

**STRATEGIC PLANNING  
AND COMPREHENSIVE MANAGEMENT  
MODEL OF CULTURAL HERITAGE  
IMPLEMENTATION IN TERRITORY MUSEUMS**

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**VNIVERSITAT  
DE VALÈNCIA**



**EULAC  
MUSEUMS**

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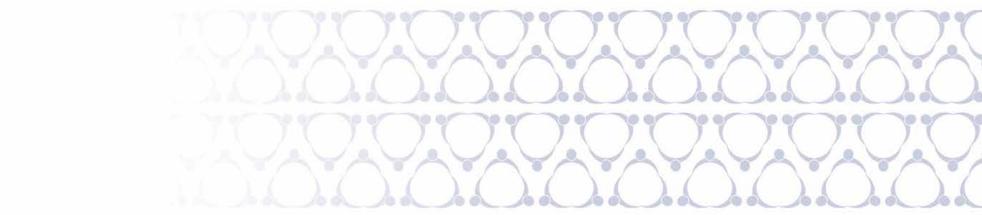
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# PREFACE

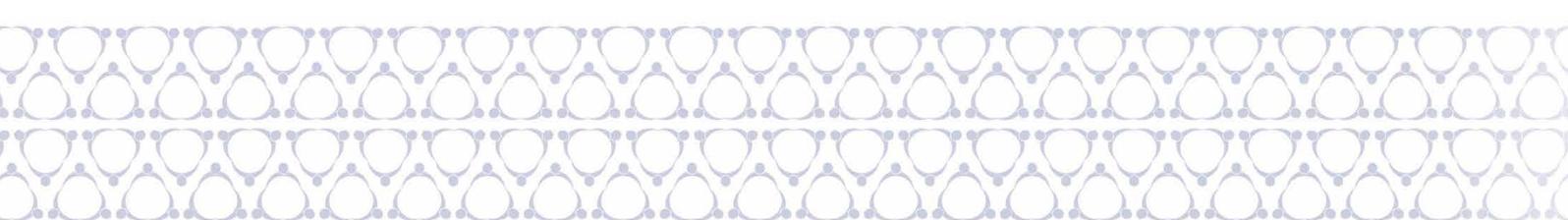
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The EU-LAC-MUSEUMS project (2016-2020) was explicitly designed in response to the Horizon2020 Work Programme call INT 12 (2015), the cultural, scientific and social dimension of EU-LAC relations, to study 'close connections between Europe and Latin America and the Caribbean' in the world of community museology.<sup>1</sup> Museums and cultural heritage hold an unequalled responsibility to communicate the 'shared history' and 'cultural, political and economic ties' between Europe, Latin America and the Caribbean. Museums have enormous capacity to reach all levels of community, from towns to remote villages, and can be neutral spaces for building social cohesion and reconciliation in a varie-

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<sup>1</sup>The EU-LAC-MUSEUMS project is funded by the European Union Horizon2020 programme under Grant Agreement number 693669. The consortium consists of: The University of St Andrews (Scotland) (Coordinator), The University of Valencia (Spain), The National Museum of Archaeology, Lisbon (Portugal), the International Council of Museums (based in France), The Pontifical Catholic University of Peru (Peru), The University of Austral (Chile), the National Museum of Costa Rica (Costa Rica), and the University of the West Indies (Jamaica).



*'Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies.'*

*(UNESCO, 'Protecting our heritage  
and fostering creativity', 2015)*

ty of contexts. Together, our research teams are determining 'synergies and cross-fertilization, as well as identifying asymmetries in bi-lateral and bi-regional relations' at the level of museum practice, theory, and policy.

The project partner research team ESTE-PA in the University of Valencia has run a Work Package entitled 'Innovation and Entrepreneurship for Sustainable Museums', bringing a common concern to share academic knowledge and research into cultural heritage beyond the academy, and to witness the real benefits of their research for society through the application of their research and methodologies in heritage territories. By focusing on the theme of Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America and the Caribbean, all partners in the EU-LAC-MUSEUMS project are creating a common vision for sustainable, small to

medium-sized local and regional museums and their communities, and reinforcing mutual understanding and cooperation between regions. This vision is being built to last beyond the lifespan of our project, as we aspire towards future interaction and cooperation in the field of cultural and natural heritage management.

The outcomes of the Valencia group's research have led to two publications: on the one hand, Strategic Planning and Comprehensive Management Model of Cultural Heritage. Implementation in Territory Museums; and on the other, Evaluation of Cultural Heritage, Geographic Information System and Territory Museum. Tools for Sustainable Management.

The first publication focuses on the theory of territorial planning for heritage and sustainable development, while the second turns

to the methodologies used by the ESTEPA team, notably the deployment of design and implementation of a Cultural Heritage Evaluation Method, and a Geographic Information System. Both methodologies have been implemented first in Valencia and then in Perú. As the first manual elucidates, 'territory' as a term has special significance in the world of museums and heritage, including a long history dating back to the late 1960s and early 1970s when the concept of the 'integral museum' was born in Latin America and subsequently brought back to Europe and shared with the world. In 1972 a Round Table on the role of museums in relation to the social and economic needs of modern-day Latin America was held in Santiago de Chile, bringing together museologists from Central and South America, and representatives from UNESCO and ICOM as well as local representatives including farmers. The resulting Declaration, published by UNESCO in 1973, presents the conviction that museums have the responsibility to address the needs of their communities. There must be a paradigm shift from a museum focused on traditional values of custodianship, preservation and interpretation, to one where the needs of the community are located at its core.

In Europe, we seek to learn from the LAC region's innovative approaches to community museums developed since the 1970s including their territory museums, so-called 'integral museums', while also sharing concepts and experiences of related European initiatives such as social inclusion policies, the development of ecomuseums and territory museums in a European context. Building

an EU-LAC knowledge area in museums and community has the potential to impact upon policy for future actions in social inclusion and sustainability in museums. In exploring these concepts and experiences, EU-LAC-MUSEUMS ultimately seeks to inform future research into regional museums and the communities they serve.

Sustainability is a word used frequently in today's policy agendas and publicity, but often ill defined. And yet, 'sustainability' has proven to be the single most pressing issue for our local museums and heritage sites. Returning to the 1972 Round Table of Santiago, key discussions which took place then still have resonance today: how can museums and heritage initiatives play a role in economic development? How can they contribute to regeneration and development of territories geographically isolated, or living in poverty? To answer these questions, our research needs to function at a range of levels – from community-level, to regional and national policy. All of these levels are present in the research approach taken by the ESTEPA team from Valencia.

There are a number of novel applications and approaches within the EU-LAC-MUSEUMS project destined to impact upon our immediate consortium communities in each region, and which are being implemented beyond the lifespan of the project. Not least of these initiatives are the ESTEPA team publicly-accessible innovation actions into the themes of investment, entrepreneurship, and sustainability. Building on years of successful programmes in cultural heritage and climate change, ESTEPA is producing plans

and arrangements for designing new, altered, or improved products and processes for sustainable museums including a model of Participatory Strategic Planning (PSP) for sustainable museums, and the Integral Management Model (IMM), and Method of Evaluation of Cultural Heritage (MECH) described in these two publications. Valencia's research thereby works to combat ineffective management in small museums, which are often constrained in their endeavours by lack of funding and support, through the efforts of 'territory museums'. Planned to re-energise museums through novel and robust management systems, these models are being recognised by the relevant official institutions. Decision makers working at different levels (municipal, regional and state) continue to be the recipients of Valencia's research proposals and outputs, and through this official recognition, in addition to the project and academic outputs, the dissemination of these scientific achievements is being guaranteed. These systems have been applied locally to the Huerta de València, and the huerta de Cortes de Pallás. Furthermore, building on these innovations developed and tested in the region of Valencia, ESTEPA is creating models and methods capable of being applied in both Europe and LAC. In particular, the M.E.C.H and the design and application of the Geographic Information System, G.I.S., as an instrument of management of cultural heritage, can be applied to any territory, and the impact of the implementation of these models will ultimately be economic. Fostering investment and entrepreneurship for sustainable museums will affect the local economy and GDP, making them stronger and more competitive.

This publication, Strategic Planning and Comprehensive Management Model of Cultural Heritage. Implementation in Territory Museums is an example of the close relationship between basic and applied research. From the perspective of economic, environmental, cultural and social sustainability, and taking into account the link between community, local and integral museums with their respective territories (social constructions), this manual gathers the value of Strategic Planning as well as a Comprehensive Museum Management model, which is materialized through the "Territory Museum" concept, in the management of the museums themselves. The works carried out by ESTEPA have been implemented in Valencian water heritage landscapes, the Huerta de Valencia and the huerta de Cortes de Pallás; they were discussed in the Peru-Spain bilateral meetings and finally, they have been validated by the teams from Chile and Peru.

