

Global models for concrete realities

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The need for a change

The twentieth century has been characterized by having some of the crucial moments that have significantly changed the social vision of the world and influenced the social structures of societies in the XXI century. The highlights may be found in the totalitarianism of the early twentieth century, two world wars, economic crises, civil disobedience and economic neocolonizers, student revolutions, ideological quarrels during an iron curtain which grew opposite positions from the radical liberalism capitalist to communist tight state control. Thus, this situation led to a globalization marked by what we call postmodernism, a way of defining the random and varied social and cultural results of a global village increasingly dizzying favoured by the media.

The barrier that delimits these changes was marked by the end of World War II in 1945. This defined the transition from modernity to postmodernity where the events of the war marked, a before and after, reflection on the debate about the human condition. The most obvious example is the postmodern artistic movements of the fifties and sixties who worked from anthropology as a journey to the essence of human being, outside the institutional organizations. Cultural heritage and museology changes were reflected in several substantial changes the redefinition and expansion of obsolete concepts and not consistent with the social development rhythm worldwide. A new opening of cultural institutions to disciplines like anthropology and pedagogy took place with the help of the newly created United Nations (Alonso Fernández, 2006: 79-80).

The museum and heritage began to be defined as spaces for social action and cultural communities. Spaces where not only has a contemplative visitor-object direction but could be reciprocal. The concept of heritage object, outside or inside the museum, changes the passivity concept of the "window" to the vision alive and useful as evidence of societies. Museums, new and institutionalized, had to adapt to new social needs.

In essence, a return to humanism. It would be difficult to try to understand the current museum and heritage that we do use today without the structuralist vision of Levi-Strauss, the pragmatism of historical and cultural facts from Marvin Harris's, social pedagogy of Paulo Freire, and the concept of space as non-place or direction of the ruins in our society and our individual vision without Marc Augé. These authors helped to understand that the Heritage are social constructions that were created by a need (material or spiritual) and they are determined and part of human evolution, so it must remain to some extent and it must be useful from the identity point of view with the past.

The key date in this process can focus on the May 68 French. A student movement and workers who overcame the barriers of Gallic country to become the most important social movement of the twentieth century. Decolonization brought political independence to countries wishing to strengthen and regain their cultural identity. The museum was a way to begin this work of re-identification. Ethnic minorities in developed countries like the United States was another focus for the struggle of equalities. To this social situation, the American Southern Cone countries status were also added to the same scenario where the national identity of each state was promoted through anthropological and archaeological studies of native cultures while dictatorial movements were developing at the same time.

A final result to take into account of these changes was the institutional support achieved at international level. In the Hague Convention of the United Nations in 1954 was transmitted to the damage caused to the assets during conflict are arming damage to the heritage of all mankind. Years

before, immediately followed by the creation of the United Nations (UN) created the International Educational, Cultural and Scientific Organization (UNESCO) which was gradually adding different international agencies to safeguard the Heritage and culture, equality of human rights in education and scientific development¹.

We must add in this introductory overview the emerging culture of consumption and leisure and the growing tourism industry bringing new social actors in the global map. The tourist, massive or alternatively, is positioned as the neo-colonizer and exotic landmarks. Some visitors with a will to discover are a source of revenues for those touristic destinations, that without adequate supervision, can have negative direct consequences for the survival of a heritage and identity of their communities .

A change in the paradigm

The museum since its inception in the revolutionary movements of the late eighteenth century and early nineteenth centuries, was a mirror in which society could reflect their cultural identity must adapt to this new social landscape. But the modern museum inherited from the French Revolution which was born to safeguard the heritage of all citizens of a country and at the same time, provide a space for the enjoyment and education, the Bible of people, it was becoming a rut a place for research and conservation of relics of the past had access to only a minority of "experts". This museum is the nineteenth century has survived to this day and even today many social sectors have in your mental image of it.

¹ In museum and heritage matters the most prominent were the creation of the International Council of Museums (ICOM) in 1946, the International Committee for Museology (ICOFOM) in 1977, the International Centre for the Study of the Preservation and Restoration of Cultural Heritage (ICROM), the International Council on Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature (IUCN). All these organisms represented a clear commitment to renewal in the form and substance of heritage and museums worldwide.

But the museum also has sometimes been misunderstood entity, and other manipulated. On numerous occasions they have served as a political weapon for the exaltation of a fervent patriotism for sacral reasons through the contribution of the art market, or stop mass tourism which saw in them a pilgrimage to Mecca at any scheduled trip. The museum has become more than ever, and increasingly diverse circumstances, public purpose and objective of desire (Alonso 1999, 12).

This scenario required new ideas, new policies and a redefinition of museums that are still divided between those who held that the work of the museum focused on the object-collection, and those who understand the museum as a work relationship human being with the heritage and the environment (Teixeira in 2002)².

New and different museums began to appear in different countries. And if new museums appeared also sprouted new thoughts and ways of understanding the museum and the museum, museum of science methodology. Jean Gabus, Duncan F. Cameron, Georges Henri Rivi re, Hugues de Varine, Miriam Arroyo, Nancy Fuller, Marc Maure, Pierre Mayrand, Mario Moutinho, Ren  Fran ois Rivard and Wasserman are some of the authors, museum curators of *les jeunes contestataire g n ration*³, in charge of renovating museums and museology, which was called the New Museology. The New Museology be understood as an applied science and a science of action (Alonso Fern ndez, 1999: 63). A movement that comes from the hand of a number of professionals of different disciplines in the 70's with a different look (multidisciplinary) to the museum. The starting point of this way of museums and the museum will be the Roundtable held in 1972 in Santiago de Chile, organized by UNESCO and with the title "the role of museums in Latin America." Although

² TEIXEIRA MOURA SANTOS, M^a C. (2002). ***Reflex es museol gicas: caminhos de vida.*** Cuaderno de Sociomuseol gia n^o 18. Universidad Lus fona (Portugal).

