecomuseums, then in 1992 it enlarged to all museums referring to social sciences (musées de société) They all have non commercial aims, and are involved in social economy as well as local development. The status of the memberships are public or private, they all are of very various size: they employ one to two hundred employees. They might or not have a state agreement (he label "Musée de France"). They mainly are established in France, all around the country, in rural and urban areas, but some are Swiss, Belgian or Canadian (Québec) One third of their budget comes from state subsidies (culture ministry and tourism ministry), one third from membership fees and one third from their own resources mainly payment for services. The federation is meant to animate the network of museums, initiate discussions and professional training, strengthen ecomuseums and society museum's notoriety and philosophy, enhance a documentary vigilance on museum subjects. We propose themes of discussions and support social and responsible economy, sustainable development.



had become outdated. In the new text, the society museum is considered as a place where inhabitants may debate and build collaborative activities.

If we consider that nowadays all museum have been influenced by the New Museology, it is partly due to the activities of the Federation and its members : the way they act in their museums, the papers or speeches they produced during conferences, the media tools they have create, their involvement in administrative or professional groups or committees.

The reinforcement of the network and its collaborative actions, the share of values, the help Federation gives to its members, all that gives strength and notoriety to society museums. But, perhaps above all, the shared discussions make the members feel as part of the same family. That is why the annual meeting and conference is so important. It gives the opportunity to keep our common philosophy alive and to discuss the way one can adapt to society changes. For example the last two annual conferences dealt with participation and outdoors activities.



Looking at all the activities developed in all the ecomuseums or society museums, one can think that if we could gather them all in one place, it would create an ideal ecomuseum which could take over all the activities linked to heritage and local development, i.e. being what Daniele Jallà calls Center of Heritage Responsibility