The ramifications of our collective shared research are therefore designed to have impact on a number of levels, national, regional and international, as outlined above. Ultimately, our goal is to reinforce the point amongst policy makers that small to medium-sized regional territory museums are not just important, but essential for fostering peaceful and sustainable societies.

I trust that the reader will enjoy these substantial publications issuing from ESTEPA's EU-LAC-MUSEUMS research since 2016, and be inspired about ways in which these theories and methods can be applied to their own territories as well.

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## **CHAPTER I**

# **THE PARTICIPATORY STRATEGIC PLANNING AND CULTURAL HERITAGE**

# INTRODUCTION

In this book the University of Valencia (UV) introduces a Participatory Strategic Planning model for the management of sustainable museums. Our document includes a structure based on a detailed diagnosis, the design of the plan (including a system of indicators), as well as an account of the work required to execute the plan. The second part of this book, will deal with the Integral Management of Museums, whose reference will be the social role of museums – or Integrated Museum - proposed in The Round Table of Santiago de Chile (1972), so creating a bridge to the work of our colleagues in Chile.

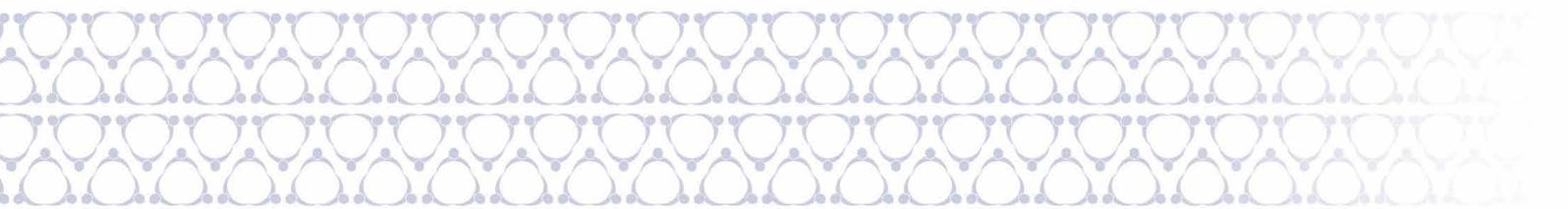
The proposed planning model will allow us to organize activities and actions within an established time period, by setting priorities, concentrating on key objectives and channelling participation. Our strategic planning proposal is an innovative formula that facilitates analysis and conservation of the territory that here is considered as a museum. The concepts of the ecomuseum and the integral museum are brought together in order to present a platform committed to social development and sustainable communities.

This multidisciplinary project, led by the University of Valencia, aims to create a Territory Museum in the geographical area that is the focus of our research, namely La Huerta de Valencia and the municipality of Cortes de

Pallás. The study of both spaces has been carried out by consulting works made by the research group ESTEPA (Studies of the Territory, Landscape and Heritage) as well as through meetings with the political and social representatives of both territories. In the case of the Huerta de Valencia, meetings took place with the directors of museums belonging to the Network of Museums (Xarxa de Museus), those museums sited in the study area. Questionnaires (Appendix 1) were completed by the museum staff related to the planning of their museums and their relationship with their communities.

Farmers are an essential collective that will determine the creation of the territory-museum in the huertas of Valencia and Cortes de Pallás. As the main users of the land, they determine the conservation of the landscape, and their knowledge of the territory and its traditions, make them the principal actors in our project. Our research has studied the problems that characterize agriculture today, particularly the generational change that results in the progressive abandonment of their lands.

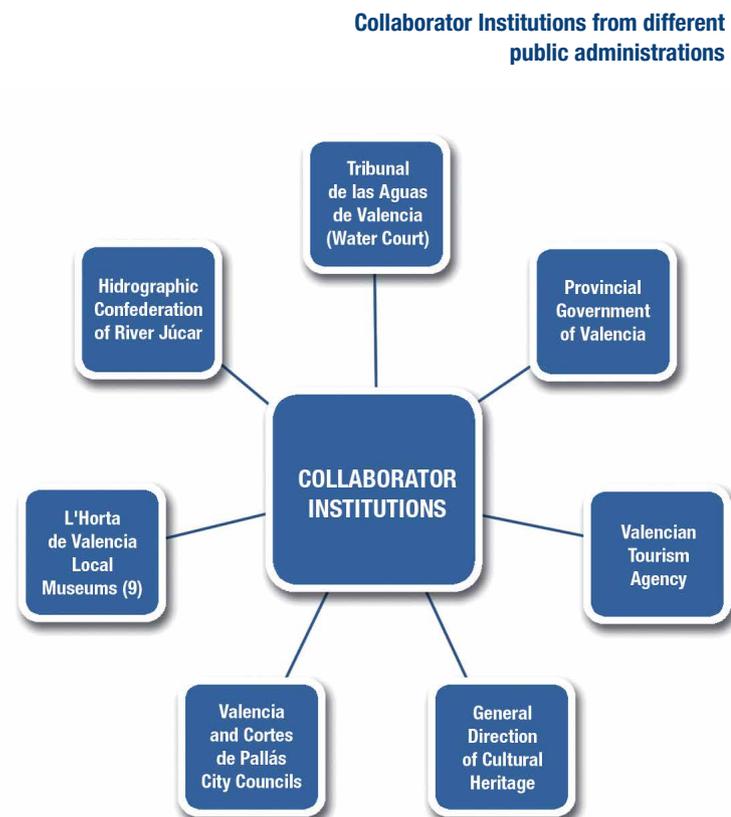
The work developed by the research group is applied in two areas: the Huerta of Valencia, which encompasses 40 municipalities, and the Historical Irrigation of the municipality of Cortes de Pallás. In both cases, individuals and organisations responsible for different



public administrations have shown interest and involvement in the project, for various reasons. The input of the following organizations has been crucial: the Valencian Government through the General Direction of Cultural Heritage and the Valencian Tourism Agency; the area of museums of the Provincial Government of Valencia; Hydrographic Confederation of the river Júcar, dependent of the Ministry for the Ecological Transition (previously Ministry of Energy, Tourism and Digital Agenda); the City Councils of Valencia and Cortes de Pallás and the Tribunal de las Aguas de Valencia (Water Court – an organ of historic water management. In 2009 the Tribunal was listed as an element of Intangible Cultural Heritage of Humanity by UNESCO.

The process of incorporating official institutions into the EULAC-MUSEUMS project will encourage their recognition of the participatory planning model, which will facilitate the intervention of local and regional authorities with competence in heritage management, including the Spanish Agency for International Cooperation and Development.

The set of actions aimed to guarantee the participation of local specialists and citizens is also an essential element since this document was developed with the opinions and aid of the main actors of the community. In the same way, it is fundamental for



the achievement of the objectives of the EULAC-MUSEUMS project that the planning model is valued, analysed and corrected by our partners in Scotland, Chile and Peru. The result is a very timely instrument for the development of the EULAC-MUSEUMS project.

## CHARACTERIZATION OF THE TERRITORIES STUDIED BY EULAC-MUSEUMS-VALENCIA

As an introduction to the features that characterize the two selected territories, we conducted a review of the aspects that allow the contextualisation of the socio-economic situation of the Huerta de Valencia and Cortes de Pallás.

### A. Huerta de Valencia

It is a historical region of the Valencian Community, where its capital is located, as well as about 40 municipalities of its metropolitan area. It is located on the coastal plain, in the final reaches of the Turia River, whose waters have allowed it to be a very fertile area.

Since medieval times, hydraulic structures have been built based on the eight general canals that irrigate a good part of this terri-

tory. The use and management of irrigation water has been characterized by the adoption of a series of unwritten standards ( a form of intangible heritage) that ultimately materialized in the creation of the Tribunal de las Aguas de la Vega in Valencia.

The space traditionally irrigated by these hydraulic systems, based on the traditional azud-acequia -diversion dam-canals-scheme, has changed significantly during the last decades by demographic concentration and urban growth. In 1950 about 12,000 hectares were irrigated, today only 8,000. In this same time period the population of Valencia and its metropolitan area has continued to grow until reaching 1.5 million inhabitants. In spite of the existence of a network of local museums that focus on aspects related to the Huerta de Valencia (nature, ethnography, education, etc.) there has not been an initiative that highlights the whole of the Huerta and its cultural, social and patrimonial values.

