



The Strategic Manifesto of Italian Ecomuseums

by Raul Dal Santo, Nerina Baldi, Andrea Del Duca
and Andrea Rossi

Raul Dal Santo, ecologist, is the coordinator of the Parabiago Ecomuseum (Milan, Italy).

He is also the coordinator of both the Lombardy region ecomuseums' network and Mills Park.

Nerina Baldi, historic and landscape economist, is the coordinator of Argenta Ecomuseum and Director of Cultural services in Argenta Municipality (Ferrara).

Andrea Del Duca, archaeologist, is the director of the Lago d'Orta e Mottarone Ecomuseum and the Tap Museum in San Maurizio d'Opaglio (Novara).

Andrea Rossi, architect, is the coordinator of Casentino Ecomuseum, which consists of fifteen antennas, distributed in the municipalities of the first valley of the Arno river (Arezzo).

The authors are part of the Italian network of ecomuseums, constituted in 2015, which organised the international forum of ecomuseums in the context of the 2016 ICOM General Conference. Their research and work focus mainly on landscape ecology, ecomuseology, sustainable development, participatory local planning and projects, and subsidiarity.

Italian ecomuseums chose to define themselves as participatory processes that recognise, manage and protect the local heritage in order to facilitate social, environmental and economic sustainable development. Ecomuseums develop creative and inclusive practices aimed at the cultural growth of local communities, based on the active participation of people and the cooperation of such stakeholders as institutions and associations. As such, their primary objective is to reestablish correspondences between techniques, cultures, productions and resources of a homogeneous landscape and the local cultural heritage.¹

Landscape lies at the heart of ecomuseums' preoccupations.

Since 1947, the Italian Constitution articulates safeguarding of national landscapes and the historical and artistic heritage as the state's principal duties (Art. 9) and as founding principles that contribute to the full development of the human person (Art. 3). According to the definition of Article 1 of the European Convention of Landscape (Florence 2000), landscape is a cultural construction. Therein, it is stated that "landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.² The concepts of 'landscape' and 'cultural landscape' have been widespread in Italy since the early 20th century. Moreover, the Siena Charter is also based on the Italian context and practices and thus plays, to date, an instrumental role in the safeguarding of landscape on a national scale.

Italian museums have actively participated in promoting the need to better understand the relationship between landscape and identity. One of the leading experts on Italian landscapes, the geographer Eugenio Turri, highlighted the dual role that humans have towards landscape through the use of an interesting metaphor: that of the landscape as theatre (Turri 2006). As actors, people affect the landscape by modifying it. As spectators, they are witnesses to its many transformations and enjoy views, panoramas and sites. These two perspectives are deeply interconnected.

In the late 20th century, the Italian landscape was tragically affected by its exploitation, more than the enjoyment of its sheer beauty. Accordingly, the community is collectively and mutually responsible for the surrounding landscape, its protection, transformation and the knowledge revolving around it. Because the ecomuseum seeks to master all landscape components, whether natural or cultural, tangible or intangible, it is a good instrument for public mobilisation and education, landscape observatory, and local visitor interpretation.

On a local scale, an ecomuseum cooperates with museums, monuments and sites, as well as with other actors in heritage protection on a regional and national level. It brings its own specific experience and expertise in the field of managing living heritage and landscape to the public; and may also take responsibility for a landscape observatory or a local Agenda 21.³

Italian ecomuseums

In the past decade, Italian ecomuseums underwent a fruitful period, mainly because regional laws were developed and several opportunities for interaction and debate were organised at a national and European level.³ The number of ecomuseums had increased remarkably; they acquired common instruments and methodologies such as the participatory inventory of cultural heritage and landscape.

The experience of *Mondi Locali*

Mondi Locali ('local worlds') is a community of practice that was established in 2007, during a meeting in Casentino, with the aim to share projects and work methods. It represented an efficient tool to encourage dialogue and ecomuseum growth. *Mondi Locali* worked on several projects such as a self-evaluation system,⁴ National Landscape Day, Parish Map, short supply chains of local agricultural products, training for facilitators and ecomuseum directors on ecomuseum practices, in particular participatory approaches, such as participatory walks (Maggi 2009).⁵ These projects are described in the Appendix. It should be mentioned at this stage that the ecomuseum laboratory of the Piedmont Region

and the Ecomuseums Observatory of IRES Piedmont were central in promoting tools and cooperation between ecomuseums.