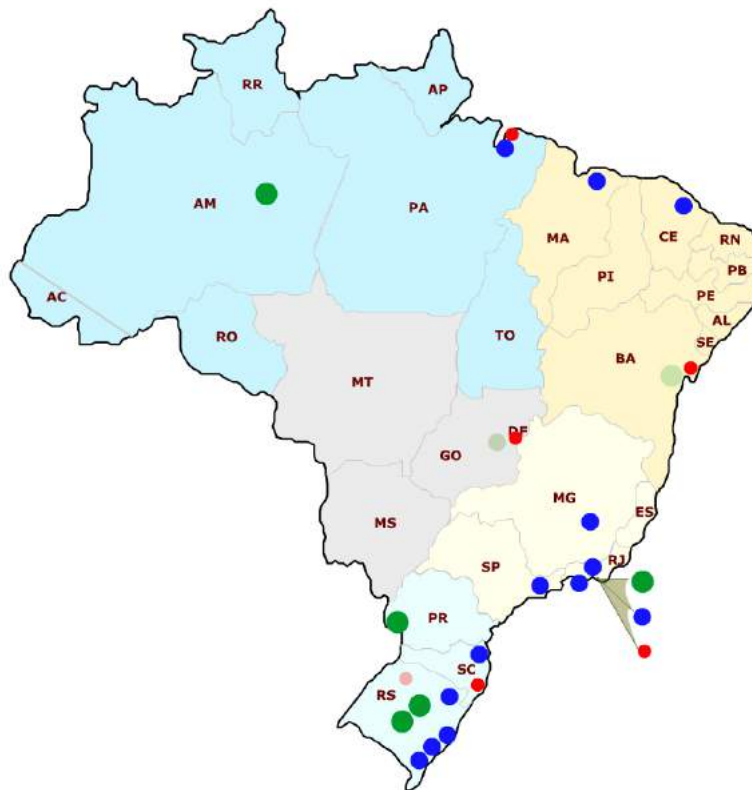
Photo M.P. Mailé

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# THE SOCIAL TECHNOLOGIES OF COMMUNITY ECOMUSEUMS AND MUSEUMS

Community museums, ecomuseums and parent institutions as places of innovative social technologies: case study is the Integral Program of Education Networks developed by Maranguape Ecomuseum, Ceará, in partnership with a local school. The collaborative methodology of learning in network among: Ecomuseum, School and Community. Led to the concept of “**self-educated community or self-educated city**” (2015), the methodology of Ecomuseums and Community Museums includes social technologies in its learning contents and its practice, beyond Permaculture, Heritage Education, dialogic parameters and actions intentionalities, among others. This Social Technologies is also developed by the pioneer NPH Santa Cruz Ecomuseum (1983) which adopted the concept and included it in the reform of its own Statutes (August,2015), through practices and methods, which were already presented at IIIrd International Meeting of Ecomuseums and Community Museums( III EIEMC) Rio de Janeiro (2004) and also at IV th EIEMC, Belém (2012). In synthesis, we describe a community pedagogy of appropriation and sharing of heritage, in partnership among Ecomuseums, Schools and Communities. ABREMC contribution is research, mapping, formation of interactive networks and diffusion of the initiatives from ecomuseums in process. The benefits will be strengthening and capillarity of the innovative Social Technologies created by ecomuseums and making them responsible for their cultural landscape, in other words, “**communities of landscape**”.



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## ABREMC

[www.abremc.com.br](http://www.abremc.com.br)

L'ABREMC a été fondée en 2004, pendant la III Rencontre Internationale des Ecomusées et des Musées Communautaires, réussie à Rio de Janeiro, à Santa Cruz. Elle veut réunir les écomusées, les musées communautaires, les musées de territoire, et des expériences semblables ou dans cet esprit, nés au sein des communautés qui veulent créer et administrer leur musée. La mission de cette institution c'est la solidarité aux expériences encore embryonnaires et le partage des méthodes et pratiques.



# CHALLENGES OF JAPANESE ECOMUSEUMS IN THE BEGINNING OF 21<sup>st</sup> CENTURY

The 1990's was the infancy of Japanese ecomuseums and now after two decades passed, we have got small experiences. The first ecomuseum in Japan was born in 1989 and Japan Ecomuseological Society (JECOMS) established in 1985. The number of ecomuseums became increasing little by little, now around 100 movements or organizations are regarded.

JECOMS is the only society for ecomuseum which contains both individual and corporate members. I think that we couldn't have made any strong network, yet.

The actual situation of ecomuseums' activities was nationally surveyed in 2007. The questionnaire contains 36 items of checklist based on the article by Corsane, Davis and Italian ecomuseums (Corsane, 2007). The mails were sent towards 117 ecomuseums all over Japan. In the result, the weak points were considered on less collaboration with existing museums, less involving works of fine arts and less scientific. Because most cases have been based on lay people, they are still weak now.

One of new challenge of ecomuseum in Japan is "authorizing". Some ecomuseums have changed their name since they had got the certification of other name like as "geo park" or "eco-park" which are authorized by great organizations. We know in the concept of it, "ecomuseum doesn't need to be authorized" as Rivière said. It must be free from any power, but many Japanese people like authorizing.

Another challenge is sustainability on the financial vision. Many ecomuseums in Japan have voluntary founded by local small associations with less or no financial support from municipalities.

Some examples in Japan will be shown.

It is important to survive the activity that the networks like Italian or French which support the communication and mutual instructions. Also it should be better for our vulnerable ecomuseums to get law or legal authorization.



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# THE STATUS AND PERSPECTIVE OF KOREAN ECOMUSEUMS

Various forms of folk villages have existed in Korea that well preserved the tradition and everyday life of the local residents. It was only since the new millennium that the term 'ecomuseums' came into use. Since then, the concept of ecomuseums, its development process, international cases and how they can be applied domestically have been actively discussed. The ecomuseums currently existance in Korea can be categorized into 7 types of themes – history and cultural heritage, industrial heritage, theme park, urban regeneration, natural environment, agriculture and fishery, and art community – they are found in approximately 40 cases.