*Irrigation  
of the Huerta  
de Valencia*



## B. Cortes de Pallás

The municipality of Cortes de Pallás, is located in the mountainous interior of the Valencian territory. Cortes de Pallás is located 80 km southwest of Valencia on the River Júcar at the foot of the Cortes de Pallás mountains. It is an area defined by mountain ranges and narrow valleys.

The population of Cortes de Pallás is less than 1,000 inhabitants; it is a small municipality that suffers the processes of rural exodus and depopulation, so is characterized by an ageing population. Its economy is based on traditional agricultural activities (olives and sheep) and the production of hydroelectric energy, the municipality's main source of income. Tourism is still an activity to develop satisfactorily.

The historic town of Cortes de Pallás is surrounded by the Huerta, which extends through one of the narrow valleys that cha-

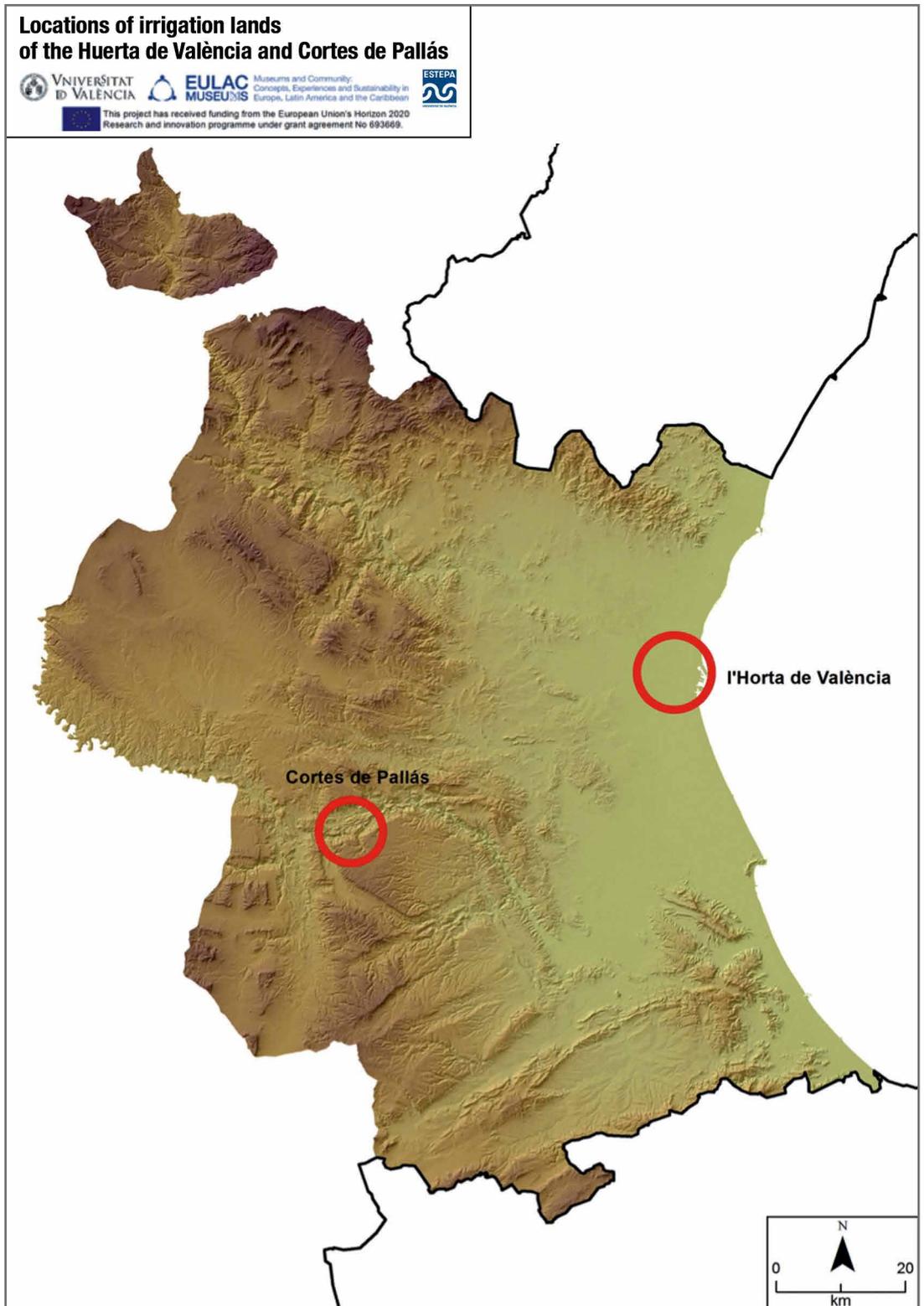
acterize its geography (Barranco de San Vicente). The irrigation system – still largely functional - is based on the collection of water from various sources, whose water is distributed by canals that run through the terraced landscape of its huerta. It is a Moorish landscape from the medieval period that has remained virtually intact for centuries. The population of Cortes is aware of the heritage value of its landscape.

However, the Huerta of Cortes is experiencing an accelerated process of degradation, motivated by the ageing process of the farmers, the reduction of the cultivated area due to abandonment and the lack of a common, social project that valorises the landscape. Currently, the cultivated area is less than 100 ha.

In conclusion, both the Huerta of Valencia (macro-irrigation) and Cortes de Pallás (micro-irrigation) are characterized by cultural, historical landscapes generated by



*Irrigation land of  
Cortes de Pallás*

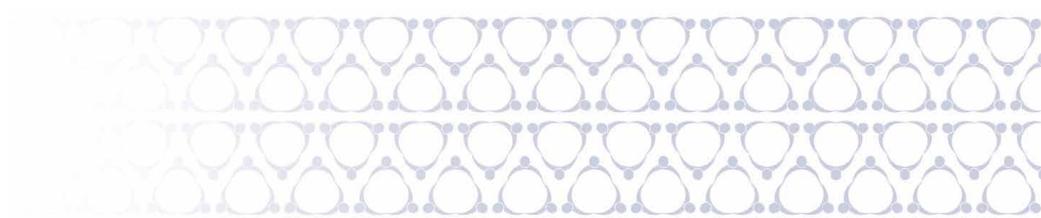


*Locations of irrigation lands of the Huerta de València and Cortes de Pallás within the Province of Valencia*

the traditional use of water, and threatened by social and economic processes. Both landscapes require an initiative capable of restoring value. These initiatives require social movements, with the participation of farmers, local museums and the support of public administrations (municipal and regional governments).

The EULAC-MUSEUMS project in Valencia has the task of addressing different actions

aimed to design, accompany and verify the enhancement of these cultural landscapes. The following documents will be delivered: Strategic Planning; Comprehensive Cultural Museum-Landscape Management System; Cultural Heritage Assessment System; Design of a Geographical Information System; and the drafting of the master plans applied to La Huerta de Valencia and the historic irrigation landscape of Cortes de Pallás.







# Museums and Strategic Planning

PART ONE

# PART ONE

## Museums and Strategic Planning

*Authors: Jorge Hermosilla and Mónica Fernández*

Strategic planning is essential for the preservation of heritage and value-adding instruments; it is a key factor for the improvement of efficiency and effectiveness in business management and entrepreneurial activities. Strategic planning models have the potential to help small, rural museums and their communities. The museums may be suffering from ineffective management, often constrained in their endeavors by lack of funding and support. In this regard, Valencia's EU-LAC-MUSEUMS research may promote change to aid these museums. Because of the links with universities in LAC who support local museums - the Universidad Austral de Chile (UACH), in particular – there are opportunities to share ideas and good practice, and to compare the role that universities can play in long-term territorial engagement and local development.

The UACH, UV, St. Andrews (USTAN) and the Pontificia Universidad Católica del Perú (PUCP) working together within the fra-

mework of the project, all propose to improve sustainable development and social inclusion in museums in rural and remote areas by encouraging dialogue between the academy and relevant actors. UACH make reference to the importance of the Universidad de Valencia's proposal to utilize strategic planning to develop a plan whose objective is a sustainable future for museum institutions. The proposed exploratory approach in the integrated territory where the diverse manifestations of heritage are found, is particularly welcomed. This is complemented by the proposal that the UACH makes, in which the methodology is proposed from a weighted matrix based on the criteria for the definition of the Museum by ICOM. This might allow establishing and differentiating the museological functions that do not feature in the current definition of Museums. The cohesion of academic and community knowledge will lead to the empowerment of communities.