³ Olcina, 1984: 52.

as institutionalized movement joined the International Council of Museums (ICOM) we can not mention it until the Quebec Declaration 1984 and the subsequent founding of the International Movement for a New Museology (MINOM) in Portugal in 1985.

In the history of this paradigm shift in the philosophy of museums have been some key facts that are references to understand the change. Freeman Tilden in 1957 published his book *Interpreting Our Heritage*. A new discipline was born in environmental education that was gradually influencing the cultural heritage and museums, which consists of transmitting a message to the public able to make them feel relevant and part of the heritage by promoting understanding and awareness to preserve, respect and exposure of it. A year after celebrating the UNESCO Regional Seminar on the Role of Education in Museums. Rio de Janeiro (Brazil, 1958), where the heritage object ceased to have a unique aesthetic dimension but also has a historical dimension and education (Primo, 1999: 9).

In 1966 the conference of Lur (Provence, France) was organized in which early reflections on museums in the country were discussed. In these years, France is developing the Natural Regional Parks Act that would come the following year, in 1967. Georges Henri Rivi re, who sponsored the creation of ICOM in 1946, was incorporating the ideas of a sustainable heritage to invoke the cultural and natural museum influenced by the experiences of Scandinavian museums in the late nineteenth century, a huge economic boom France, with a population of new rights who enjoyed four weeks of paid vacation per year, and a domestic tourism growing as a direct result of depopulation had suffered in the migration from the countryside to the city.

The qualitative and quantitative leap took place in the Round Table of Santiago de Chile, organized by UNESCO in 1972 under the title: *The role of museums in Latin America*. The Round Table of Santiago de Chile was a before and after the conception of the museum as a place for space heritage and to society. At an event in which at first intended only to weigh the

state of museums and heritage in Latin America became an international forum for professionals of all disciplines concerned with the use of heritage and museums.

In Chile, it was agreed this new museum that it had been anticipated by the name of eco-museum in 1971 by the French Minister Robert Poujalde, with the advice of GH Rivière and Hugues de Varine, during the Ninth Meeting of ICOM, and in Chile are trying to unite within other community experiences with the name of Integral Museum. A museum *oriented to offer the community a global view of its material and cultural environment. With the concept of museum the institution becomes an instrument of social change, as a tool for development and as action. Therefore this museum works with the perspective of global heritage.* (Primo, 1999, 11).

Also in Latin America was another of the highlights of the new museum. Oaxtepec Seminary. *Ecomuseums - Planning - Heritage - Community* in Morelos city (Mexico, 1984). Morelos's statement stands as an emblem for the New Museology theory which gradually ceased to be a mere disintegration of the traditional museum became a reality with adherents throughout the world. The equation Heritage - Territory - Community and pillars for the establishment of museums in the orbit of this emerging discipline is evidenced by the multitude of activities which met at the seminar and later served as the theoretical corpus of the discipline.

After Morelos and the Declaration of Quebec the same year 1984, in which a series of museum gathered to give shape to an idea that came out years before forming a movement to the New Museology, it was created, in Lisbon, the International Movement for a New Museology (1985).

At present the MINOM is an international movement, associated with the ICOM-UNESCO, which brings experience and professionals involved with museums and heritage and with the strong conviction to create a museum in direct relationship to society, using its Heritage for social development, and where conservation, research and dissemination and continues to grow as the lab makes clear Sociomuseología Lusófona created at the University of Lisbon,

the IRES of Piedmont (Italy), the Manifesto for Altermuseología (Pierre Mayrand, 2007), or the boom of experiences and activities with the parameters of the New Museology emerged in Asia.

The new parameters. A new instrument.

Among the many writers who have professed and contributed theoretically and pragmatically to the New Museology is the Scandinavian Marc Maure who defined it as a historical phenomenon and a system values⁴ organizing its basic parameters:

1. Cultural democracy. *No culture should be dominant and be treated as "culture" to the detriment of the existing cultural diversity.* Cultural democracy seeks participatory dialogue of all parties involved in the community (and museum professionals from other disciplines, political or governmental authorities, institutions or private companies, associations or community movements, and by the citizen.)
2. A new triple paradigm: from monodisciplinarity to pluridisciplinarity; the public and building community in the territory. The New Museology passes from one object to a heritage (natural and cultural), from a public to a community and from a building to a territory.
3. Awareness. This system requires a pedagogy focused on the interpretation, provocation, and community awareness of being linked to its heritage.
4. An open and interactive system. A new way of working in the museum, not closed doors but in the opposite direction.
5. Dialogue between subjects. Interaction and participation as keys to community development.

⁴ (ICOFOM Study Series, nº 25: 1996, 127-132; Alonso, 1999: 73; 2006: 27)

In these new approaches no the exposure nor the museum are the goal themselves of the museum action, but tools. These are the tools by which the community can dialogue with its heritage. The tools by which the community can transmit their identity. And, ultimately, the tools by which the community develops and evolves into a future through the recovery, use and enhancement of the past.

