

CULTURAL RECOVERY MODEL FOR THE MANAGEMENT OF ECOMUSEUMS

D.T2.1.1. Management concept of
ecomuseums to preserve, recover and
sustainably and responsibly use ICH

Concept
15.06.2018

PP10



COMUNE DI CERVIA





Content

1. Introduction	2
2. Methodology	3
3. Managing ICH and Ecomuseums	4
4. Adaptable elements of former project steps.....	16
5. The management model	24
5.1. Governing Ecomuseums	26
5.2. Financial issues.....	27
5.3. Operation and promotion	28
6. New element of ICH management	30
6.1. Usage of ICT in management	30
6.2. The potential in cultural and creative industries	33
7. Further issues of validation	35

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



1. Introduction

The main goal of the Management concept of ecomuseums (D.T2.2.1.1) is to develop a an innovative management model to preserve, recover and sustainably and responsibly use ICH. The concept has been developed based on tight public-private cooperation, for preservation, recovery&sustainable use of ICH, addressed to ecomuseums' managers. Further than organizational aspects for an effective management, different approaches of management and solutions on how to preserve ICH, how to exploit ICT and creative industry to raise quality&appeal of cultural offer (leading to respect of environment) to embed it in the responsible tourism offer are given.

The concept is foreseeing different approaches according to the outcomes of WPT1 on the one hand. Namely the main statements of D.T1.1.2 (Joint study on participative methods and management models) and D.T1.2.2 (Report on BP analysis and SWOT) have been used. On the other hand, the concept is rethinking and further developing the existing related initiatives on ecomuseums (and different forms of museums) that combine community, environment and cultural heritage. As a third pillar and the main novelty of the model, it goes over the organizational aspects by integrating the related aspects of ICT and creative industry for improving the efficiency of ICH management.



2. Methodology

From a methodology point of view the management concept following six main steps for having a widely usable tool like:

1. As a first step it gives an overview of the existing initiatives from a theoretical and practical perspective to give a framework on ICH management.
2. It is followed by the adaptation of the results of T1 within Culturecovery project to highlight the main values and obstacles of current management activities.
3. A detailed practical model is developed considering organizational, governing, financing and operation-promotion aspects on supporting new tourism offer development.
4. The practical model is completed with ICT and CCI related elements to make it more valuable and customer ready.
5. The last element is the detailed description of validation, meaning the connections to the further activities of the project.



3. Managing ICH and Ecomuseums

This chapter gives a conceptual framework of ecomuseum management, especially considering their role in intangible cultural heritage (ICH) utilization.

Intangible cultural heritage safeguarding as a community need

According to the definition provided by UNESCO, intangible cultural heritage (ICH) is *“made up of oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship knowledge and techniques”*.

As UNESCO stresses, the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

Intangible cultural heritage is:

- Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;
- Inclusive: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



- **Representative:** intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;
- **Community-based:** intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it - without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

Taking care of the ICH is becoming more and more a citizen demand for the wellbeing, preserve traditions and employment as well, there is no one model to manage the ICH but the ecomuseum is one of the most successful.

The ecomuseum management concept

The first use of the term, the beginnings of ecomuseum, or ecomusée in French, was in 1971. Hugues de Varine and Georges Henri Rivière were the two developers and foundational writers on the ecomuseum concept. One of the most interesting definition of ecomuseum is “something that represents what a territory is, and what its inhabitants are, starting from the living culture of people, from their environment, from what they have inherited from the past, from what they loved and wish to show to their guests and pass on their children”.

Ecomuseum means to manage the heritage of a given community. From the definition dwell on the main elements of the ecomuseum:

- cultural landscape¹
- heritage
- community

These elements are very related each other's, the cultural landscape can be the heritage itself but without the commitment of its community it would not be an ecomuseum.

¹ A cultural landscape is a geographic area, with all its cultural and natural resources, the wildlife and domestic animals, natural and artificial ecosystems, the built and intangible heritage therein, continuously shaped by historic and present day evolutionary processes including the adverse or beneficial impacts of human activities, social relations and evolving cultures, which mirror the evolutionary trends of human society.



A further and widely used definition is made by Riviere in 1985. By its sense, 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 mirror in which the local population views itself to discover its own image, in which it seeks an explanation of the cultural landscape to which it is attached and of the populations that have preceded it, seen either as circumscribed in time or in terms of the continuity of generations.

The mission is therefore the basic strategic element, the common character to all the different and varied forms of ecomuseum which are present in the world scenario. Cogo (2006) developed this concept by explaining the most important points of the ecomuseum mission:

- the safeguarding and valuing of local socio-cultural traditions;
- the safeguarding/rediscovery of collective memory in terms of the intangible heritage comprising the identity of a population, and its mediation with contemporary society;
- the study, research and dissemination of local naturalistic, historical and social topics;
- the promotion of sustainable economic and tourist development, by using natural and historic resources, the social heritage and other local resources, via a network able to attract tourists and the additional exploitation of cultural resources,
- the promotion of socially responsible business enterprise and the active participation in processes of sustainable growth.

As a perspective of Magliacani (2015) the participation and the integrated development of the population in changing the museum from a storage of collection to an institution focused on its social functions and it raises the interest on ecomuseums on ICH safeguarding.

Starting from the above described approaches, the successful ecomuseum management should use the approaches as follows:

- **issues of community interest on improving the management of ICH**

The management of ICH is a community need, is a community pact, is a community mission. Unfortunately a risk for present and future generations about cultural heritage is given. In order to contrast the negative effect, the “managerialization” of the cultural heritage could

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



be an opportunity. Namely, to switch from a passive attitude toward the cultural heritage to an active one for the development of the cultural landscape.

A network of different stakeholders is required, citizens are the creative ring of this network chain. The ICH needs an engine to survive, namely the *community interest* itself that arises from several needs and one of this could be the self-actualization. People have the desire to know and understand and intangible services can better satisfy this desire. Community interest is needed but before that, awareness is necessary. Two intangible elements can increase awareness about ICH among citizens: **knowledge** and **accountability**.