## I. MUSEUMS: CONSIDERATIONS ON THEIR DEFINITIONS

The University of Valencia's view is that cultural heritage is a territorial resource, and that museums in particular belong to this rich heritage. This document draws on research into museology from Latin America (especially the 1972 Declaration of Santiago de Chile) as well as Europe in considering the definition of a museum.

Following the work of our research partner from Chile we recognize the contribution of the meeting known as the Round Table of Santiago de Chile. It is the pillar of what is defined today as the New Museology. The principles that were defined there laid the foundations of the "social function of museums in the 21st century". Museums were integrated into the territory and the community, a situation characterized by communities working alongside specialists from diverse fields of study, with an interdisciplinary approach, particularly focused on the needs of the region. This change in philosophy and practice confirms the need to transform the vocation and orientation of museums into useful institutions, committed to social development and the territory of their communities. These changes include:

- A new image of the museum, which will have to be intimately linked to the present and future of the community.
- Multidisciplinary approaches (integrated to the problems of each period).
- Improvement in the conditions of access to their collections.

- Museographic upgrade.
- Incorporation of assessment systems.
- Improvement of conditions for the training of museum professionals.
- The museum is regarded as an institution at the service of society of which it is an inalienable part.
- The museum promotes community participation.
- The links the past with the present and commits itself to structural changes.
- The museum works with its communities in their social and political contexts, using museological approaches to construct a better life for all.

What is proposed is the permanent relationship between the community, the territory and heritage, following the resolutions adopted by the Round Table of Santiago. Community museums, like museum territories, must provide their inhabitants with the elements that allow them to interpret and clarify their own history, to know about the past and what has led to the current conditions. Museum space should allow dialogue and reflection, creating collective alternatives to face the reality, challenges and dangers of the moment.

### A. Definitions of museums, a recurring argument

A museum is a place where museum activities happen. This tautological definition is a simple way to understand these facilities. However, there are many other ways of defi-

ning the museum; for example, Van Mensch (1992) stated that a museum is an institution that preserves collections and produces knowledge with them.

Schärer (2007) insists on the museum's roles of investigation and provision of ideas, defining the museum as a place where collections and their values are safeguarded, studied and interpreted. For other authors (Nora, 1984; Pinna, 2003) the museum can be understood as a memory place, and an inclusive phenomenon of institutions, territories, experiences and places (Scheiner, 2007). However, a museum can be conceived as a place where cultural conservation comes first. Deloche (2007) points out how museums may or may not take the form of an institution whose objective is to guarantee the classification and transmission of culture – the concept is flexible.

ICOM itself, created by UNESCO in 1946, has changed the definition of the museum through its history, as is reflected in its various statutes. For instance in the year of its creation it emphasized the concept of collections open to the public; afterwards the dimensions of conservation, investigation, education and delight were added (1946 and 1961). In 1974 the concept was extended when the idea of an institution in the service of the society and its development was included. In 2007 the definition that we now use was agreed (ICOM Statutes):

*A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment<sup>1</sup>.*

However, this definition is currently under review once again, and EU-LAC-MUSEUMS research is informing this process through symposia and publications, including the “Defining the Museum of the 21st Century” international conference in Scotland, 2017 in collaboration with ICOM’s museology group, ICOFOM (Brown and Mairesse, 2018; Brown, Brulon Soares and Nazor [eds], 2018).

Museums recognize several International charters and ethical codes including:

**ICOM:** Code of Ethics for Museums.

**ICOMOS:** Principles for the analysis, conservation and structural restoration of architectural heritage.

**OMT:** World charter for sustainable tourism.

**UNESCO:**

A. Convention for the Safeguarding of the Intangible Cultural Heritage

B. Convention on the Protection of the Underwater Cultural Heritage

C. Statutes of the International Centre for the Study of the Preservation and Restoration of Cultural Property

D. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

E. Convention on International Trade in Endangered Species (CITES)

F. The World Heritage Convention

G. The Convention for the Safeguarding of the Intangible Cultural Heritage

H. The Hague Convention.

<sup>1</sup><http://icom.museum/la-vision/definicion-del-museo/L/1/ 2007>

Council of Europe  
Convention on the Value of Cultural Heritage  
for Society (Faro Convention, 2005)

Museums give their territory particular prominence, whether this be a nation, a county or a town. The Round Table of Santiago explained this further:

*“The basic function of the museum is to locate the public within its world so that it becomes aware of its problematic as an individual and as a member of the society (...) Identify and define a new approach to the activities of museums: the integral museum, designed to give the community an over-all view of its natural and cultural environment (...) That this approach does not deny the value of existing museums, nor does it imply abandoning the principles of specialized museums; it is put forward as the most rational and logical course of development for museums, so that they may best serve society’s needs” (UNESCO-ICOM, Santiago de Chile, 1972).*

The Declaration of Santiago resulted in significant changes in museum practice, including the development of the integrated museum, the Ecomuseum and the community museum, all of which are pertinent to our study in the Valencia region. These changes are often collectively referred to as ‘New Museology’, about which (Lacouture, 1994) states:

“In the New Museum each object has a specific significance interpreted by society. The object becomes a symbol of a reality that is integrated in nature and humankind”.

The principles of the new museum - and especially in the guise of the Ecomuseum - are based on the relationship between people and their environment – nature, landscape,

geology, ecosystems buildings, objects and monuments. This way we leave the traditional idea of the museum; in new museology the museum becomes the territory – a distinctive place with an array of ‘cultural touchstones’ that form its heritage. But importantly it also becomes a place of involvement and participation on behalf of the local community – they decide on what their heritage is, and how it should be conserved, validated, celebrated and interpreted (Davis, 2009).

Thus, according to the principles of the New Latin Museology, our model of the territory museum is based on working with the community to protect its heritage and make it a participant in the decisions of the museum, fostering the identity of the local population.

These are fundamental ideas that will be incorporated into the Valencia research project, as we discuss the varied heritage features of the Horta with our local communities and local museums. Our key objectives are listed below, where we prioritize the recovery of the natural and cultural identity of the Horta through images and collective memories within a new museum space. In this new museographic space, interpretation acquires a leading role. Working with history, heritage and memory is, above all, interpreting.

Interpreting the Huerta within a new museum includes:

1. Promoting local identity and heritage awareness in the communities that form the new museum through joint work with the local communities in the rescue, conservation better use and diffusion of their natural and cultural heritage. We regard this agenda as a means of sustainable eco-development.

2. Promoting the knowledge of natural, cultural and intangible heritages through cultural tourism, social tourism and eco-tourism, both regional and national.
3. Confronting the visitor with an holistic view of the relationship between nature and culture in the Huerta region.
4. Contributing to the best use of the territory, cultural resources and recreational resources.

## B. The sustainability principle and museums

The sustainability principle should be a part of the design and management of a museum; all management and organization demands that we take sustainability into account. According to DiCarli (2004) a sustainable museum is *“an institution that carries out activities of research, preservation, communication and reactivation of the heritage through modern museological management adapted to the requirements of its surroundings; all of that in order to generate sustainable local development and benefits for the museum, it carries out jointly with members of the communities, projects and activities of active preservation exercising a responsible use of the patrimonial resources”*.

Investment and entrepreneurship can contribute to the sustainable development goals of local museums, building capacity in small and medium-sized enterprises for the benefit of the local community. A sustainable museum - such as the territory-museum that we are proposing - carries out efficiently all its functions by developing a close relationship with the community, regarding resources and benefits, as well as the preservation

and validation of the patrimony. To be a sustainable museum in terms of finance, culture and nature, its goals must be:

- To generate enough incomes and even increase them, in order to improve its cultural offer.
- To raise visitor numbers and demand.
- To transform heritage resources into cultural products and actions that can be marketed.
- To generate experiences for the general public in order to consolidate the community-museum relationship.
- To improve the quality of life of the local community by increasing employment and incomes.

In order to achieve these objectives, sustainable museums require strategic planning that will lead to the correct design and execution of the required activities and measures. They also demand direct community participation and professional counsel. All these elements are necessary for the responsible use of the patrimony and its safeguarding for future generations.