The intangible heritage and the collective memory are the parts which have to be conserved and worked with. The tangible objects are the material witnesses bearing these meanings. The inheritance object is a means of communication which carries a message given and reinterpreted by its creators, the community.

The proposed new museum should have an utterly different conception when opposed to the traditional museum, without disregarding or neglecting the conservation functions and the heritage research, though. Yet, its aim was focused on a global vision of the reality. Not only should the researches on the heritage which it holds be a means to go deep into the objects of the research, but also it should have a correlation with the identity of its creators, society itself. Thus, the museum should abandon the limits of the building and conceive its relation with the inhabitants and the territory. Hence, the ecologist anxieties aroused in the sixties, the Interpretation theories of authors such as Tidden and Aldrige or the forms of formal and non-formal pedagogy by Paulo Freire were essential for the conception of a museum with these features.

This new museistic typology proposed will be made real through one of its most emblematic typologies: the ecomuseum. Emblematic because it was, jointly with the community museums and the neighbourhood museums, among the first to raise the alert on the necessity of a new museistic institution and a new way of working upon it, right in times of social changes – the seventies. Besides, it came up with practical solutions, without being restricted only on the theoretical part of the “revolution”.

About ecomuseums and ecomuseology

Hugues de Varine (2006) summarized the concepts expressed in the previous epigraphs into three phases: Innovation, Formulation of new Concepts and the Development of New Practices and Musicological Experiences. The innovation phase is characterized by the arousal of new experiences which set forth a different museum. Epitomes of this are: the Scandinavian outdoors museums, which represent an attempt to recover the identity of local populations in an industrialized *fin de siècle* society; the Mexican community museums, outcomes of the anthropological school lead by Mario Vázquez and the Instituto Nacional de Antropología – INAH (National Institute of Anthropology) which had just been constituted in the sixties, the neighbourhood museums, such as the Anacostia Neighbourhood Museum, created in the United States- in a context in which the struggle for equality and the civil rights marked the agenda in the “country of the opportunities and freedom”; the creation of the National Museum of Niamey (Niger) as a unifying place in a country where all ethnic groups have their participation and place guaranteed; or the outdoors museums and future ecomuseums which started to come to life in France during the sixties, as a result of new environmental policies envisaging to protect nature.

In the second phase proposed by Varine, *formulation of new concepts*, the stress on museistic creativity and on the labours to use the heritage as a means of social participation and a tool to recognize cultural identities, soon found a response in the professional and institutional international panorama. It is at this moment that the coinage of two important concepts takes place: the ecomuseum, in Grenoble in 1971, and the *Museo Integral*, in Chile 1972, whose tangible reflection will be seen in the creation of the ecomuseum Le Creusot-Montceau in 1973.

In the third phase, after Le Creusot, the Latin American experiences and the Summit in Santiago de Chile, came forth the *development of new practices* which gradually were introduced into the scope of what was starting to be called the New Museology.

From the analysis of Varine's proposal, we will focus on the second phase, once it is when the community museum, social museum, neighbourhood museum and ecomuseum are conceptually established. A list of typologies with very little differences but which play similar roles in the integration of the heritage as a *dynamic* of the communities in their relation with the place they dwell. The ecomuseum was one of the first terms to be coined and internationally exported, being present in the five continents.

Conceptual evolution of the ecomuseums.

Defining ecomuseum as a concept, as well as the museistic institution itself, has always been a complex enterprise to act out. Some "inconveniences" that the possible definition of this museistic typology arouse dwells, on the one hand, in the heterogeneity of the experiences and standards which it has developed and, on the other hand, in the terminology used to describe it and which is immediately bound to the social and human sciences, widening the possibilities of debates and dialectic subjectivities around it.

The same person who helped – in the fifties – to coin the generic definition of museum, George Henri Rivière is the one who gave ecomuseum its first definition in 1973 – a year after the round-table conference in Santiago de Chile, later extending it in 1978 and eventually consolidating it in 1980, as follows:

Un ecomuseo como un instrumento que el poder y la población conciben, fabrican y explotan conjuntamente. El poder, con los expertos, las instalaciones, y los recursos que ponen a disposición; la población, según sus aspiraciones, sus conocimientos y su idiosincrasia.

Un espejo donde la población se contempla para reconocerse, donde busca la explicación del territorio en el que está enraizada y en el que se sucedieron todos los pueblos que la precedieron, en la continuidad y la discontinuidad de las generaciones. Un espejo que la población ofrece a sus huéspedes, por hacerse entender mejor, en el respeto de su trabajo, de sus comportamientos y de su intimidad.

Una expresión del hombre y de la naturaleza. El hombre es allí interpretado en relación a su ámbito natural, y la naturaleza está presente en su estado salvaje, pero también tal como la sociedad tradicional y la sociedad industrial la transformaran a su imagen.

Una expresión del tiempo, cuando la interpretación remonta hasta el momento de la aparición y se va escalonando a través de los tiempos prehistóricos e históricos para desembocar en el tiempo del hombre de hoy. Con una apertura al mañana, sin por ello arrogarse poderes de decisión, el ecomuseo cumple una función en el campo de la información y del análisis crítico.

Una interpretación del espacio: de espacios privilegiados donde detenerse, donde caminar.

Un laboratorio, en cuanto contribuye al estudio histórico y contemporáneo de la población y de su entorno y favorece la formación de especialistas en la materia, en cooperación con otras organizaciones de investigación.