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Laws and financial support

There are about 180 ecomuseums in Italy, mainly in the north and centre. Eleven regions and one autonomous province hold legislation on ecomuseums.⁶ Regions or provinces recognise ecomuseums that respect prescriptions and requirements imposed by the laws. Most of the prescriptions and requirements vary from one region to another, but the common trait is the community's involvement in projects that concern cultural heritage. However, the most active ecomuseums have pressured the regions and provinces into using or seeking financing instruments to support the more dynamic and participatory ecomuseums.

Thus, regions chose alternative ways of financing. For instance, while Lombardy directly identifies and finances ecomuseums, Emilia Romagna only support projects of cultural institutions in general through the regional institute for cultural heritage (*Istituto per i beni artistici, culturali e naturali*). Today, even if several public authorities have withdrawn economic support to ecomuseums, the latter remain dynamic and active.

Networking to solve problems

To continue the process launched in recent years, and impact both local and national scales, Italian ecomuseums believe that consolidating the experience acquired is strategic. Consequently, they are working to foster:

- dynamic dialogue with stakeholders committed to cultural heritage
- the creation of a national network of ecomuseums.

Municipalities, provinces, regions and NGOs are important partners because they ensure the solidity and value of participatory processes and local development goals. In fact, where the relationship between ecomuseum, municipalities and inhabitants is close, swift and effective action on the ground and local networks is possible. Today, because of the complex problems of local communities, there is the need to seek new alliances between related stakeholders to share principles and objectives.⁷ The specific nature of ecomuseums is, in fact, to create communities, release energies, and carry out enhanced actions to solve complex problems, according to the principle of subsidiarity.

Italian ecomuseums network

Italian ecomuseums have founded a national network to promote their work. In 2014, a constituent phase to define tools, methods and specific objectives of the network was launched. At the same time, ecomuseums are working together in order to achieve the following goals:

- organising activities and projects that gather Italian and foreign ecomuseums around common themes, in order to increase the national and international exchange and cooperation;
- networking and communicating around ongoing projects;
- monitoring the results;
- promoting a national draft law on ecomuseums.

Today the national network is a community of practice. The community is composed of working groups that are developing planned projects. To achieve these goals, ecomuseums are relying on European Union funds or on forms of self-funding capable of involving several ecomuseums around issues of common interest.⁸

The Strategic Manifesto of Italian Ecomuseums

Based on the principles that have inspired the national network's original aims, Italian ecomuseums have produced a strategic manifesto that aims to contribute to the creation, development and evolution of ecomuseum experiences that can produce virtuous models of sustainable local development. The new horizon of ecomuseums is characterised by a museology that is increasingly committed to finding alternative strategies for local development.

These strategies are linked to the local communities' desire for change; 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 resource staff is necessary. 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. It also lists tools that are needed and promotes ecomuseum formulas that can make modest cultural revolutions possible on a local scale, by investing in cultural, environmental and landscape heritage and in methods to communicate related knowledge to the wider public and inform them of its use. As local centre 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 2016-17:

- *Supporting processes of territorialisation.* Ecomuseums must identify good and reproducible practices in relation to buildings, settlements, environment, subsidiarity relations and participations, etc. in order to promote criteria and innovative forms of sustainable transformation. In fact, undertaking processes of

re-territorialisation is a priority in countries like Italy, where the care of and attention for the landscape are not a priority.

- The identity of places and the virtuous relationship between a community and its surroundings should be improved. Ecomuseums must contribute to the care of the landscape, of which the local community recognises the value of thanks to a renewed sociability. Ecomuseums can play an important role in the repopulation process of marginal areas (mountains, but also less privileged regions, far from the 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 facilitate participatory processes aiming at identifying, taking care of and managing local heritage. This can be done by facilitating active citizenship models and processes of vertical and horizontal subsidiarity.⁹ 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 redefine the relationship between people and institutions accordingly;
- 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 (Fig. 1).