These strategies are beginning to be discussed with local communities and museums to reach a consensus on a sustainable strategy for the future. We refer to the network of local museums implanted in the territory of the Huerta de Valencia: Museo de la Universidad de Valencia de Historia Natural, Museu Comarcal de L'Horta Sud Josep Ferris March de Torrent, Museu del Palmito d'Aldaia, Museu de la Rajoleria de Paiporta, Museu de L'Horta d'Almàssera, Museo Municipal de Cerámica de Paterna, Museu d'Història de València, Castell de l'Alaquàs and Museo de Cerámica de Manises.

Two practical cases are being worked on, the enhancement of the Hydraulic Heritage and the Landscapes of the Huerta of Valencia and Cortes de Pallás require a clear and consensual methodology that is accepted by all actors. The public institutions of Valencia, aware of the current difficulties, consider the development of the University of Valencia project an opportunity. The commitment of the University of Valencia together with the collaborating institutions is to create a master plan during the period of the EULAC-MUSEUMS project.

We value the following contributions very positively from the work carried out by our partners in Chile and Peru related to sustainability and development,

A. The Universidad Austral of Chile (2017), within the framework of the EULAC-MUSEUMS project, proposes the following recommendations with the purpose of contributing to the development and sustainability of museums and their communities in Los Ríos region:

- diversification in financing, public, private or non-profit
- development of associated proposals and the creation of common spaces to promote community participation
- to strengthen the link among universities with regard to museums and heritage
- to improve the visibility of museums and their collections

B. In the case of the Pontifical Catholic University of Peru, its Deliverable 6.3 affirms that for the four selected museums : “achieving sustainability is part of a daily challenge to reconcile their response to the challenges facing their communities, with its mission to preserve, communicate, investigate and

educate the various aspects of local culture and heritage”. In relation to the territories addressed in the regions of Lambayeque and La Libertad, the key aspects on which the sustainability of their museums is based are the vulnerability of the community and the transmission of knowledge (continuity of ancestral knowledge). Workshops have been held in order to encourage the participation and involvement of the local population to improve their social welfare and reinforce their identity.

In general terms we regard the Museum’s main functions:

1. As a public service it should be accessible for the general public.
2. Cultural heritage conservation, classification and exhibition.
3. Professional patrimony research.
4. Regular exhibition and activities relating to its specialties.
5. Publications that bring the community closer to their cultural heritage such as catalogues, monographs, journals, both printed and in digital format.
6. The development of communication and dissemination activities regarding its contents and thematic, as a trigger for addressing social, economic, environmental and cultural issues.
7. Cooperation with other institutions, local, regional, national and abroad.
8. Education through museums activities, including guided visits or lectures.
9. Being at the forefront of exhibitions, documentation, investigation and communication.
10. To preserve the patrimony and take care of the building and its values with the proper dedication and professionalism.

## II. STRATEGIC PLANNING AND MUSEUMS

*“Plans are nothing;  
planning is everything” (Eisenhower)*

### A. What do we mean by strategic planning and a strategic plan?

When we propose strategic planning from the university, we must refer to the so-called “third university mission”, named by various authors, thanks to which the knowledge and skills available to these institutions are generated, used, applied and exploited outside of the academic field, as indicated by González and González (2003). The university, therefore, assumes, according to the same authors, a determining role in the processes of social and economic development, through a closer link with its environment. This role, that favours social transformation, involves putting university knowledge at the service of society, and it is part of the foundations of the participatory strategic planning we intend to apply to our study territories.

Above we note that the development of a strategic plan to support the aims of local communities and museums is an essential part of this research process. Because of its importance, we list below the elements in strategic planning according to our research and experiences.

Strategic planning is an instrument that allows us to plan a series of actions and activities to reach goals within a given time frame. Strategic planning involves the participation of various local agents’ collaboration: these include public administration, citizens and social, cultural and economic

entities. All these organizations are involved when diagnosing the starting situation and to delimit future strategies, projects and actions. The level of participation depends on their competences, responsibilities and financial possibilities – for this project our key stakeholders are the local people, the local museums and the related public institutions.

The strategic plan is the document that includes the planning process, its preparation and its approval by the proper agency, and is characterized by its adaptability and flexibility. It conforms to any entity, public or private, in any territorial scale. A plan is flexible as it can be revisited, modified and improved in a dynamic and open process – this is an important issue for local communities.

The goals of strategic planning are determined by context, the territory, the field of study or the work sector. The strategic objectives are those that achieve an improved financial situation and better quality of life in the given period. The goals have to be SMART – specific, measurable, achievable, relevant and time-bound; they have to be viable, exciting and realistic, and in our situation, developed in line with the needs of the local area and its communities. In the case of Valencia, it is especially valuable to count on the direct users, the farmers, as well as indirect beneficiaries, the local society.

According to Forn and Pascual (1995) strategic planning is conceived as a process that is comprehensive, global and participative, with a vision of future and specific goals. It is comprehensive because it is inclusive of all entities, institutions and firms and is based on cooperation between public and private sectors. It is global because it takes into account the financial and social aspects and factors as a whole. Participation is a basic aspect in a strategic plan and

the key to achieve social agreement, strategic culture and global participation – it is the central tenet of our project in Huerta de València and Cortes de Pallás.

### Strategic Plan: keys requirements and threats

The beginning of the planning process needs to identify keys and requirements that facilitate its development. Orduna (2002) points out a series of principles that we can utilize in our research project:

- The need for sufficient resources.
- Planning that produces long-term results.
- The setting of particular, realistic and exciting goals.
- The delimitation of territorial areas of regional character.
- The design of coordinated strategies between public and private administrations in which social capital has the greatest prominence.
- The acknowledgement of the need for additional information so that the importance of heritage and natural surroundings can be better understood.

Strategic planning allows the development of medium and long-term visions that allow us to anticipate problems and propose appropriate solutions. However, strategic planning must face situations that could impede progress. The following problems might arise:

- The “no-execution” (very usual). Caused by lack of guaranteed action by the responsible actors.
- Partial execution of the plan. Perhaps due to over ambitious goals. The goals have to be reasonable and the effort collective.
- Controversial debates and disagreement. Discussions are essential in order to move forward, prioritize actions, at-

tend to proposals and elaborate diagnosis. Discussions should encourage and guarantee consensus amongst the agents’ various interests as well as foment mutual bonding.

- Excessive political participation (very usual). Participation has to be encouraged but it must not be an excuse to gain popularity. Are civic participation and politics compatible?
- The opportunistic opposition. Stance taken by particular groups against the control and intromission of citizens and the technical team.
- Particular political situation that results in a conditioned execution. Elaboration and execution are determined by the term tempus (beginning, middle and ending).

However the benefits of successful strategic planning are decisive, enabling an organization or project:

- To establish priorities. Very recommended and necessary.
- To focus on key goals. Make the most of the synergies. Seriousness.
- Acknowledgment of the citizens’ goodwill regarding the strategic plan.
- Citizens’ participation channeling. Public opinions must be guaranteed.
- Objectives systematization and Competitiveness objectives: considerable improvement of the results and better assets distribution. Support objectives: directed to widen the reference scene while improving infrastructure, equipment, accessibility, etc. Structure objectives: economic and social agents and public administration relationship improvement. Public and private sector collaboration.
- Strategic planning and cultural promotion. Various economic and social agents

working together in order to accomplish a common goal.

- Financial search: efforts to locate supplementary public funding, including private funding .
- Public administration: simple definition of the reference area's main responsibilities.
- Administration surroundings knowledge: financial, social, cultural and territorial configuration.

### **B. Strategic Planning, Cultural Heritage and Tourism.**

In Latin America and the Caribbean museums within the EU-LAC-MUSEUMS project, and in Valencia, cultural heritage merges with tourism because of its strategic role in economic development. Cultural and touristic development are used as a tool for territorial development (López Palomeque, 2001). A strategic plan is, in its essence, a participation and consensus situation in which all financing and social agents make decisions and invest in the product life cycle and place marketing to promote tourism in the area (Vera et al., 1997).

The research group of UACH suggests this approach is vital for Latin American indigenous communities. They propose that heritage, in its various manifestations, is a resource: political, social, cultural and economic. In this sense the relevant and innovative aspect of the application of the methodology of strategic planning is that it allows identifying these various forms in which heritage is transformed into a resource, and allows these communities to validate, identify and value themselves. And even more, it is necessary to preserve and plan the heritage resource, as it is finite.