Un conservatorio, en la medida en que contribuye a la preservación del patrimonio natural y cultural de la población.

Una escuela, en la medida en la que asocia esta población a sus actividades de estudio y de protección, donde le incita a tomar mayor conciencia de los problemas que plantea su propio futuro.

Este laboratorio, este conservatorio, esta escuela se inspiran en principios comunes. La cultura a la que pertenecen debe ser entendida en su sentido más amplio, y es por eso que se esfuerzan por hacer conocer su dignidad y su expresión artística, cualquiera sea el estrato social del que emanan esas experiencias. Su diversidad no conoce límites, a tal punto

*difieren sus elementos de un caso a otro. Su característica es la de no encerrarse en sí mismos: reciben y dan*⁵.

This is the definition which the majority of professionals and authors appeal to in order to explain an ecomuseistic institution. Other authors, however, have given some interesting definitions to ecomuseums. The creator of the word ecomuseum, Hugues de Varine (1978:28) defined this typology as *une institution qui gère, étudie, exploite à des fins scientifiques, éducatives et en general culturelles le patrimoine global d'une commune donnée, comprenant la totalité de l'environnement naturel et culturel de cette communauté.*

An institution which was defined by all the means and methods upon its reach so as to enable a community to be aware of itself (of its identity) and its territory to be able to face, thence, its problems and necessities with a high degree of autarchy. According to Pierre Mayrand (2004 : 45-46) *on peut tenter de caractériser globalement l'écomusée (...), comme une organisation à vocation socioculturelle, utilisant l'histoire et l'exposition, l'éducation populaire, comme les outils privilégiés d'un projet de connaissance de soi, de développement harmonisé et d'ouverture sur le monde. Il peut éter un instrument de lutttes des groupes défavorisés, de revendication de l'environnement durable.*

Any of the definitions quoted previously coincide in saying that the ecomuseums are, in essence, experiences focused on the development of the community⁶ in all levels by means of the research on the heritage and the reappropriation of the cultural identity of a population which has created it along its existence in a delimited territory. (Murtas y Davis, 2009: 150).

Even though, the ecomuseum – which has been almost 40 years in effect – keeps on being a hard term to define and to

⁵ Original in: RIVIÈRE, G.H (1985). **Tercera definición, versión de 1980.** Revista Museum, nº 148, vol XXXVII, nº 4: 182-183. spanish edition

⁶ Para Hugues l'écomusée (...) c'est d'abord une communauté et un objectif: le développement de cette communauté. C'est ensuite la pédagogie globale s'appuyant sur un patrimoine et sur des acteurs, appartenant tous deux a cette même communauté (1978: 31)

explain and, fundamentally according to what Pierre Maurand set *que l'écomusée ne peut être considéré comme une catégorie muséale, mais plutôt comme une philosophie de l'action muséale conjuguée, intimement liée au processus du développement. Ainsi, l'écomusée renferme plusieurs formes de musées à la fois, l'écomuséologie étant ce qui l'unifie. Ce que distingue cette muséologie du musée "conventionnel" (régi par des normes universelles) est le facteur de "gestion communautaire" étendu à l'ensemble du territoire d'appartenance (auto approprié) qu'elle contribue à créer ou à recréer* (Maurand, 2004: p 11-12).

Along the following pages we will analyse the key characteristics of the ecomuseums on an academic basis, so as to compare them to the Japanese ecomuseums, in an attempt to check the globalization of the term and its evolution towards the future.

Ecomuseum indicator

If a consensual definition of the ecomuseum is a hard task to perform, much less specify the characteristics (indicators) which make it different and particular from other museistic typologies. In previous epigraphs we have set that the parameters on which the New Museology was based and the *new* museum meant cultural democracy; a new triple paradigm; the social awakening; an open and interactive system; and the dialogue between individuals. The guidelines coined by Maure will be the preliminary base to know which is the essence or the philosophy from where the New Museology start. But in order to take a deep look into the concrete features of the ecomuseums, we must appeal first to the creator whose definition we have coined in the previous epigraph from which it is possible to infer that the ecomuseum is characterized as being:

1. A concurrence of continuous democratic dialogue between the Civil Powers of a territory and its people in equality of conditions.

2. A space for research focused on the scientific recovery of the cultural heritage, besides the recovery of this people's cultural identity.
3. An open space, deprived from predefined administrative limits. It is defined by means of the usage and inhabitability which this community made of it along its past and present evolutionary time
4. A laboratory in which the population jointly with the experts research on their culture, their necessities and their problems. The ecomuseum is a living space which acts as a bond between the past and the future.
5. A place for the participation and education as instruments of awakening. The heritage is the reflection of a people, what it has been and what it is at the current moment. Participation is the key element in the ecomuseum; this is what fundamentally makes it distinct from the traditional museum.
6. A lasting instrument, sustainable in space and time. The ecomuseum is an evolutionary form, changing, in continuous movement like the society that lives in it and develops it.

The guidelines taken from his definition of ecomuseums are the basis of the first ecomuseums, whose experience is marked by the influence of the Scandinavian outdoors museums, the proto-ecomuseums (Maggi and Falletti; 2000) emerged from the previous and incipient French regional natural parks in the sixties and the first ecomuseistic experiences such as Creusot-Montceau-les-Mines. It makes evident the social purpose of the ecomuseum, the horizontality of the democratic management in which the experts are as important as the people and the territory as a space for participation and continuous coexistence in the past and in the future.