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 in order to ensure that they assume an active role in the production of cultural heritage. Thus, the topic of intangible heritage, articulated in the Faro Convention, assumes a special significance.

To achieve these goals, ecomuseums propose three main action lines that constitute the 2016-2017 Agenda:

1. 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 universities to transform technological inventions resulting from research, which are otherwise likely to remain unexploited. Such partnerships enable to innovate in agribusiness, crafts and typical social tourism in ecomuseum territory;

– cooperation with universities, foundations and the third sector to encourage the creation of new relations between ecomuseums and stakeholders,

– training on issues related to the territory's government.

2. Landscape and planning

The relationship between ecomuseums and landscape planning has been the primary backdrop to a number of initiatives throughout the country, in particular in the Puglia, Umbria, and Emilia-Romagna regions. The model of the Puglia region has proven its efficiency in terms of new landscape planning methods. The region considered ecomuseums as stakeholders that produce cultural landscape and asked for their contribution in order to design the Landscape Master Plan, recently approved by the region (Baratti 2012). Borrowing the Puglia model, ecomuseums must propose to implement master plans for landscape development, whose point of departure is to consider ecomuseums as local branches of regional landscape observatory.

The European Landscape Convention is another reference tool. It has inspired major initiatives undertaken by Italian ecomuseums, such as the realisation of parish and landscape maps, which now represent a longstanding practice in Italy (Clifford *et al.* 2006).¹⁰ Ecomuseums would develop a guide dedicated to related projects they would wish to carry out, and 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.¹¹

• *Food production and quality of life*

Italian ecomuseums have spent the greatest 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.¹² They must focus on optimising 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 probe new forms of local economy to gain experience of 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 with new forms of employment that 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 good examples (Ecomuseo delle acque del Gemonese 2016; Grasseni 2016). Starting from the already active processes, such as the one described above, ecomuseums will prepare guidelines 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.

3. 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 social and cultural entertainment activities, ecomuseums organise concrete actions 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 promote the monitoring of the results obtained in the 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. For a full description, please refer to the Appendix section.

Ecomuseums and the community museums forum

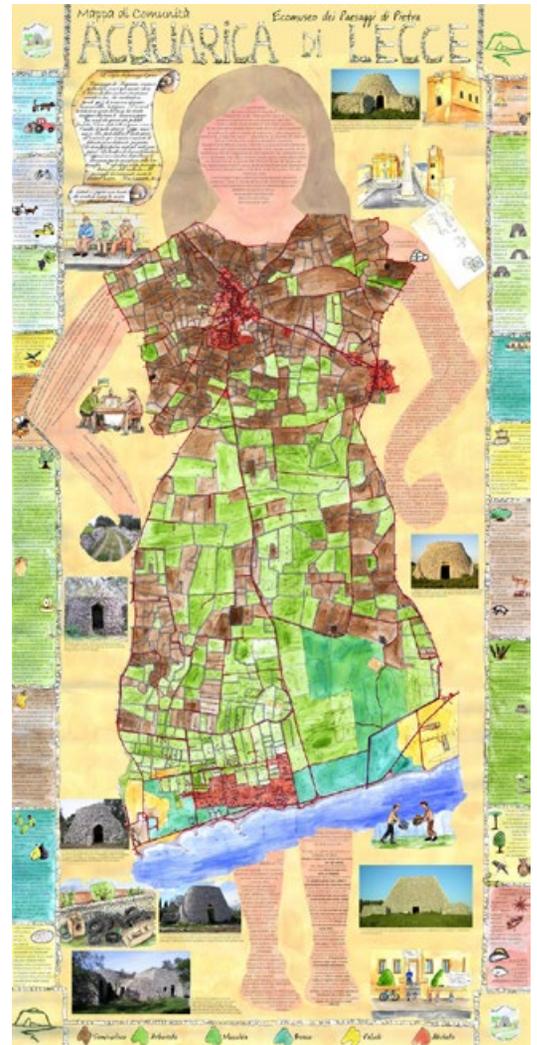
The network of Italian ecomuseums, together with Hugues de Varine,¹³ have been working on bringing international ecomuseums and community museums together, which was eventually carried out after ICOM decided to hold its 24th General Conference in Milan around the theme *Museums and cultural landscapes*. The event was a challenge for Italian ecomuseums because since 2007, 'Landscape Day' has taken place on a yearly basis to demonstrate ecomuseums' commitment to preserving and renewing landscape and cultural heritage (Fig. 2). A special meeting held in Milan involving ecomuseums from around the world that are engaged in the protection and study of and education on landscape as well as in the participatory activities was carried out in Milan in the effort to define and implement sustainable land policies.