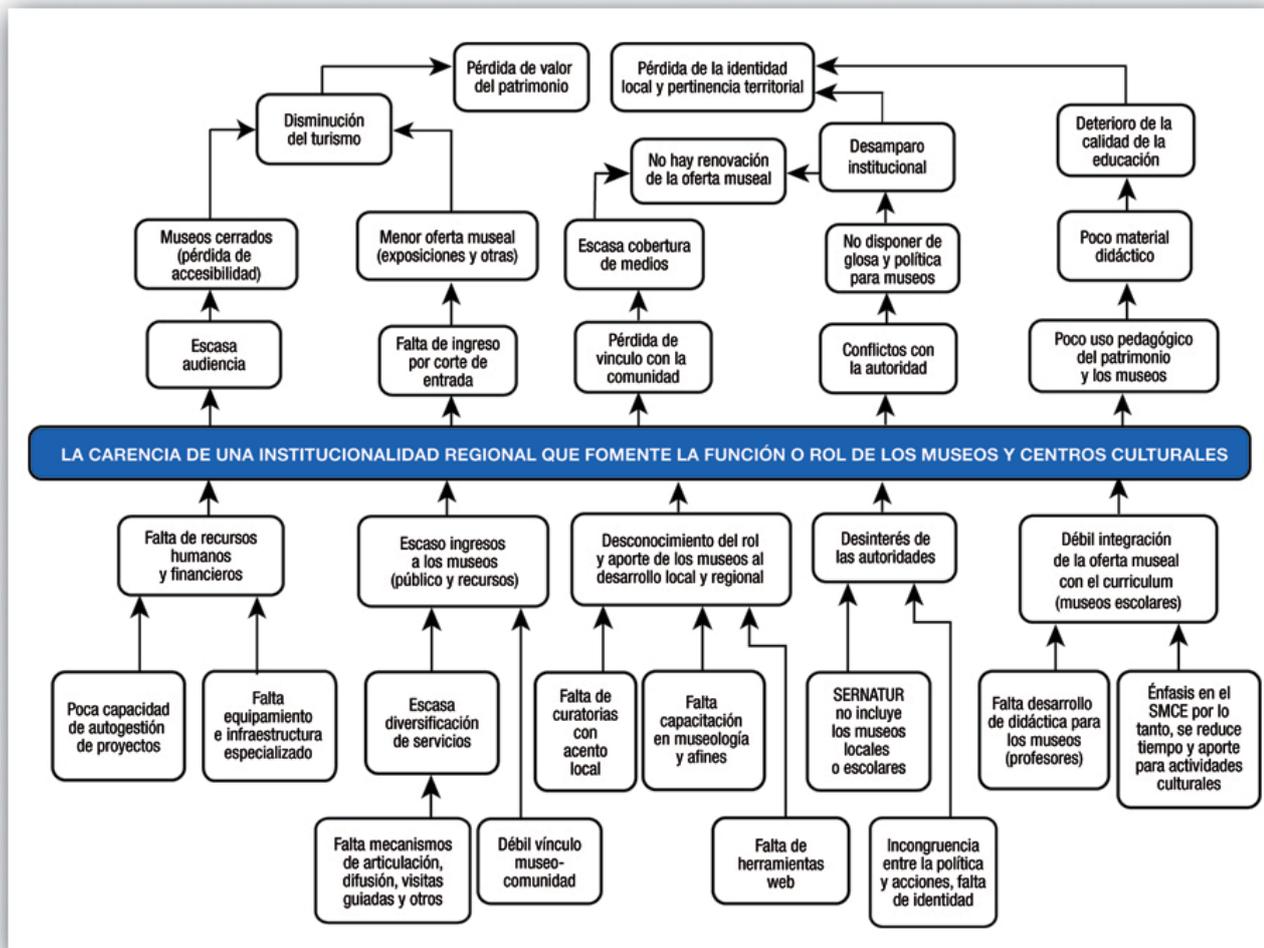
### **III. STRATEGIC PLANNING AND MUSEUMS. BENEFITS AND CHARACTERISTICS**

Manel Miró (2001) suggests heritage resources determine the contents of a cultural plan for an area; this approach has to attend to basic questions about territorial identity, financial viability and social progress. He points out: Heritage and identity relationship: what role does the heritage play in creating an image and territorial identity? Heritage and economic relationship: how can we guarantee that heritage is used effectively and profitability as an economic driver?

Heritage and society relationship: how is the heritage development agenda going to improve the population's quality of life?

A museum or heritage project requires an intentions document - a strategic plan - that formally adopts a way forward: a document that identifies its requirements that will meet its needs for development.

Strategic planning - as described above - provides the museum management team with firm goals and strategies because it plans development for each functional area. A complete strategic plan guides each and every area in the direction the organization desires and allows it to develop goals, strategies and adequate plans. The relationship between strategic planning and operational planning is an important part of management (Sachse, 1990). Through strategic planning a museum shapes, plans, improves and controls the designed mission, it offers plans, products and services and reaches the desired audience. According to Philip Kotler (2001) the process has at least three common phases:



LFA, Logical Framework (problem tree). UACH.

- A. Diagnosis and establishment – an analysis of surrounding factors, the museum strengths and weaknesses, mission, goals and strategies.
- B. Development of an organization model that can work with and adapt the chosen strategies.
- C. Control systems creation relating to the implementation of the plan and its results; these include information systems, further analysis and a monitoring of statistics.

gic processes cannot be applied entirely at the local level but only partially (Peru) or at a general scale (Chile). For the UACH, strategic planning is a management tool formally used by the UACH museums as a unit, not from the perspective of each museum, but as a regional unit - all the Museums in the área are considered together as a whole. It has allowed them:

1. To define the areas and functions of Museums, to prioritize activities, financing and management.
2. Internally and externally to justify each of the actions carried out as a unit of mu-

Strategic planning is not without its problems. It is very common that these strate-

seums and with the Network of museums and other institutions with which actions are developed to enhance the value of regional heritage.

The ideas developed in Chile - including the Network of museums of the Los Ríos región, and a plan of joint action between all the Museums, using the LFA or Logical Framework (problem tree) have proved useful to the Valencia team.

After reading and studying the contributions of our Peruvian partner (PUCP) we observed that their research work has been based on Participatory Strategic Planning, through the analysis of four museums in two regions in the north of the country, following the criteria of relationships with the community, contexts and types of heritage. After obtaining a diagnosis of the situation of the different museums through a SWOT analysis, the strategic lines to follow were established in order to achieve the objectives of sustainable development, regional integration and education. This approach is also one the Valencia team find helpful.

Planning for the future of the Horta and its community museums and Cortes de Pallás demands that we establish a clear vision of our objectives and how to achieve them. The museum mission must achieve consensus amongst all stakeholders, and the following questions are significant:

“What direction should the museum take?” Which goals does it have to accomplish within the given timeframe, human resources and budget?

“How do we get there?” How to achieve our goals through management and resources distribution (cultural, human, financial, real estate, equipment, etc.)

Learning from experiences in Europe, and Latin America in particular regarding a university's relationship with its territory museums, these are key questions that we will try to answer during our consultations with local communities and local museums.

### **Strategic planning benefits in a museum environment**

Various rewards are expected from strategic planning in a museum environment. In the broadest sense general planning benefits have to be noted. A strategic plan application is, to begin with, a great advantage, since it requires diagnosis, strategic goals, a mission, an ideal scene, a general strategy, etc. Having a written document is very important given that it acts a guide in the decision making progress and the subsequent results following. It also gives credibility to the process for both within and outside the organization. Strategic planning helps us to identify:

- Our Purpose: why we are here
- Our Audience: for whom we are here
- Our Direction: where we are going
- Our operational Strategy: how we get there
- Our Financial setting: how we are going to pay for it?
- Our progress : how well we are doing?

In a more specific way strategic plans allow museums a series of benefits provided by good management. For instance, it helps with the long term collections custody, defines the goals and the roles of every participant, uses the resources more efficiently, creates an adequate context for strategic management, coordinates every department's decision and controls the process using monitoring indicators

## IV. A MUSEUM STRATEGIC PLAN. CONTENT, STRUCTURE AND APPEARANCE

In order to deliver our project we need to consult widely on a number of issues with our local communities in order to create an agreed strategic planning document. Strategic plans tend to work to a specific formula or structure, and use tools to develop the ideas that we will implement with our local communities and local museums, and indeed with all our stakeholders. These are described below.