The role of education is crucial to maintain vital the collective interest on improving the management of cultural and natural heritage. A multilevel governance about ICH should be created. That means, cooperation in spreading knowledge and skills about ICH at more levels, European, national and local one. Since the first school stages experts should educate children in ICH. The aim should be to increase the awareness about our heritage, namely culture, tradition and cultural landscape at the earliest stages by overcoming the traditional classroom and passive methods. Constructive games in the kindergartens, trips and students camp in primary and secondary schools to valuable places, abroad exchanges and study visits in universities. The idea is to involve students actively in *planning activities* and share ideas to preserve ICH by stimulating their creativity. Schools and universities should cooperate with experts, that can be volunteers as well, in creating workshops by bringing out the heritage and new ideas to preserve it. At European level projects about cultural heritage could be interesting if they involved students that are willing to learn and spread knowledge about ICH, namely students should travel across European countries and learn about the common ICH, share ideas and collect good practice to use if possible in their own towns.

Knowledge is not the only element to maintain vital the community interest, accountability is the other one. Because of the reducing of public funds, citizens become more and more accountable for their cultural heritage, namely new governance models and participatory planning methods arise. For example, the Ecomuseum is an output of a bottom-up process based on the community participation. An ecomuseum is a community and dynamic “*agreement*” in which people preserve, interpret, and manage their heritage for social, economic, and environmental development. The ecomuseum is a vehicle for public participation in community planning and development, namely participation through



knowledge, through expertise, through time, through ideas, with the goal to take care of the common heritage.

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



- **improve the knowledge of ICH from a managerial perspective**

The original idea of museum as a collection in a building, conceived by the social community as “*cultural authority*” is overcoming by the “*new museology*” namely, is a discourse around the social role of museums, encouraging new ways of ICH management, such as the ecomuseum idea, in contrast to classic museum model.

The space is not the building but the cultural landscape; the focus of interpretation is not a collection but the heritage (that means not just architecture and objects but a wider range of components such as landscapes, inhabitants, agricultural processes, crafts and customs); the primary targets are not the visitor but the members of the community. The ‘new museology’ also involves a redefinition of the relationship that museums have with people and their communities.

Through this new perspective, the museum is seen as a place of preservation and dissemination of the culture of the cultural landscape and as a centre of social cohesion, furthermore it could have an active role in tackling discrimination and inequality within society. This new concept of Ecomuseology, becomes the basis for the “*new museum management*”.

Cultural organizations, such museums start to cooperate with professionals in other fields of expertise or operators from different economic sectors, that means the management of heritage should be more open, inclusive, representative and creative.

The ecomuseum is an example of management model of cultural heritage and its peculiarity is the engagement of the local community not only in the start-up phase but in the operational phase as well, it is actively involved in carrying out the productive process to preserve the local heritage by taking the responsibility for itself and future communities. Briefly, interdisciplinarity, team work approach and local community accountability define the managerial perspective of the ICH.

- **improve the efficiency of ecomuseums operation from a community perspective**

The community is what make alive the cultural landscape because without its interest and essence the ecomuseum will disappear.

Rivière defined the ecomuseum as “*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". That means that every individual is a core part of the whole ecomuseum.

An ecomuseum is to be a tool for citizens to identify themselves with a community in which time, consistency, will, mutual respect, openness, ability to listen, and compromise become necessary variables to improve the efficiency of the ICH management.

From a *community perspective* the efficiency of the ecomuseum can be improved by setting up these qualities. To make it possible the Inhabitants must have the possibility to express their ideas and creativity by cooperating each other's. Sometimes the critical aspect is lack of knowledge, people do not have a clear idea about how they can contribute in creating and maintaining an ecomuseum or they are not completely aware about their own cultural and natural heritage.

Several actors such as municipality, NGOs, associations, could say volunteers as well, can involve citizens in acquire awareness about the heritage and about ecomuseum operation through creative workshops that can take place in such valuable sites. Democratize the process could be the answer for a more efficient ecomuseum operation. That means, the stakeholders can create periodically meetings by using group problem-solving techniques such as brainstorming. The ecomuseum should become a point for discussion and creativity, for traditions and new jobs.

- **supporting the communities on the integration of ecomuseums to their tourism offers**

The ecomuseum concept of social cohesion and community identity, could be in contrast with the idea of cultural heritage as sources of tourism. The relation between tourism and culture can be in conflict if the risk of damaged effects, on natural and cultural resources, caused by the mass tourism will be underestimated.

Despite that, a sustainable tourism can be a positive tool to increase the visibility of the local community and encourage the long-term social and economic competitiveness of the cultural landscape. An ecomuseum is dynamic if the community not receives social and economic benefits from the tourism demand but these benefits are also created for future generations. That means, a long -term commitment and cooperation in activities that are not harmful for the cultural and natural resources.

To avoid the mass tourism, the ecomuseums should have annual plans to encourage the off-season tourism, study visits, co- working, festivals and transnational exchanges to increase the visibility and share good practices.

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



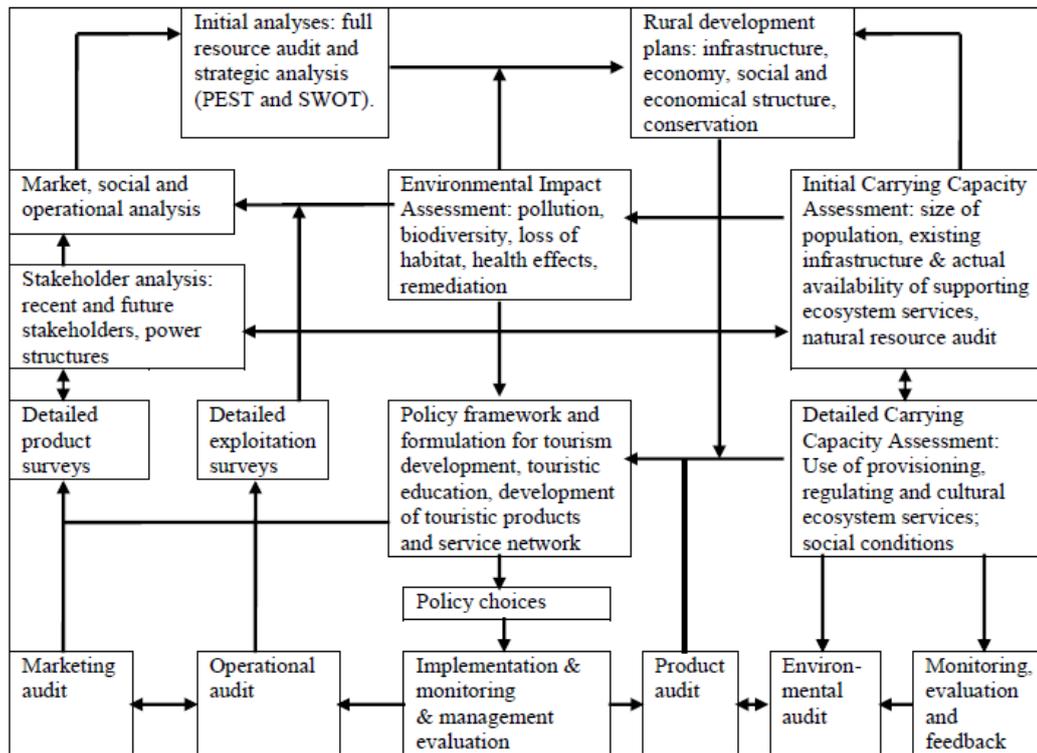
Creating a template about a limited number of study visits from schools and universities per year could be a method to keep the balance between the economic development for the community and the environment protection. On the one hand, stakeholders - such as municipalities, NGOs and local communities - should cooperate and support the sustainable tourism, e.g. bike sharing to enjoy the environment, battery electric buses to reach some villages, solar panels for the accommodations, on the other the visitors should respect the environment and the local culture e.g. preferring local products.