In concurrence with these experiences and with the dates of the evolutionary definition of the ecomuseum, de Varine asserted that the ecomuseums should set the community as the object and the subject of the ecomuseum, overcoming the

functions of the traditional museum and turning into an element for the development of this community having the heritage and the

social memory as raw material and the integral education as an instrument of awakening (1978: 31-34)

The holistic sense and the global pedagogy are the breakthroughs which de Varine materialized regarding Rivière's definition. Democratization, participation and the course of the social development are the maxima which they share. In both definitions we can infer that the Cultural and Natural Heritage are the reflection of the identity of a community and that they must aim at a sustainable economic and social development.

Therein, Jean Claude Duclos - in his text *L'écomusée, Histoire et actualité* (1990: 13) – compounded the characteristics of the ecomuseums into three basic pillars: the participation of the community, the contribution of the function of the museums (conservation, research and diffusion) to the critical thought of the people about their situation, their surroundings and their identity; the use of a certain pluridisciplinarity in the construction of an ecomuseistic experience which matches the necessities of the people and is alert to the changes that are produced. The community development set the scene for the final goal of the ecomuseums, according to these three authors.

Another author, Moylan (1992) proposed five key elements to define which were the concrete characteristics that the ecomuseums should accomplish: an open territory, a fragmented collection composed by the concurrence of the natural and cultural heritage, professional interdisciplinarity, a network where all the implied actors interconnected can be found, and a management in which the political powers, the people and the associations are in equality of condition, Boyle insists in some of the characteristics proposed by the previous authors but he adds the network as a means of agglutinating work and democratizing the decision making process.

Three years later, in 1995, Hamrin and Haulander in *The Ecomuseum Bergslagen*, published a list containing eighteen

indicators to identify an ecomuseum and differentiate it from other types of museistic experience (Davis 1999)

1. *Covers a Wide area.*
2. *Consists of selected environments in the cultural landscape.*
3. *Demonstrates what, where and how things took place in their original setting.*
4. *Strives to explain what, where and how.*
5. *Strives to preserve, restore and reconstruct*
6. *Strives to activate the visitors and make the cultural heritage accessible*
7. *Is founded on the interaction between culture and tourism*
8. *Cares for what already exists*
9. *Is based on the joint efforts of local authorities, associations, organizations, companies and private individuals.*
10. *Is dependent on active voluntary efforts.*
11. *Aims to make a little-known district accessible to tourists.*
12. *Appeals to local inhabitants in an efforts to create a feeling of local identity.*
13. *Appeals to schools and education at all levels*
14. *Is in a continuous process of evolution, where new features and improvements both long term and short term are introduced into the development programme.*
15. *Aims to show the whole-from the general to the specific.*
16. *Collaborates with artist, craftsmen, writers, actors and musicians.*
17. *Promotes researches by means of study circles and at an academic level.*
18. *Aims to illustrate the connection between technology and the individual, between nature and culture, between past and present, between then and now.*

A close Redding shows us how many of the indicators are not exclusive features of the ecomuseums. Peter Davis (1999; 220-227) analysed each one of these points, detecting that the idea of the fragmentation of the heritage around a territory is

not something particular only to ecomuseums once several countries possess administrative bodies which also have this vision, for instance, the French Regional natural Parks or the American National Parks. Neither is considered exclusive to ecomuseums, the connection of the past and the people by means of the interpretation of the tangible and intangible culture, once several museums play this role by means of their exhibitions and activities. Hence, the creation of a network with external and internal partners is not an exclusive particularity of the ecomuseums, once the modern museums also need continuous help to sustain themselves.

On the other hand, Davis does highlight some characteristics which a traditional museum does not accomplish. The interpretation of the individual and the community of the territory at a geographical scale, out of the walls of the museum as its habitat and where the ecomuseum is constituted is indeed something exclusive.

Moreover, Davis did that detects certain features that does not meet traditional museum. Interpretation of the individual and the community on a scale geographic territory outside the walls of the museum as their habitat and where is the ecomuseum if it is something exclusive to them. This spatial concept inherited from Rivière attached to the sense of identity that unites wills and forges as the engine of eco-museum itself are unique peculiarities of these experiences. They are also characteristics of ecomuseums sense of continuous development and living space that is not stuck in time but as a constantly evolving organism. The interpretation as a tool of appropriation and ownership, education at all levels and awareness of all sectors and stakeholders is what makes these experiences something other than an institution and goes to an organization, changing, evolving, which imply its past and present in the same space for future development⁷.

⁷ In one of his last publications, Pierre Mayrand, was comparing the ecomuseo with a snail symbolizing the freedom of movement of the ecomuseum and his territoriality not marked administratively *El Lactarius deliciosus: La proyección de un habitat sensible abierto al Universo. Una*

From this analysis and their professional and academic experience, the Professor Davis (1999: 228) reduced this list to five indicators museological close to those already proposed Boylan. His work deals with the concept of long-term sustainability as a form of awareness of leg following development: social, cultural and economic.