All plans depend on the specific needs of each heritage or museum project. However the basic elements are:

1. Museum's vision establishment
2. Definition of the mission
3. Diagnosis and analysis of surroundings and inner resources
4. Goals
5. Strategies
6. Action indicators

According to Spain's Ministry of Culture (2007) the elaboration of a strategic plan, for a new museum as well as for an existing institution's design, it is not only recommended but also a necessity for these fields of work:

- Museum's everyday work, because the plan has a detailed knowledge of every level of the institution and knows the relationships amongst them.
- Politic and administration's relationship. The plan identifies the museum's needs, evaluates the efficiency of the resources and justifies the demands.
- Definition of the designed projects for each museum's area as well as the necessary requirements.

According to Kotler (2001), a museum's strategic plan has to pay attention to the market, to the visitor's demands. The plan must allow a developing and adjustable management for goals, objectives and museum's resources and also the changing market opportunities.

### 1. A Museum's vision

What type of museum do we want for in the long term? For example, De Armas et al (2009) suggests the following statement of museum's vision for the future:

*"To be a sustainable institution that communicates and reflects the historical reality, through a plural dialogue with the communities, dynamic and open to change, aimed at the dissemination of heritage and cultural values."*

A proper vision should pay attention to the will of various collectives so it is shared by the museum's inner organization, outer agents and surrounding factors. The process of participation has to enable collaboration as well as the flexibility and dynamism needed for constant adaptation and changes. This participation process is achieved by the constitution of a Citizen Forum and by consultation techniques, such as interviews and surveys. According to Kaplan and Norton (2001) the museum's vision pursues the accomplishment of the local communities' needs, given the non-profit character of the cultural organizations. Good management will fulfill the necessities of the community with all given resources.

Any vision must consider marketing. Kotler (2000), suggests museums have to address their audience needs and get new groups of visitors, by setting priorities to target

groups. Their vision will be based on the following strategies always with the support of the community: improve the museum-going experience, community service and market repositioning, by increasing competitiveness against other leisure alternatives.

## 2. A Museum's mission

As Drucker (1974) pointed out, museums need to clarify their mission. At times, museums don't communicate their missions; a general perception is that all they do is collect, study and preserve. However, the surrounding changes and competition force the institution to answer some questions: "what do we do this for?" "For whom?" According to Kotler (2001) "if a visitor does not have a good time in a modern museum, what is wrong is the museum, not the visitor." He continues to point out that a mission statement should express what the museum wants to accomplish. It is the foundation and starting point of the museum's actions and its relationship with its surrounding environment. It is based on the values and priorities of the museum.

The principles of the definition of a mission statement are:

- A. Viability
- B. Motivation
- C. Specificity
- D. Precaution
- E. Enough time for decision-making
- F. Multi-disciplinary perspectives on the application of the mission
- G. Inspirational motives: demand, product nature, social interest, etc.

A museum's mission can be determined by the following questions laid out by Téllez Ca-

brejos (2005) referring to purpose, values, goals, function and audience: Who are we? The museum's identity. What are we looking for? The museum's intention. What do we do? Ways to achieve our purpose. Why are we doing it? Values, principles and motivations. For whom? Projected public.

When defining a museum's mission, Kotler (2001) recommends keeping visitors' behaviour and views always in sight, as well as their satisfaction. He focuses on their behaviour in six manners of experience:

- Leisure.
- Sociability and relationship opportunities.
- Learning experiences and knowledge improvement.
- Aesthetic experience and its relationship with the collective and individual understanding of the offered cultural product.
- Commemorative experience through the historical process.
- Amusement.

In conclusion, a museum's main purpose is to give unforgettable and enticing experiences. In our Valencia project this is what we wish to achieve for the Huerta de València and Cortes de Pallás heritage, and for all the heritage that concerns us, and to move beyond this context to make the model applicable in other regions in the EU-CELAC area. In our model I.M.M., the first proposals to enhance the value of cultural heritage are included, following the guidelines of Strategic Planning and consultations with surrounding museums.

## 3. Diagnosis, analysis and formulation of strategic options

After defining the museum's mission, a situation analysis must be carried out. There are two manners of approximation to the

museum's reality: the internal, referring to the organisation, and the external, define by the surroundings evolution. The SWOT analysis (strengths, weaknesses, opportunities, threats) combines both ways and generates different strategic options.

SWOT analysis allows us to create a picture of the museum's current situation which facilitates the diagnosis and the decision making according to the goals formulated. This SWOT analysis can be complemented with a study of environmental factors, or PEST analysis, which addresses the political-legal, economic, socio-cultural and technological dimensions. The use of the SWOT analysis entails the museum to contemplate:

- Strategy establishment and distinction between the relevant and the irrelevant.
- Definition of the opportunities for the organization and the formulation of strategies more relevant to the museum's development.
- Reflection process based on the given objective information that allows the use of strengths, opportunities and the mitigation of weaknesses and threats.
- Direct action over strengths and weaknesses.

External threats and internal weaknesses combined can bring disastrous results to any organization. A way to minimise internal weaknesses is the exploitation of external opportunities. The elements of the SWOT analysis were defined by Glagovsky (2006), Kotler (2001), and DeCarli (2004):

### STRENGTHS

Special capabilities that the museum has and the reason it is in a privileged position against the competition. Controlled resources, possessed abilities, positively developed activities, etc. For a museum these are:

1. Adaptation and credibility in preserving cultural and natural heritage.
2. Capability to establish alliances.
3. Ability to attract visitors and funds.
4. Ability to recognise an object, place, building or product's worth – specialist expertise and skills.
5. Possession of genuine objects.
6. Use of true and updated information.

### WEAKNESSES

Factors that create an unpromising situation. Lack of resources, abilities and activities. When it comes to a museum the following are analysed by researchers:

1. Only one financial source budget.
2. Little variation referring to the offer.
3. Wasted or declining financial and personnel resources and contacts.
4. Inflexible and outdated missions and objectives.
5. No group work.
6. Little capability when it comes to present the work done.
7. Deficient use of technological resources.
8. Lack of organization image.
9. Inadequate buildings
10. Inadequate staffing

### OPPORTUNITIES

Positive and exploitable factors that are found in the firm field and give competitive advantages. A good management values its probabilities and appeal. When it comes to a museum then:

1. Resources creation from state agencies.
2. State's decentralization and local government's strengthening.

3. Natural and cultural tourism.
4. A captivated audience.
5. Availability of interested local and mass media.
6. Training offerings, on site and on line.
7. Access to ICTs.

### THREATS

Situations that menace even the very continuity of the organisation. When it comes to a museum then:

1. Budget reductions.
2. Appealing offers from the competition.
3. The thought of the museum as a boring and elitist place.
4. Natural heritage misuse.
5. Cultural heritage destruction.
6. Social conflicts.

### SWOT fields of work

Tasks have to be kept in mind during strategic planning. Abascal and Rojas (1999) indicate the following themed areas:

#### A. Organisation's profile studies

- Type of organisation.
- Geographic location.
- Management style.
- Analysis of the competition.

#### B. Competition's aspects studies

- Political, social and financial.
- Products and technology.
- Market and competition.
- Forecast calculation.

#### C. Opportunities and risks listing

#### D. Outer threats listing

#### E. Inner factors study

- Inner factors elaboration.
- Inner strengths elaboration.
- Inner weaknesses elaboration.
- Strategic orientation selection.

The museum SWOT analysis pays attention to a series of elements around the inner organization, the strengths and the weaknesses (SW) and the surroundings, opportunities and threats (OT). They are detailed below:

### Inner organisation

Natural and touristic appeal / deteriorated scenery SW

Communications SW

Capable personal SW

Budget SW

Professional support SW

Property cataloguing SW

Interested local population SW

Patrimony eligible activities and its diversity SW

Cultural associations SW

Prior research work SW

Historical productive use of water SW

Existing regulation SW

Archaeological plundering SW

Urban speculation SW

Accessibility (public transport) SW

Location SW

Environmental pollution SW

Public institutions and social agent's relationships SW

Visitors' motivation SW

### Surroundings

Cultural and high quality tourism OT

Local economy consequences: accommodation, restaurants, commercial sector OT

Jobs opportunities OT

Development programmes OT

Leisure resources with touristic potential OT

Services: restaurants, accommodation, guides OT

### Museum's surroundings analysis (OT)

The surroundings analysis is basic to the strategic planning development. Museums operate in five environments (Kotler and Kotler, 2001):

- **Inner organisation environment.** Actors and persons responsible: board, director, staff, advisor council and museum volunteers. In our two geographical areas of study we refer especially to those who must organize the museum spaces and the farmers, whose function is to keep the landscape alive.
- **Market environment.** The audience and prospective public, including the organisations with which the museum works: visitors, friends, locals, activists, interested groups, mass media, etc. For the Huerta and the Irrigation System of Cortes de Pallás, it is about the possible users of these spaces, both visitors and tourists.
- **Regulatory environment.** Administration, standard-setters and accreditation agency. They watch over the management of the museum regarding regulation and guidelines. In the study area, the Huerta and Cortes de Pallás, we refer to public institutions that have regulatory powers of these spaces. Especially the Valencian Government in terms of legislation on cultural heritage, and the Water Court, the water management organ with several centuries of history.
- **Competition environment.** Groups and organizations that work in order to build a loyal public. In our area of study it highlights the different levels of competence that we can find, such as:

#### Preferential competition.

Potential audience desires and preferences.