Furthermore, ICT could promote the enjoyment of the heritage to support the environment, e.g. increasing videos and interviews about the ecomuseums could be a successful tool for a virtual travel and learning, using technologies to handle the tourist flows such as apps to trace the overcrowding in such paths, or virtual waiting lists. In briefly, ICH could be a resource for a sustainable social and economic development.

- **consideration of carrying capacity approach**

Since ecomuseums are touristic products, the new concept of carrying capacity² should be taken into consideration in connection with management and strategic planning (Némethy 2018):

² The earlier concept of carrying capacity taken directly from ecology has been criticized due to its over-simplified approach, not fully applicable to socio-economic systems. The new concept involves the ecological, social and economical factors and the monitoring systems.



Thus, the issues of sustainable landscape management will overlap with the management concept of ecomuseums, which build on the experiences and competences of the stakeholders involved and rest in a number of objectives such as:

- Development of models for identifying, describing and interpreting material and intangible properties of natural and cultural values;
- Organization of the numerous stakeholders of sustainable regional development and use of ecosystem services into effectively and efficiently working governance structures;
- Development of strategies for valuation, preservation, development;
- Constructing local economies building on identified qualities and properties of the cultural landscape;
- Using natural and intangible resources for development of touristic products without compromising the sustainable use of ecosystem services and being economically and socially viable;
- Identification of anthropogenic ecological cycles applicable in regional development strategies
- Protection and remediation of bio- and geodiversity
- Climatology, modelling climate change

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.

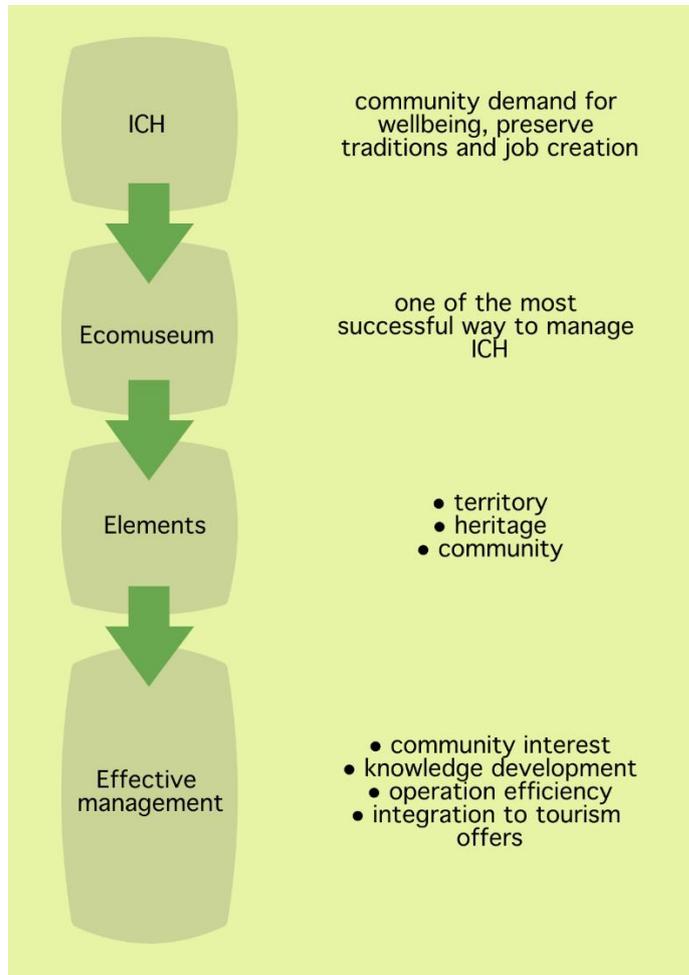


- Assessment of ecosystem services and their sustainable use
- Environmental protection and remediation
- Establishing and managing national parks and nature reserves
- Tourism destination planning and carrying capacity of destinations
- Identification of cultural heritage
- Constructing sustainable rural economy models
- Establishing landscape observatories for a more effective and efficient management of cultural landscapes
- Ecomuseums as tools for sustainable tourism and management of cultural landscapes