Since the last decade of the twentieth century ecomuseology longer stay in a range of European and Latin American countries and expanding into Asian Americans who saw ecomuseums a form of cultural expression, to recover the identity and traditions after a rapid industrialization and to develop disadvantaged populations. Asian countries such as China, Japan and Korea are prime examples of this fact. In 2005 Congress was held on Communication and Exploration in Guizhou, China, with the collaboration of research and development institute IRES Piedmont led by Maurizio Maggi. At this congress the Professor Su Donghai endorsed the basic principles of eco-museums in XXI century has been called the Principles Liuzhi:

1. *The people of the villages are the true owners of their culture. They have the right to interpret and validate it themselves.*
2. *The meaning of culture and its values can be defined only by human perception and interpretation based on knowledge. Cultural competence must be enhanced.*
3. *Public participation is essential to ecomuseums. Culture is a common and democratic asset, and must be democratically managed.*
4. *When there is a conflict between tourism and preservation of culture the latter must be given priority. The genuine heritage should not be sold out, but production of quality souvenirs based on traditional crafts should be encouraged.*

tertulia que reúne visitantes y habitantes en un acto de respeto compartido para gozar la belleza y la alegría de vivir que inspira nuestra tierra (Mayrand, 2009: 19).

5. *Long term and holistic planning is of utmost importance. Short time economic profits that destroy culture in the long term must be avoided.*
6. *Cultural heritage protection must be integrated in the total environmental approach. Traditional techniques and materials are essential in this respect.*
7. *Visitors have a moral obligation to behave respectfully. They must be given a code of conduct.*
8. *There is no bible for ecomuseums. They will all be different according to the specific culture and situation of the society they present. Social development is a prerequisite for establishing ecomuseums in living societies. The well-being of the inhabitants must be enhanced in ways that do not compromise traditional values.*

These principles greatly emphasizes the social weight that all the premises that are designated for ecomuseums. Likewise, the step involving these principles is the consideration of tourism. Tourism has always been an important feature because it is inalienable ecomuseums this social and business phenomena of cultural mobilization and, at another level, economic XX and XXI century. Tourism is beginning to be understood socially, economically, politically and academically as a *actividad social generadora de actividad económica* (Vera, 1997). Awareness of the positive and negative aspects of tourism activities in areas such as those developed in ecomuseals experiences makes them tend towards sustainable tourism which has vital importance not only local people but also tourists take an act of awareness and sensitivity to what you are visiting⁸.

⁸ In the last decades there is an international movement towards the sustainability and towards a sustainable tourism that is marking all the social, cultural and economic areas. The first one that untied this wave was la Cumbre de Lanzarote de 1992, the next was the meeting of Évora de 1997, and in our field of action the current letter of cultural tourism that has arisen as joint initiative of the International Advice of Museums (ICOM) and the Federación de Amigos de los Museos (FEAMS) of the year 2010. In these declarations the tourism is understood as conquest of the 20th century and the culture as a form of social cohesion.

Following Liuzhi Principles, and in an attempt to bring together indicators Boylan and Holleman, Davis and Corsane (2006)⁹ write twenty-one parameters that are based ecomuseales institutions. Foremost is the idea of comprehensive sustainability that is detected in most of the items listed. Natural and human sustainability that ensures the future of the community. Sustainability is essential for this multidisciplinary work, the awareness of all community stakeholders (public and private) and the use of tourism in a regulated manner, as a support tool and not exploitation.

We conclude that ecomuseums, therefore, have the following fundamental characteristics of ownership and the formation of an experience ecomuseal:

1. Sustainability (development of a community). Sustainability is understood in the ecomuseums as integral approach, which comes not only the preservation of nature but that the term environment is a list of actors in a geosystem considered as a set of entities biotic, abiotic and anthropogenic.
2. A community. Is an essential part of the ecomuseum. Is the engine of ecomuseum. Is the subject and object at in same time of ecomuseum.
3. Social action as altruistic action. The act of community volunteers ecomuseal volunteer does not refer to culture but to the action of critical reflection of the culture of which we spoke earlier. It is the act of awareness which works for the community and the territory as habitat (Mayrand, 2009). The selfless act of community member is being able to put the alarm at times of crisis and alleviate the need to take it.
4. The recognition of a territory not strictly defined by administrative boundaries in which there is a fragmented heritage. This demarcation does not belong to a closed or

⁹ The Twenty-one Principles os Gerard was published in his article ***From outreach to inreach: how ecomuseum principles encourage community participation in museum processes*** (2007).

administrative boundaries but should start one's own experiential interpretation of the community.

5. Economic activities. The permanent exhibition is brewing as a formula for social, cultural and economic development of an environment. This is one of the features that separate the traditional museum ecomuseum. The eco-museum should aim at a list of actors, public and private, which not only lead to the conservation of cultural or natural environment but to the economic survival from the anthropological point of view. Tourism and cultural industries are the focus of attention of this feature.

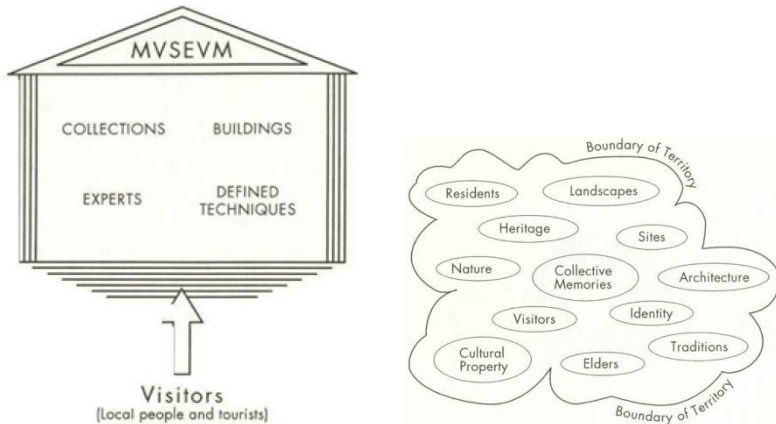
Ecomuseums are living entities, without apparently changing a single rigid model (Rivière, 1989, Davis, 1999, Corsane, 2006 among others). Each community is different, every need social and territorial demands a precise course of action. We can not only keep these indicators to assess the approach of a supposed institution using the nickname "ecomuseal" to estimate the degree of involvement that planning has its ecomuseological philosophy and.