With the collaboration of the ICOM Executive Council, Milan Polytechnic University and the voluntary contribution of many ecomuseum staff members, this important event took shape. The network of Italian ecomuseums invited all their colleagues attending the ICOM General Conference in Milan for a special programme of discussions and visits. The goals of this special programme were to share experiences, questions and difficulties that ecomuseums face; to share their future projects; to envisage any prospect of exchange or collaboration with the visitors. The programme was divided into two parts:

- the forum of ecomuseums and community museums took place at the ICOM General Conference venue on 6 July and at the Politecnico di Milano on 7 July;
- a visit to ecomuseums near Milan was organised on 8 July.

In the weeks that preceded and followed the conference, many Italian ecomuseums organised visits for their foreign colleagues and exchange *in situ*, in the hope of establishing future exchanges, cooperation plans and projects.

Fig. 1. Acquarica di Lecce Parish Map depicts the landscape as a woman. Several Parish Maps, designed by ecomuseums, were used by Puglia Region in the landscape planning. © Ecomuseo Acquarica di Lecce



The conclusions from the forum were that: the Forum would endorse the Florence and Faro 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, the ICOM Siena Charter and the ICOMOS Quebec Declaration.

Ecomuseums and community museums 'consider themselves capable to be an interface between the world of museums (ICOM) and the world of monuments and sites (ICOMOS):'

They 'will work to be associated to the activities of these two organisations and their specialised structures', because of ecomuseums' expertise in the field of participatory management of living heritage and landscape at local level.

It was especially recommended '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.'

It was proposed '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 be extended to other heritage NGOs. It should produce a multilingual documentary and bibliographic pool of resources on ecomuseology and its best practices.'

It was decided to 'create a permanent international Working Group to keep watch and make proposals on the theme territory-heritage-landscape.'



Fig. 2. Each year Italian ecomuseums celebrate Landscape Day, in which people walk, photograph, write, confront each other and choose the future landscape. © Ecomuseo del Paesaggio di Parabiago

Results

Methodological change

The Manifesto of Italian Ecomuseums is a stepping stone for the Italian ecomuseums network, which used it as a tool to define actions with common objectives. Several meetings allowed the comparison of goals, tools and topics of interest.

The Manifesto was not designed as an official and final document whose aim would be to define the movement for the years to come. Instead, a more modest approach was adopted, and it was conceived as a work-in-progress to serve as a base within the Italian network. This also facilitated international discussions on ecomuseums. The Manifesto was translated into English, French and Spanish and sent to international ecomuseums and community museums as a working paper for the ecomuseums' forum at the 2016 ICOM General Conference.¹⁴

Cultural change

The network of Italian ecomuseums invited their peers to contribute to the forum by sending papers presenting projects, experiences and research on the General Conference theme, *Museums and Cultural Landscapes*. An international panel evaluated more than 70 papers from 25 countries from all continents. A number of papers required editorial work and additions in order to correspond entirely to the General Conference theme. In fact, researchers on ecomuseums tend to think in terms of heritage, education, community work, local development, empowerment, etc. Their understanding of landscape is that it essentially pertains to the local heritage. Perhaps landscape can now be perceived as a link between nature and culture. During the forum, the network of Italian ecomuseums explained in practical terms the concept of landscape and the relationship between ecomuseums and cultural landscape.