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



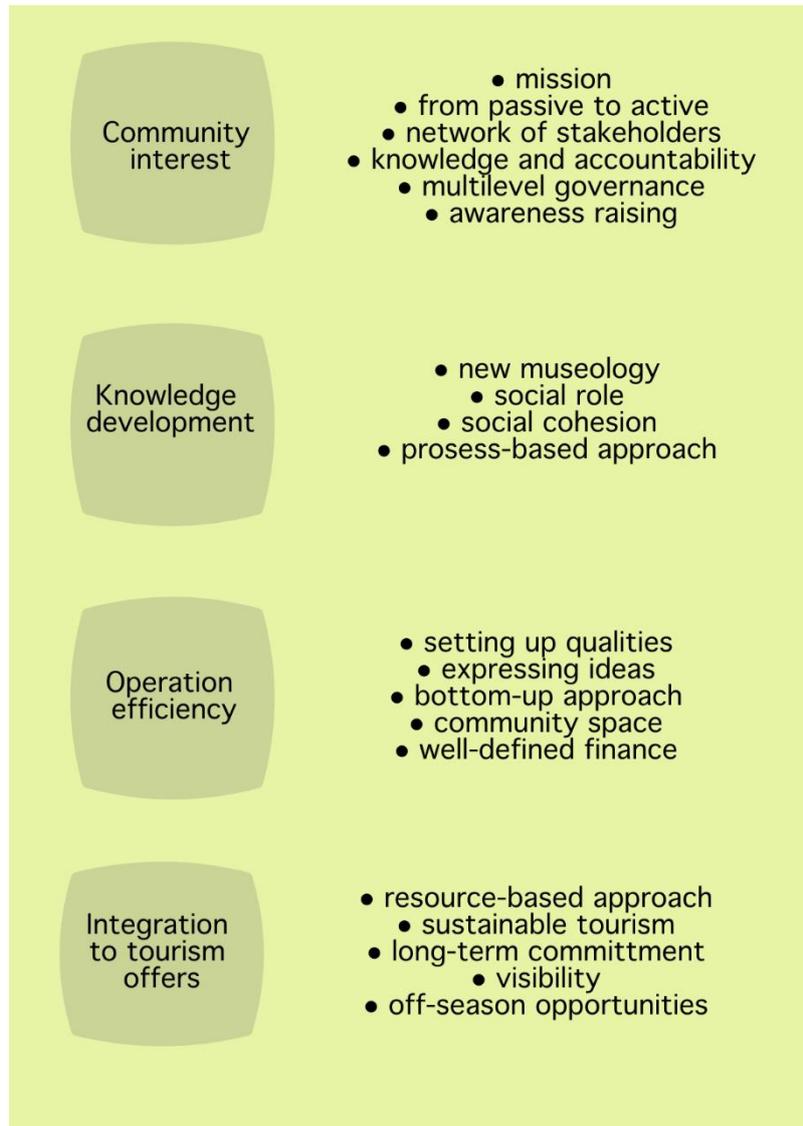
As a general framework from the existing approaches the contexts of the ecomuseum management and ICH utilization can be summarized by their interconnections:



The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



The effective ecomuseum management approach can be characterized as follows:



The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



4. Adaptable elements of former project steps

The integration of T1 results starts from the perspective (highlighted in D.T1.1.2) that there is no one scheme for organizing the ecomuseum as well as its management systems tend to take the various forms relevant to the size and specific character of the ecomuseum. There is no universal model of management and all approaches and solutions have to fit the particular situation and circumstances.

As such, the different approaches and values indicated in D. T1.1.2 and D. T1.2.2 are transform to a common perspective highlighting the individual characteristics. As a grounding part of the model, mainly the SWOT results has been used to see the values and obstacles that the model should strengthen or solve.

In the scope of the CULTURECOVERY project 13 ecomuseums from six countries were analyzed from different perspectives. The tools for the analysis were questionnaire survey and SWOT analysis. It was tailored to analyze various aspects of ecomuseum management.

The main issues of ecomuseum management investigated in our survey are (I) status and governing structure of the ecomuseum, (II) mode of financing ecomuseum and (III) ecomuseum operation and promotion. They elements can be characterized as follows:

Status/governing	Way of financing	Operation and promotion
governing body	funding sources	individual characters
cooperating bodies	operation costs	space for the activities
legal status		way of promotion
decision making		visitors
partner criteria		

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



The main statements of the investigated initiatives from the three main issues are:

(I) Status and governing structure of ecomuseum:

The results gained through the study on the 13 ecomuseums show that there is no homogeneity concerning the main elements about governing an ecomuseum:

- There is **no common legal status** of ecomuseums. Some of them are Public Institutions, some NGOS, some have the private or company status.
- About **governing bodies** of the ecomuseum the most popular way to govern ecomuseums is by Executive Boards but there are also cases in which the governing body is constituted by a Scientific Committee of the so-called Expert Council. Furthermore, municipality, social and economic groups can get involved.
- There seem to be **no homogeneity in the number of members** involved in the ecomuseums management, the level of member engagement in management varies from 2 to 50, and still the **number of employees** is uneven, the range is 2-3 or 4-5 but some of them more than 5. The questionnaire highlights how **moderate the participation in the decision-making process** is.
- Factually, the majority of the ecomuseums analyzed involve partners in the process and the decisions concerning various issues such as (1) annual plans and reports, (2) strategies, (3) new partners entering, that means kind of document (partnership declaration/agreement, cooperation agreement, contract) or procedure to join the ecomuseum (4) current decisions.
- Finally, the **criteria for new ecomuseum partners are heterogeneous** but interesting: accessibility of sites they offer, links to local culture, authenticity of the place, environmental-friendliness, using local resources, reliability of the information and delivered knowledge, activity related to local cultural heritage, participation in rural development-operating in traditional agriculture, traditional land use, historical ways of fishing activities.

(II) Mode of financing ecomuseum

The results gave a view about the financial issue of the ecomuseum. The study highlights that the ecomuseums have different **source of financing**. Despite the fact that the ecomuseums have strong public interest, public financing is relatively low (20 %), their incomes mostly coming from project-based funds (10%) and sale of offers

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



(70%). Furthermore, some partners of ecomuseums *participate in operation cost* in the form of monthly or annual fees or pay for services.

(III) *Ecomuseum operation and promotion*

Where the ecomuseums operate and its promotion had also been relevant issue. One of the most crucial element is where the ecomuseum is based, that means *territory-based* or *place-based* such as buildings or mills. The operation of the ecomuseum include also the *physical space designated for Ecomuseum activity* such as special space for receiving visitors (interpretation and information centers and spaces) or spaces devoted for specific activities (crafts, classes, open-air education). About the responsibility for shaping ecomuseum offer in some museums governing body is responsible in others specific unit/department of the ecomuseum is the responsible. Ecomuseums differ considerably referring to the *number of visitors*, from 200 000 to 1 000. The majority oscillate between 5 000 and 20 000. Concerning spreading the most common *promotion materials* are leaflets and webpages, follow Facebook, printing maps, guides, mobile applications, Newsletter, bulletin, Twitter and Instagram.

The Ecomuseum is demonstrating to be more and more an innovative tool to safeguard the ICH. Nevertheless, there is no a universal model of management because of each cultural landscape and each community have their own strengths and weakness, and still their own capacity to capitalize external opportunities or different capacity to tackle external threats.

Strengths

- As the first chapter highlights, the first element that make possible the birth of the ecomuseum is the *community interest*. The community maintain the heritage alive, so the first strength in every ecomuseum is the *community involvement* and *cooperation* between various local stakeholders and other partners, including volunteering. The Ecomuseum of Salt and Sea is supported by volunteer associations to valorise traditions or Seasonaé Lakes of Pivka Ecomuseum that has a strong team of volunteers. Volunteering is very efficient in organising events, workshops, literary afternoon, hikes. Moreover, in the Ecomuseum Batana there is a strong cooperation with the local government, whereas in the Ecomuseum of Carp Valley the interdisciplinarity seems to be very clear, namely

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



dynamic activities of women rural association take place by linking with an active and integrated community of artists. The local community initiatives are strong in Lake Valencei Area.