Ecomuseums in Korea are often launched in a top-down format, financially supported by the central or local government with the participation of the experts as consultants, rather than through voluntary movements by the residents. Such method may degrade flexibility and spontaneity but it also works as an advantage in creating large scale ecomuseums by forming a relationship between the cities. Moreover, in Korea the title of small sized ecomuseums based on local communities are often changed to or “maeul bakmulgwan” (translated into 'village museum') to avoid usage of foreign terminology.

In this paper we propose additional ecomuseum evaluation index by putting into consideration Korea's current status: (1) what is the rate of financial support provided by the high level organizations like the central and local governments in terms of establishment and management of an ecomueum, (2) how is the living boundaries of the area being maintained without being directly linked to the capital and the metropolitan regions, (3) does it clearly suggest the local residents of the economic benefits and compensation scheme obtained through the preservation of the historical sites and legacies, (4) do small sized private museums in the area play an essential role in the ecomuseum's management etc



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# THE CATALAN MUSEUM NETWORKS



These last years of intense economic crisis have hit the ecomuseums and the territory museums in Catalonia as well as the processes of economic, social and cultural development of many territories connected to these sectors. This process, beyond of the direct consequences, like the budget and human resource limitations and the elimination of new projects, involved the implementation of new strategies that are leading to new reflections, management systems and actions that make it possible to adapt to these new and complex times.

Certainly, the support of the relationships with the local people, to provide the museum of social functionalities, the network with other territory institutions and the creation of new synergies with the local economic sectors are helping maintaining these heritage projects active.

In this way, we suggest to start with an example, the Ecomuseum of the Aneu valleys, located in the north of Catalonia, in the Pyrenean area, to analyze practical strategies they are developing and to generate a wider debate to help us understanding where ecomuseology and territory and society museums in Catalonia are going towards.

The debate is based on these bullet points:

- The juridical situation. The bond with the local environment and its necessities. The creation of autonomous and involving managing structures.
- The heritage recourses as tools to activate process of development and local cohesion.
- The debate about heritage and tourism.
- Local, national and international networks. Information flows, experience exchanges and the creation of lobbies.
- The knowledge and research as a base for territorial action.
- The synergies with the local economic sectors.
- Immaterial heritage, cultural landscapes and new heritages.

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# A SENSE OF PLACE IN EU AND LAC

First, ICOM-Europe and ICOM-LAC submitted a funding proposal to the Horizon2020 Call INT 12 “The cultural, scientific and social dimension of EU-LAC relations”, focusing on questions of migration, community cohesion, technology, and sustainability in eco/community museums in each region. We wish to present this project with a view to taking it forward in a collaborative framework. Next, Karen Brown will present findings of a Royal Society of Edinburgh-funded project in which the 2016 “strategic document” of eco-museums is brought to bear on case studies in Scotland and Costa Rica. Taking account of all monuments, sites, landscapes, artefacts and documents of the ecomuseal collection, questions will include: what are best processes of sustainable local development in each region?; when few people remain, where is the sense of place?; through what activities are young people engaging with traditional knowledge?; can eco and community museums foster human well being and cultural distinctiveness through nature and culture?

Finally, Luís Raposo’s paper will open up discussion on “in situ and ex-situ musealization”. If landscape is it itself irremovable, what other choices do museums have than to adopt strictly in loco museological strategies? But primarily, what are landscapes? Have “cultural landscapes” to be natural/physical? Alternatively, are they primarily ideological/symbolic in nature? If the strict relationship between physical place and cultural perception is to be nuanced, then should we discuss both in situ and ex situ musealization strategies? Three ideal museological devices are considered and balanced herein: the musealized site; the interpretative center; and the monographic museum each one trying to find their relative strengths and weaknesses. If we want to advocate cultural landscape museological projects, involving local communities more than foreigners, would the most efficient method not be to promote the building of documentary and interpretative centers, rather than museums in the traditional sense?

## MUSEUM, GALLERIES AND COLLECTIONS INSTITUTE

[www.st-andrews.ac.uk](http://www.st-andrews.ac.uk)

The Museums, Galleries and Collections Institute (MGCI) was set up for research, education and training in cultural heritage, with a particular focus on museums, art galleries and historic houses, and their collections.