Ecomuseum Models

The first model that comes to this "new museum" is when the building architecture is supplanted by a broader conception, outside the four walls, a geographic landscape. The permanent collections are considered in this space as a set of natural heritage and cultural co-existence, and visitors are not tourists but visitors who are involved in the community or communities that inhabit the territory's. This scheme separates the traditional museum and the new museum and explains the new understanding of the museum itself as it has been ratified and used from contemporary authors who created it as a practical or theoretical Rivière (1989), of Varine and Mayrand on numerous occasions, or Rivard (1984, 1988), to the successive generations of museum curators and ecomuseólogos and Duclos (1990), Boylan (1992), Davis

(1999), Maggi (2004), Corsano (2006) among others. It has become the main base from which to start ecomuseums models as a way of managing Heritage (natural and cultural) supported by the as an engine through the appropriation of an inner force called collective memory. Rivard (1984) reflected this change made as follows:

Imagen 1

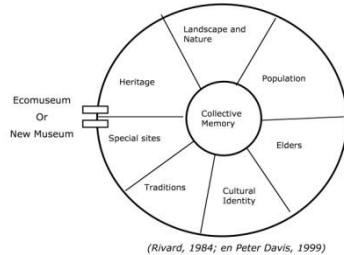
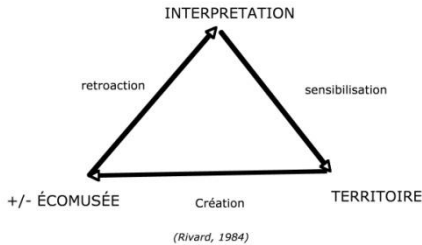


The first Ecomuseums generation was born in France from the newly created Regional Parks match under this model of fragmented territory and open museum. A symbiosis of the experience learned by Rivière of Scandinavian open-air museums, the exhibitions organized in the Trocadero Museum in Paris, the preservation of natural environment and concern for the recovery of the cultural identity of the populations after May 68 which demanded more social policies.

During the Seminar on Ecomuseums Territory, Heritage and Community held in Morelos (Oaxtepec, Mexico) in 1984, Rivard presented a model of *Triangle de la créativité* by the New Museology gives the community or communities receiving a recovery move identity and development of the territory museum to interpret the action and join their environment this way in the management of the museum itself, in this case referred to himself as eco-museum. This model

represents a further step in the specification of the ecomuseal structure to explain how to implement a ecomuseal experience in a given community.

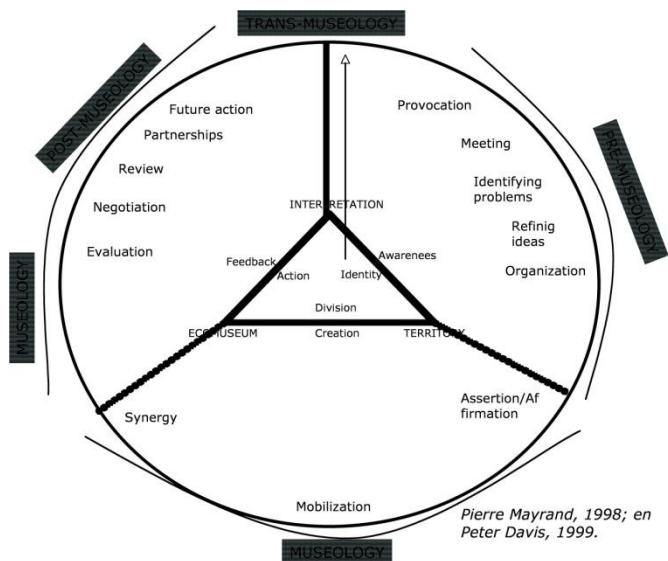
Imagen 2



Interpretation is the first state in which society is able to scan and recognize a certain reality. The recognition of the state in which lies the reality of the social environment in all its dimensions, leads to appropriate or reappropriate (awareness) of territory to form a new reality emerging in construction, ecomuseum (creation). Interpretation is a fundamental factor is the way in which the population is again relevant place. At the time that the population is aware of this step creates an awareness that allows forward. The new museum is not only an institution but a movement, dynamic and alive, you need self-assessment (feedback) to re-interpret the new reality. This last phase is that which closes the triangle as shown in the chart nearby is fed from the dynamics of the community. This structure, although not fully explain what it is or how to build an eco-museum, it could be the first eco-museum model (Davis, 2005: 371).

Pierre Mayrand, close to the orbit of Rivard, expanded and developed the first model of deepening triangular structure in phases to enable an experience of this type (1994, 1998).