Physical change

The Manifesto summarises the experience gained within the network of Italian ecomuseums. It both lists actions (the 2016-2017 Agenda) and shows best practices to improve the economic, social and environmental development of local communities.¹⁵

In early 2017, the Italian Ecomuseums Network published a web platform called 'Drops'.¹⁶ Its aim is the exchange of ideas and good practices. Using this platform, any ecomuseum and community museum can exchange and share information, experiences, tools and projects. A number of transnational collaborative projects have been announced before, during and after the ICOM General Conference. They will establish the usefulness of the platform as a place for interaction, both for a better mutual understanding and for the international cooperation of ecomuseums on specific projects.

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. It also paved the way for an international network of cooperation between ecomuseums and community museums and other related organisations. The Italian network successfully tried out a model of governance and a tool (the Manifesto), which has reformed methodological, relational, social and physical practices within Italian ecomuseums. The most important action is the Forum of Ecomuseums and Community Museums that took place in Milan during the 2016 ICOM General Conference. As it came to a close, the forum released a final declaration, presented to the ICOM Advisory Committee. The declaration states that:

- 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 transdisciplinary approach, experimented and tested in real life. This innovative approach has inspired more traditional museums and institutions at all levels.
- 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 and 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, dedicated to *Museums and Cultural Landscapes*.

In accordance with these principles, the Italian Network of Ecomuseums published and is managing the international platform that aims to enable cooperation between ecomuseums and community museums. Moreover, it is continuing the participatory process to achieve shared objectives, find resources, keep to schedule, and monitor progress.

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NOTES

- 1 For an explanation of the evolution of the new museology since the 1970s in Italy, see Maggi (2009).
- 2 The Osservatorio del Paesaggio (Landscape Observatory) is a local or regional institution, established by public initiative, for the implementation of the European Landscape Convention. The case of the Piedmont Region is exemplary (www.osservatoriodelpaesaggio.org). Agenda 21 was experimentally implemented in the Lombardy Region, for example the Landscape Ecomuseum of Parabiago.
- 3 Highlights include the 1998 Argenta meeting; the national ecomuseum meeting held in Piemonte in 2003 and the 2007 Carta di Catania. For a historical overview of museology and ecomuseums in Italy, see Maggi (2009).

4 A self-evaluation system was formulated by Mondilocali. The purpose of the system is to help ecomuseums to assess whether their ongoing initiatives are consistent with the general view of the ecomuseum and to stimulate ecomuseums to work on the key concepts of the ecomuseums. First, participation, empowerment and involvement of local communities, followed by the definition of an action and governance strategy, and the safeguarding and enhancement of territory resources with the purpose of stimulating sustainable development (Corsane *et al.* 2007a and 2007b). Several Italian ecomuseums and regions have adopted this system, to evaluate the outcomes of the ecomuseums.

5 Mondilocali organised many training courses for ecomuseum staff, and nearly all the courses for facilitators of parish maps. Two fundamental manuals were published by Maggi (2009), *Manuale del facilitatore ecomuseale* (Manual for Ecomuseum Facilitators) and *L'ecomuseo tra valori del territorio e patrimonio ambientale* (The Ecomuseum between Local Values and Environmental Heritage)

6 Piemonte (1995), Trento (2000), Friuli Venezia Giulia (2006), Sardegna (2006), Lombardia (2007), Umbria (2007), Molise (2008), Toscana (2010), Puglia (2011), Veneto (2012), Calabria (2012) and Sicilia (2014). Trento is an autonomous province, namely a territorial entity, smaller than a region. For a comparison of Italian laws, see <http://www.ecomusei.eu/ecomusei/wp-content/uploads/2015/12/comparazione-leggi-ecomusei.pdf>.