- **Heritage** determines the attractiveness of the ecomuseums, it can be natural, monumental, historical, cultural or well-documented traditions. Attractions, educational sites, cultural events, thematic exhibitions, presentations, research, publicized works, art galleries, festivals represent a strength point for **tourist and educational offer** e.g. Valley of arts Festival in Hungary is an exhaustive example of this.
- Safeguarding ICH means to encourage **local knowledge and skills** e.g. revitalizing traditional trades and crafts, safeguarding traditions such as ceramic and wickerwork, recording, photographing and collecting testimonials and experiences, promoting local products.
- **Tourism** could represent a double positive feature of the ecomuseums, it means visitors and incomes but employment as well.
- A significant strength for the ecomuseum is a **good communication** with stakeholders and visitors too, e.g. Seasonal Lakes of Pivka Ecomuseum has reached good results with existing social media platform.
- **Recognition of values and special protection** such as organic farm, ecological farms, existing National Park, UNESCO recognition are fruitful benefits for the ecomuseums. Another point of strength for the ecomuseum is the appreciation, namely obtaining prestigious awards for the commitment in safeguarding the heritage because it can motivate the community and attract visitors as well.
- Finally, **education** e.g. regional education program for schools, **local development** incubator of new ideas and **comprehensiveness**, namely combining ICH safeguarding with tourism are considered the strength of the ecomuseum.

Weakness

Weakness of the ecomuseums analysed could be food for thought to overcome some obstacles by improving skills and having new ideas:

- **Insufficient infrastructure** such as lack of roads in areas outside the main touristic routes e.g. Balaton area or **insufficient facilities** such as no accessibility by public



transport can hamper the management of the ICH. Citizen become more and more demotivated and visitors are not interested in discovering no comfortable places.

- **Tourism** has its negative side, that means in some regions ecomuseum are not prepared to receive tourists. The Ecomuseum of Salt and Sea is strongly affected by seasonality, lack of souvenirs in the Ecomuseum Mošćenička Draga or insufficient and not enough integrated tourist information in the Ecomuseum of Carp Valley.
- Another difficulty that the ecomuseums face is the dependence of individuals or private owners for lack of **financial sustainability**. Unfortunately lack of funds is often linked with the absence of well-skilled operators.
- **Qualification** becomes a challenge for some ecomuseums especially those ones are run by NGOs characterized by not qualified staff in project and cultural heritage or experts in heritage. Moreover, lack of qualified staff in tourism and insufficient knowledge of local teachers about Carp Valley heritage.
- There are some weaknesses that concern the **involvement of new partners** that could bring different experiences and ideas or **small working team** because is often based on volunteers. Likewise, lack of contents conveying “entertainment” to attract potential visitors, especially families with children and young visitors travelling with friends or low level of commercial use of local tourist products are still obstacles to be tackled.
- **Communication** should have a core role in an ecomuseum firstly to be more and more innovative and secondly to increase visibility. Some of the ecomuseums analysed have problems in that sense, e.g. no webpages or no active in social media.
- Lack of **legal framework** and unclear definition and status of “ecomuseum” make the ecomuseum process slow with the risk to demotivate the community itself, e.g. the ecomuseum initiative in not widely used and acknowledged in Hungary.
- Another crucial obstacle to be overcome is the **involvement of youngsters**. Often elderly people are more interesting in traditions and heritage, namely in the past. Obviously, young people are the new creative actors and agents of change, so if innovative plans to involve them do not take place, maybe, ICH management will disappear. The involvement of schools and universities with trainings and study visits should be crucial.

Opportunities

- The first external factor that the ecomuseum can use to its advantage is the **heritage** itself. In other words is the heritage potential that catch the attention of the community

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



and make the rise of the ecomuseum possible. Firstly, because the ICH concerns everyone, secondly because the beautiful nature effects personal emotions.

- For most of ecomuseums, **tourism** development is considered the biggest opportunity. The ecomuseum can take advantage of the summer high tourism flows to sponsor its activities not only to local citizens. Promoting the local traditions or new techniques of content marketing, storytelling and co-creation for tourists at the destinations, launching Tourist Information Centre, plan to lunch museums inside the ecomuseum, interest in ‘niche’ tourism such as cuisine tourism are some many examples.
- **Infrastructures** are strictly related with the ecomuseum development able to attract more tourists e.g. roads, sewage systems as well as ecological solutions e.g. renewable energy.
- And still, creating a **market for local products** such as food, craft and art accompanied by “deformalization” namely, decrease of formalities for procedures connected with sale of local products and brand development.
- The ecomuseum is an opportunity itself, it can generate networks and cooperation not just internal but external as well, **international cooperation** can be fruitful for the management of the ecomuseum, namely networking with other intangible cultural heritage projects, by sharing knowledge and good practice about similar destinations with transnational partners.
- One of the main opportunity that an ecomuseum should size is invest efforts in **communication** that means the global web marketing, internet and social media power to reach an intergenerational public.
- Good opportunity is also growing **awareness** about the importance of protecting local culture and values, interest in healthy food and comeback to traditional products and meals, e.g. Ecomuseum Carp of Valley. As written before awareness is very crucial in young people. Good steps have been done in relation to the integration of the National Curriculum, so the practical involvement of youth is well grounded in Lake Valancei Area.
- Surely, **education** is well connected. An ecomuseum can collect knowledge and cooperate with experts and practitioners, it can also become archive and library e.g. Seasonal Lakes of Pivka Ecomuseum.
- Finally, events, new thematic exhibitions, innovative displays, visits of cultural attractions in the destination are opportunities that can add value to the Eco museum and make it more attractive.