Imagen 3



The starting point remains the act of interpretation and reappropriation of a community and its agents of a territory in its geographical sense and equity. This first stage is pre-museum in which the community reflects the status. An act of self-assessment to identify problems, define possible solutions and organization. It involves the act of awareness (identification) by the community of their social and geographical place they inhabit. This would in essence to deepen the "critical culture, a culture that is the basis for a New Museology and part personal reflection and free the individual. It consists of a steady stream of creations and analysis, enabling the interpretation of both popular culture (beliefs, traditions, etc..) and the culture of science (rational, specialized, etc. ..). This critical culture is the process of collective identification and individual cultural and natural environment at the same time. The individual becomes an active part of the museum and therefore actively change the process also becoming the museum in a medium to express a

reality. The action involves identifying a demonstration in the natural and cultural territory for the creation of eco-museum. The permanent exhibition is the final act of museology as a symbiosis of multidisciplinary professional and very dynamic force in the local population.

In the last step of the triangular ring structure is the post-museum. The previous steps are accompanied by a change in the reality of the community and its environment. It is necessary to analyze the new situation and plan future actions, possible networks, partners and collaborators and, most importantly, evaluate. This state would lead to a new interpretation, which is considered the ecomuseum as a living form that is fed continuously by the community itself (feedback). This step leads to a trans-museum, a utopian state where the community is self-sufficient to develop this triangular scheme without the need for museological professionals¹⁰.

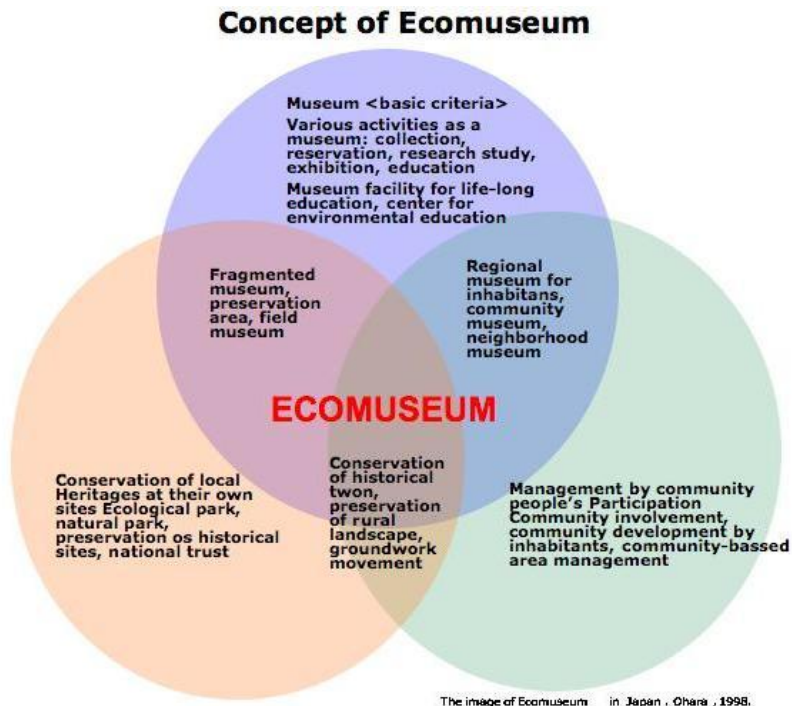
Peter Davis (1999, 2007) presents a model that reflects the relationship between the different actors in an ecomuseums. The permanent exhibition, as in the models seen so far is not necessarily a tangible entity that serves as a link between a satellite network, institutions and working groups with a common goal towards development. It is like a *necklace model* in which all parties join ecomuseum facilitates decentralization and participation in decision-making by different actors without the dominance of a single place to regulate the activities and policies of the different areas of ecomuseum.

This decentralized model is based on the relationship between the community and the territory with a clear vision of environmental sustainability. The importance lies not only in the recovery of identity and heritage of a place and a few people but to make this place, this ecomuseum, sustainable global perspective (social and environmental). Decentralized vision of the ecomuseum management and sustainable value presented by Peter Davis has been followed by professionals

¹⁰ In 2009 the professor Mayrand ratifies this scheme in his book *Manual del Proceder del Ecomuseo* where it adds a temporary frame to achieve the aim to create an entity with the ecomuseal philosophy.

ecomuseology such as Professor Kazuoki Ohara which defined a year before the publication of Davis with the following model of decentralized ecomuseum (1998).

Imagen 4



This scheme has the rigor researcher and curator of the museum at the same time assimilating the new role of community development and relationship with the environment that forms the eco-museum. For Professor Ohara (1998) the term *ecomuseum* refers to the environmental activities that aim to develop a region as a living museum.

Ecomuseology At present, more specifically, the ecomuseums, essentially divided between the use of Anglo-Saxon model followed by Peter Davis and Francophone model in line with

the ideas of Pierre Mayrand. At first glance it would be clear that the first model with its emphasis on environmental and social sustainability and the second emphasizes the role of the community as a major player on the environment. But a closer look glimpsed many points of contact between the two:

- All tend to consider the ecomuseum as an act of democratic and decentralized action on the important thing is the sum of the parts and the interaction between them
- The intangible heritage as a memory to raise awareness and work on their development is essential, in some cases more than the simple recovery of property.
- Awareness of natural and urban geographic space where nature and human lives is the key to understanding the ecomuseal action.
- Integral sustainable development.
- The ecomuseum is a holistic entity. Is the sum of the community and the environment in which it operates.

All models presented are a tangible way of theorizing ecomuseales experiences, so that help define what is the ecomuseums and what is its functionality. They all coexist and are applicable since the implementation of an eco-museum depends not both professionals and the model you want to implement but on the characteristics of the territory, Heritage and the population or populations that live in.

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