7 Ecomuseums are working on a local scale with museums, regional cultural heritage institutions, e.g.: Emilia Romagna, Friuli Venezia Giulia Regions), 'Soprintendenze' national, regional and local natural parks, GAL/LAG (Local Action Groups, a EU tool designed to foster local development) as well as university departments, Slow Food convivia, environmental and cultural associations, agricultural districts, biodistricts, 'GAS' (solidarity purchasing groups), districts of the solidarity economy, fair trade organisations, schools, local authorities, health care companies. At a national and international scale, ecomuseums are working with ICOM, Società dei Territorialisti, Slow Food, operators of the new museology, national or regional networks of ecomuseums and community museums outside Italy.

8 See the *Eco Slow Road* project. Available at: www.ecoslowroad.eu.

9 '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 Art. 118, [t]he 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.' It should be noted that 'vertical' subsidiarity concerns the distribution of administrative competencies between different levels of territorial government.

10 Parish maps have been designed in Italy since 2004. See the Appendix for a detailed description

11 Such stakeholders include the Società dei territorialisti and the Forum italiano dei movimenti per la terra e il paesaggio (Italian Forum on Movements for the Land and the Landscape). For further information, see: www.salviamoilpaesaggio.it [accessed 10 March 2016].

12 Short food supply chains are characterised by short distance or few intermediaries between producers and consumers.

13 Hugues de Varine spearheaded New Museology, together with the reflection on and creation of ecomuseums, focusing his work on local development and living cultural heritage. He directed the International Council of Museum (ICOM) from 1965 to 1976.

14 The network has also achieved these goals: surveying the Italian ecomuseums, the elaboration of tools and the good practices; online visibility with www.ecomusei.eu, the creation of a Facebook page <https://m.facebook.com/ecomusei/> and a newsletter as well as the drafting of a national law on ecomuseums. See the website: <https://sites.google.com/view/drops-platform/home>

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Appendix (cited in the original English translation)

1. TOOLS

► **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 recognise themselves and that they wish to pass it on to future generations (see www.mappadicomunita.it). Parish Maps highlight the way in which 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 'PPTR' (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, etc.). See Magnaghi (2010).

► **Landscape Maps.** These are analytical tools, allowing the reading of both tangible and intangible landscape; they are composed by the collection of 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. cataloging of common goods; 4. definition of sustainable development actions. It requires original approaches, interdisciplinary, and not dualistic, methods, and innovative practices of participation. Available at: <https://inventariopartecipativo.wordpress.com/>

► **River Contracts.** The River contract is a process of negotiated governance of concurrent multi-sector and multi-scalar actions to restore the landscape of river basins (www.contrattidifume.it). 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 search for effective solutions to develop the river basin. The protagonists of a river contract are local people and Institutions 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. a 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 center of short supply chains, the collaboration between stakeholders (farmers, processing labs, markets, restaurants, school canteens, tourist agencies) is necessary in order to link producers and consumers and 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). See Bianchetti (2015) and Grasseni (2016).

► **Training.** The training working group of the Italian Ecomuseums Network produced a basic program of training, divided into modules (the i-JET) that are also addressed to non-members. (http://www.ecomusei.eu/?page_id=920)

► **Participative Trails.** This kind of participative planning of paths and trails is active mainly in ecomuseums of the Piedmont and Trentino Regions (e.g. Ecomuseums of the Biella area). They are aimed at interpreting the landscape and its interactions.

► **Landscape Day.** It is a national public event, aiming 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 (http://www.ecomusei.eu/?page_id=912).

► **Facilitation.** It is a process that raises awareness among the citizens on material and immaterial heritage, and landscape resources of their territory; after the facilitation citizens themselves become facilitators for other residents, neighbors, 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).

► **Empowerment.** A process that enables people to learn about their heritage, to appropriate 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. Ecomuseums use 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 tools used are interpretation centers, walks about heritage and landscape, performances with the use of different artistic form like theatre, multimedia products and publications.

► **Cooperation agreements.** Ecomuseums plan and work not only 'for' but also 'with' the community, according to the logic of active citizenship. The ecomuseum arranges human resources, skills and personal knowledge of its partners that remain entirely autonomous. Through cooperation agreements, the network of stakeholders can build a community, and new energies can be released and valued in the local community. In this way, ecomuseums become a tool aimed at the 'shared administration' of common goods (Arena 2006).