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



Threats

- One of the biggest threats that an Eco museum faces is the **financial insufficiency**. Instability to secure financial resources, lack of interest by the local government or lack of resources for young generation for living or commuting.
- Unfortunately, some **global trends** are unfavourable to safeguarding the ICH, e.g. globalization and standardization can treat the diversification that an Eco museum could express through traditions and peculiarities, demographic change such as ageing population, out migration from rural areas, competition of the global market such as dominance of mass product or financial support instruments mainly focus on tangible cultural heritage.
- The Eco museum can contribute to the **local development** but at the same time it can become a treat for the environment such as in Balaton Area new actors have the intention to convert the “green” land areas into “brown” development sites or agriculture based on monoculture in certain areas can be a problem for surface watercourses and lakes. The local development depends from several resources, financial and human ones, but sometimes this lack of resources hamper the opportunity to improve the management of the ICH because of new ideas are needed. Find the correct balance for each element that maintain vital the ICH is the very challenge.
- **Tourism**, for example is the most controversial topic regarding Eco museum model. The mass tourism is a big treat, and still lots of tourists are interested only in visiting amusement parks, the local products are hardly competitive with mass production or nature devastation concern.
- Finally, the Eco museum cannot exist if local people **loose interest** in it, namely to keep **Eco museum going NGOs and communities are still the crucial actors who are to be motivated**. Firstly, with financial incentives to make true new activities or trainings to improve skills and secondly with participatory planning methods to make citizens more accountable and dedicated.

Eventually, even if there is no a universal Eco museum management model, some universal characteristics are shared by the 13 Eco museums.

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



The promotion of the tangible and even more the intangible heritage. **Traditions** are what citizens feel to bring out and share. Agriculture traditions (Rendek Farm and Ecomuseum), maritime/fishing traditions (Golden Carp Fishing Museum, Ecomuseum Batana, Ecomuseum Mošćenička Draga), artisan crafts traditions (Ecomuseum of Aquatic Plants) are some examples. As told previously, **community involvement** and **participatory planning** make the ecomuseum possible (Ecomuseum Batana, Szenna Open Air Museum, Ecomuseum of Salt and Sea). **Education and workshops** are very interesting points to maintain alive and transmit the heritage knowledge (Eco museum Mošćenička Draga, Open Air Museum Stübing, Seasonal Lakes of Pivka Eco museum, Eco museum of Deer and of the Mesola Forest). **Events** and **Festivals** are the most creative part of the Eco museum (Valley of Arts, Open Air Museum Stübing, Eco museum of Carp Valley, Eco museum Mošćenička Draga, Seasonal Lakes of Pivka Ecomuseum). Finally, almost all ecomuseums incentive **local products market** as main core for tourism and transmission of culture.

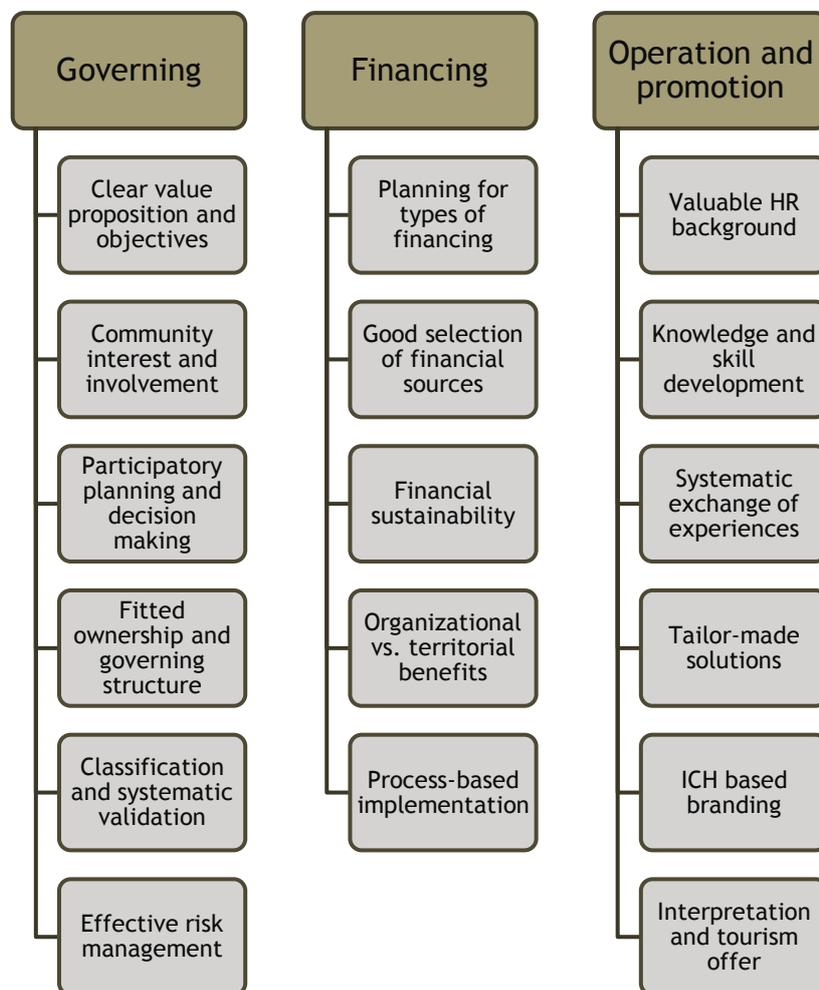


5. The management model

By reviewing the existing results (detailed in the previous chapters) a tailor-made management model has been elaborated as an overall framework.

As summarized in the former chapters, our preliminary suppositions on the main pillars of effective management of ecomuseums is confirmed. Namely, the governing, the finance and the operation and promotion seems to be the most important legs of successful implementation and operation. Starting from this three pillar perspective, we have overviewed all important elements of effective ecomuseum management. In the current chapter we are indicating the most important elements of each pillar and give an overall model as a summary.

Considering the investigated factors of ecomuseum management, an overall model for efficient ecomuseum



The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



management can be summarized as follows:

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



5.1. Governing Ecomuseums

From the perspective of governing, the following elements seems to have crucial interest:

1. One of the main element of effective governing is to define **value proposition and definition of ecomuseum's objectives**. As a common value, ecomuseums have three main objectives, as heritage interpretation, education and market opportunity to local products. In relation to the objectives and values one core concept - as the main focus - have to be defined and followed in all elements of development and implementation. It can give a unique characteristic on the one hand and supports the product definition on the other.
2. After a clear value and objective definition, the **community interest/involvement and cooperation** should be grounded and continuously sustained. Interest and involvement arise from awareness and participation. Citizen should be more aware, trained and included not only in the management of the ecomuseums but also in the development of the product. The cooperation should be among main stakeholders such as local government, NGOs, companies, and local community. Public, private, nonprofit and volunteer side can provide different resources and skills.
3. An effective way of governing can be the approach of **participatory planning and decision making**. The essential issue is to be more inclusive, that means the bottom-up approach should be guaranteed. From a practical perspective, valuable ways of involvement should be followed, like periodically meetings or friendly events to cooperate and share ideas about the main issues required for the viability of the ecomuseums. Planning, implementation and monitoring phases should include municipalities, expert operators and volunteers, namely support co-working training or brainstorming. An additional important approach is to ensure the integration of the results of participatory planning to operation on a transferable way.
4. The **ownership and governing structure** of an ecomuseum should be formed considering the values and objectives on the one hand and community interest on the other. It should be closely relate to the nature of main objective. In case of a non-profit orientation, a rather public ownership can be more valuable. While a stronger for-profit objective can be reached by a mixed (public and private) ownership and governing structure.
5. A clear **classification and systematic validation** is essential for effective governing of an ecomuseum. As the ecomuseum as such is not a classified category in each countries in

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



cultural heritage interpretation, it should be fitted to national nature protection and tourism classifications. Additionally, to keep its high quality operation and market position, systematic validation have to be ensured.