The Institute was founded upon the expertise built up over many years from running our Museum and Gallery Studies courses, which have helped to establish St Andrews as Scotland’s leading centre for training and research in the heritage sector.

Collections are at the heart of museums, and of our museum training. The importance of collections has been recognised in recent research and publications. Collections, in the widest context, are the starting point for the research of the Institute.

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# EL PASADO SIEMPRE ESTARÁ FRENTE A PRESIENTE

Una intensa agenda de reuniones fue promovido en Brasil mediante la vinculación de varias personas, asociaciones indígenas, universidades y otros asociados, entre los años 2012 y 2015, lo que favoreció y reforzó el enfoque, el diálogo y la cooperación entre los diferentes actores sociales y colectividades étnica envuelta en cuestiones museológicas. Estos momentos y oportunidades que implican el intercambio de conocimientos científicos y tradicionales, presentación de investigación y debates sobre temas epistemológicos y teórico-metodológicos son oportunidades únicas para la observación y el seguimiento de las interacciones resultantes de los procesos de contacto entre representantes museológico entre las poblaciones indígenas de varios lugares de Brasil.

A nivel local, nuestras experiencias se encuentran en los estados de Ceará y Pernambuco, noreste de Brasil. A nivel regional, los representantes de los pueblos indígenas para desarrollar procesos museológicos en estos estados han hecho un diálogo con el movimiento indígena, organizaciones indígenas, el Estado, la Universidad, entre otras instituciones, sobre el papel indígena en la construcción de representaciones de sí mismos que materializarse en la organización de museos, casas indígenas de memoria y / o exposiciones de los museos en sus territorios. A nivel nacional, la cooperación en curso construida por los nativos de estos estados ha participado y se entrelazan con las exigencias y situaciones de otros grupos étnicos - en los estados de Sao Paulo (región sudeste), Amapá y Amazonas (región norte). Algunos de éstos diálogo intercultural se están realizando en que pasó a denominarse en diciembre de 2014, Red Indígena de Memoria y Museología Social de Brasil.

En este trabajo se presenta notas etnográficas sobre el establecimiento de una red de contactos, intercambios, colaboraciones y diálogos entre los representantes de los pueblos indígenas que experimentan procesos museológicos en sus territorios en Brasil.



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# IDENTITY AND ACTIONS OF RESPONSIBLE TOURISM



*“Responsible tourism is tourism realized according to the standards of social and economic justice and respectful of cultures and the environment. Responsible tourism recognizes the centrality of the local hosting community and its right to be in charge of the sustainable and socially responsible tourism development of its living area. It facilitates a positive interaction between the tourism industry, local communities and travelers.”*

Definition adopted by AITR meeting in Cervia, 2005

The Italian Association of Responsible Tourism (AITR) was established in 1998, it is now joined by a hundred partners and is part of a European network (EARTH).

It promotes, qualify, diffuse, update and protect the cultural contents and the resulting actions under the term ‘responsible tourism’.

It aims to transform tourism as a whole according to a philosophy of development based on environmental sustainability, corporate social responsibility, gender equity, fair economic fallout on local communities.

These standards also inspire cooperation projects aimed to promote tourism development in Southern countries. This is a key activity sector for ICEI (AITR’s founding member), whose projects include both the realization of tourist facilities and the complementary development of agriculture, arts and crafts, and product processing.

Another example: Vaggi Solidali (a Turin-based tour operator and AITR member) has created ‘Migrantour’ a ‘tour around the world’ in the city, involving migrant people as guides, to emphasize and valorize locally-occurring forms of interculturality, though sites and pieces of heritage.

A key prerequisite of the capacity for designing and implementing projects of this kind is training, on every level. A valuable contribution in this sense resulted from the synergetic meeting with Hugues De Varine and the joining to the Strategic Paper for the Ecomuseums Forum, with its potential for joint projects.



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