6. Ecomuseum management might face with **potential risks**. The potential risks to manage might be connected to a) decision making, b) lack of community involvement, c) financial issues, d) product definition, e) promotion and f) operation. Additionally, external issues should also be considered, like the legal framework or the networking opportunities outside the given cultural landscape. To ensure the effective management, the identification of risks have to be systematically done, while the risk management opportunities have to be clearly defined.

5.2. Financial issues

From the perspective of finance, the following elements seems to have crucial interest:

1. The first step on sustainable financing an ecomuseum is the understanding the possible **types of financing**. To do so, a valuable financial plan has to be elaborated following the predefined financial goals of the ecomuseum. The main financial goals can be stable operation, profit maximization and wealth maximization. The right management decision on the type of financing should include investment, financing, operation and working capital decisions.
2. Having the right decision of types of financing, a **selection of financial sources** can be done. Considering the value proposition, the objectives and the individual actions implemented, the financial sources can be defined. Considering the nature of an ecomuseum public, private and own sources should be also involved. The right balance between public and private resources ensure the independent operation on the one hand and the opportunity for flexible operation on the other.
3. **Financial sustainability** can be ensured by understanding differences between for-profit and nonprofit organizations. For instance, the ultimate strategic goal of for-profit organizations is to acquire profit and market share, whereas nonprofits' financial outcomes are merely a means to accomplishing an organization's social mission. Thus, an ecomuseum's ability to pursue its mission and its financial sustainability are inextricability linked.
4. From a financial perspective, it is important to clearly understand the approaches of **economic advance and revenue capacity**. In this sense the economic advance is an

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



approach of an organisation (or place), while the revenue capacity has a wider meaning, namely the financial benefit for a cultural landscape. One of the two approaches has to be selected and integrated into financial planning.

5. To ensure the proper management of an ecomuseum from a financial perspective, a **process-based approach** has to be followed. In our understanding, planning, control and decision making have to be systematically done.

5.3. Operation and promotion

From the perspective of operation and promotion, the following elements seem to have crucial interest:

1. To reach the objectives of an ecomuseum and operate it in a sustainable way, **human resource background** have to be ensured. The professional human resource background might come from the staff employed, the individuals as volunteers and the external experts. The staff deemed to be a permanent, while the volunteers and external experts as a temporary and flexible resource. The qualification and the quantity of the human resource involved in the operation is highly depends on the size and activity of an individual ecomuseum.
2. To ensure efficient operation, **systematic knowledge and skill development** is essential. It is being an internal issue in the sense of skill development for the staff to comply with the continuous development and operation challenges. However external knowledge and skill development is also needed for volunteers and target audience, especially youths.
3. To ensure the constant high quality ICH interpretation and adaptation to market needs, **systematic exchange of experiences** is needed. This approach should cover sharing experiences among ecomuseums, heritage interpretation sites, interested stakeholders and target audience. The way of exchanging the experiences is proposed to follow traditional (personal meetings, joint projects) and new ways of communication (mostly virtual ones).
4. The operation and promotion of ecomuseums should be done in a **tailor-made ways for generations**. It covers individual methods of interpretation and promotion. That can ensure the access to heritage to be equal. Especially for youths it is really important to offer creative activities. Additionally they should be told what skills they can learn and how their achievements are recognized.

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



5. An obvious approach of ecomuseum management is **branding based on cultural heritage**. It is focused on the ICH as the main appeal of the brand. It is contemplative, because the cultural heritage is used as an exhibit, an artifact piece in a display case. It lacks although a very important element, the interaction between the cultural heritage and the tourist experience. For this type of branding an ecomuseum really needs a unique and impressive.
6. The issue of offering tourist experience should lead to operate with a valuable **interpretation and tourism offer**. Over the traditional way of museology, new methods and approaches should be integrated or strengthened. The importance of education role in new ways is appreciated and the information and communication technologies raised their presence in effective interpretation. Additionally the ICT should be combined with creative industry solutions, like creative design, targeted application, multimedia installations.



6. New element of ICH management

As our common approach the management model should integrate new technologies' and cultural and creative industry's related approaches to give added value on the operation on ecomuseums. This part is dealing with the issues considering the changing community and customer needs.

6.1. Usage of ICT

The tradition of heritage interpretation is moving away from purely conservational and educational goals to an entertainment- and experience-oriented interpretative provision. New technologies are gaining prominence in museums to enhance visitors' mindfulness, subsequent learning outcomes and satisfaction.

The usage of information and communication technologies (ICT) has three main directions in relation to the ecomuseums. From the perspective of the CULTURECOVERYs objectives, they can be described as follows:

Field of ICT usage	Goal of usage	Description
Operation	Daily operation of ecomuseum.	As it is not the core issue of CULTURECOVERY, the usage of ICT in ecomuseum operational management is just touched here. We would like to highlight that the daily operation can be developed by using ICT like: registers, internal and external communication, reservation, document management, or security applications.
ICH interpretation	As one of the core approaches of CULTURECOVERY, ICT in intangible cultural heritage	ICT applications can support interpretation in four main ways: 1. To reach a wider audience and increase the number of visitors (with

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



	<p>interpretation have growing importance and wide development potential.</p> <p>The changing customer needs and the differentiated target groups accelerate the usage of ICT.</p>	<p>virtual ones), the ecomuseums can be interpreted on a virtual way. The application of virtual ecomuseums can have awareness raising, education, as well as artistic functions. Its main advantage is the flexibility of “exhibitions” and opportunity of remote access.</p> <ol style="list-style-type: none"> 2. ICT application (like mobile apps, virtual tours, videos) can be valuable tools on interpreting traditions, knowledge and technics. They are not substitute the real visits but can give additional knowledge and information. Their core value is the possibility to fit to different target groups’ needs. 3. The concept of gamification, namely use of game design and mechanics to enhance non-game contexts by increasing participation, engagement, loyalty and competition. Gamification can have crucial role in ICH education. 4. One of the main advantage of ICT applications in interpretation is the opportunity for reconstructions. From the ecomuseum perspective its main field of use is the interpretation of already non existing tangible elements related to ICH in ecomuseums. 5. Finally, over the remote applications, ICT can be efficiently used in on-field interpretation. It can give additional
--	--	--

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



		<p>knowledge and information to the connected tangible experience on the one hand and effectively supports accessibility (language gap, disabled, etc.)</p>
Promotion	<p>Over the operation and interpretation, ICTs can have added value on promotion as well.</p>	<p>Three main promotional aspects should be considered:</p> <ol style="list-style-type: none"> 1. Currently, one of the most efficient way of promotion is given by social media applications. They are fast and flexible enough to communicate with current and prospective audiences. Social media platforms, including Facebook, Twitter, Instagram, and Tumblr, provide diverse opportunities to share unique offerings to people around the world. Additionally, social media now allows the general public to see behind closed doors. 2. Storytelling possibilities have also widened by ICTs. As a valuable tool for raising awareness, it can support on memorable interpretation. If it deals with people rather than objects and abstract ideas, can be a good way of communication and promotion. 3. Finally, ICT through creative design can have a promotional added value (as having interpretation one) in the field of branding.

The project is funded by Interreg Europe, supported by the European Regional Development Fund, co-financed by the European Union and Hungarian State.



The usage of ICT accelerated and supported solutions in the case of interpretation and promotion are closely related to the application of cultural and creative industries. The combination of them can lead to a better preservation, recovery and sustainable use of ICHs through ecomuseums. Their connection will be described in the next chapter.

6.2. The potential in cultural and creative industries

Cultural and creative industries produce many different types of positive spill-overs on the economy and society as a whole, e.g. promoting a more quality-oriented tourism, helping social cooperation, innovative forms of teaching or design thinking in all types of settings to the use of culture and creativity as a management tool. The CCIs play a significant role in reinforcing tourism by offering an opportunity for economic diversification and raising the attractiveness of an attraction.

From the perspective of ecomuseums the shifting customer needs from tangible to intangible tourism resources (image, identity, lifestyle, atmosphere, creativity) strengthening the role of CCI application in ICH interpretation.

The main determining factors of CCIs on intangible cultural heritage interpretation are:

- Implications for tourism holidays are increasingly creative spaces
- The context of travel becomes as important as the content
- The search for distinction/communion gives a primary role to everyday creativity
- Attention for new niches
- Attention is a primary tourism resource

This approach recognises the importance of creating experiences and events to encourage visitation and enhance the lifestyle of an area. The cultural and creative industries are key to ensuring visitors and locals have an emotional and cultural connection. It has been strengthened by the growing role and opportunities given by the ICTs described above.

From a traditional perspective, an ecomuseum and creative industries have not much in common. Despite, in the last few years a variety of cooperation in result of which products and services with high added value were created. On the other hand, an increasing interest among the makers and agents of creative industries can be seen on heritage interpretation. After all



cooperation between ICH interpretation institutions and CCI makers is the basis of communication work of a modern ecomuseum.

To sum it up, the connection between CCI and ecomuseums has growing importance from the following directions:

- it is an imperative in 21th century to build a competence not only in collections, educational, and social agency of ecomuseums but also in its economic value;
- ecomuseums should become and be treated as equal players among others in the field of cultural and creative economies;
- innovation and creativity should serve as a driving force in reaching out to new audiences and at once help modernising the sector;
- some sectors of CCI (mostly visual arts, advertising, architecture, performing arts, gaming) can have direct connection with the value propositions of ecomuseums.



7. Further issues of validation

As a final part of the concept, the chapter connects the concept with the further activities of the project, especially on the following deliverables:

- A.T2.1 (D.T2.1.2) - Report on local public-private participative process
- A.T2.3. - discussing the adaptation opportunities
- A.T3.1. - Considering the concept in AP development
- A.T3.2. - Integration to pilot actions

The listed activities refer back to the current operation of ecomuseums related to project framework and will give practical proposals how to introduce the new model to their daily operation to give more values to the current tourism offers.

The first step of validation (D.T2.1.2) is scheduled between July-September 2018. **One workshop in each area will be organized** to present the model to public and private sectors and collect feedbacks and inputs to fine tune and adapt them in view of consequent endorsement.

The developed model will be tested in the later stages of the project in the framework of the **study visits**. As planned, organization of 1 day study visits addressed to 1 ecomuseum manager per PP area, held in coincidence with the coordination meetings in HR-Rovinj, HU-Lake Balaton, AT- Styria area will be done. Study visits have the aim of transferring Best Practices, and at visiting pilots where possible as part of capacity building activities.

From the perspective of validation, the study visits have a role as follows:

- feedback on the elements of the ecomuseum management from a practical perspective (real working environment testing)
- testing the new, currently not used elements of the management issues
- validation of ICT and CCI approaches in different, individual operation environment.

On the basis of the strategy and management models, **action plans** (AP, for each involved region) for the preservation and promotion of ICH through ecomuseums will be developed. It should foresee concrete actions in the field of: participatory processes for involvement of active locals in the documentation, interpretation, maintenance of ICH; ICT application; actions to



include ICH enjoyment within the tourism offer; business plan to ensure sustainability and operational durability up to 5 years.

From the perspective of validation, the action plans have a role as follows:

- adaptation on durability of the model's elements
- selecting and developing practical steps for the next years of operation (considering the individual characteristics of the regions' involved)
- grounding pilot testing of new ecomuseum management elements.

Testing of AP through pilot actions in the field of ICT and creative industry solutions to preserve, represent and communicate ICH will be done in the last phase of the project. From the perspective of validation, the pilot action will pay special attention to the following issues:

- storytelling ICT application
- creative design application to communicate ICH
- interactive App on local traditions
- multimedia reconstruction of traditions
- test of innovative usage of storytelling tools

As a final stage of validation, pilots will represent practical application for trainings and study visits, as well as for transferring of BP and inclusion in public-private cooperation concepts.

After having these validation steps, the cultural recovery model will be updated and reach its final form to give a valuable tool for any ecomuseums and related initiatives.