#### Generic competition.

Potential public's needs or desires.

#### Formal competition.

alternative services, such as online catalogue.

#### Corporate competition.

Other museums.

- **Macro-environment.** Demographic, financial, technological, political and social conditions that form opportunities and threats. The museum can not control them. The study of the macro environment will be addressed through a PEST analysis.

### Possible strategies

Deep analysis of museums allows us to make a diagnosis in every field, resource and service. The knowledge of the reality of the museum and the clear detection of its flaws ease the establishment of the possible strategies (Ministry of Culture, 2007). This phase is the basis to a coherent design of a future and profitable plan that calibrates the proposal from various points of view: technical, financial, cultural and political.

The SWOT analysis delivers four alternative strategies regarding combinations of its four elements. Some of these strategies can be carried out in a convergent manner or in a concerted manner (Etcheverry, 2004).

These strategies are based on the analysis of the external conditions (threats and opportunities) and inner conditions (weaknesses and strengths) (Etcheverry, 2004).

	Strengths	Weaknesses
Opportunities	SO strategy maxi-maxi	WO strategy mini-maxi
Threats	ST strategy maxi-mini	WT strategy mini-mini

The **WT strategy** pursues the reduction of weaknesses and threats.

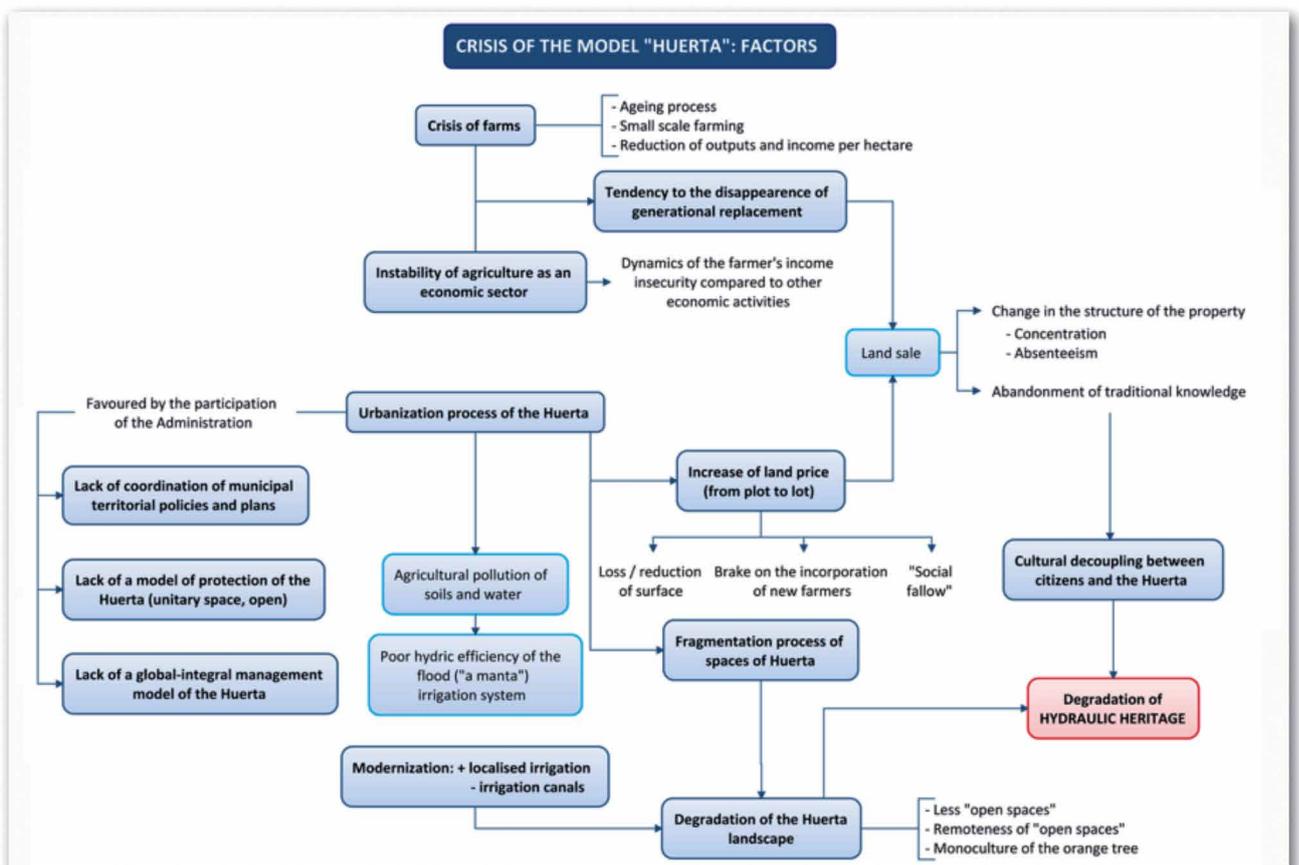
The **WO strategy** pursues the reduction of weaknesses and the improvement of opportunities. Thus, an organisation with some weaknesses in certain areas can improve said areas or gain necessary abilities, via technology or staff.

The **ST strategy** is based on the available strengths to confront threats. Its purpose is to improve the former and minimise the latter.

The **SO strategy** is the most desirable situation, where a company can use their strengths to take advantage of its opportunities. The plan has to take into account the instability of the inner and outer conditions. That

is why a constant revision of the initial strategies is needed (Etcheverry, 2004).

In the Huerta of Cortes de Pallás and especially in the Huerta of Valencia it is important to apply this methodology since it deals with spaces with enormous pressures and therefore with a high vulnerability. Moreover, we are aware that the design of the strategic plan for the enhancement of both territories needs a continuous monitoring of those factors that condition their future. In Peru, climate phenomena pose the main threat to the landscape and museums, whereas in our case farmers see their land threatened by urbanization, generational change or abandonment for lack of profitability. This is seen in the following diagram and deeply explained in part three of this chapter:



Source: own elaboration. Hermosilla, J. Dir. (2007). *El patrimonio hidráulico del Bajo Turia: l'Horta de València*. Generalitat Valenciana, Dirección General de Patrimonio Cultural Valenciano, p 21.

## 4. Strategic Plans. The evaluation of the strategy

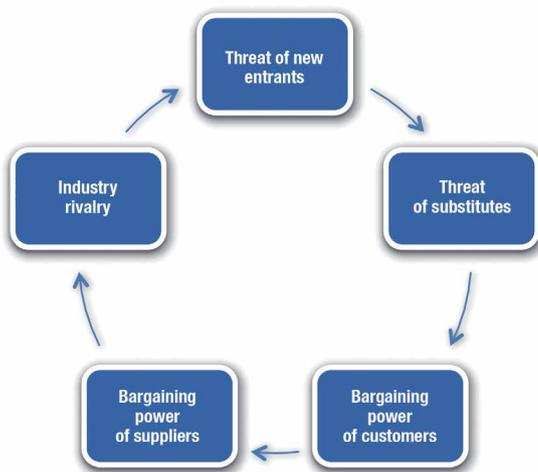
### Strategic analysis

Once the museum's comprehensive diagnosis is completed, the analysis and evaluation of the possible strategies begins. In this case Porter's five forces analysis (Porter, 2008) is the most reliable evaluation.

### Porter's five forces analysis

Porter points out that organizations are dependent on five forces, which influence strategy development and can give a competitive advantage (Olve and Roy, 2000). Competitiveness revolves around both inner and outer conditions (Arbonías, 2004).

#### Porter's five forces



#### Threat of new entrants

Aspects related to the economy of scale and brand loyalty and the ease and difficulties that the new entrants may face. What are the difficulties when a new museum appears that can have an impact on demand? Which resources are needed in order to create a museum? What kind of institutional support is given?

#### Threat of substitutes

The extent to which customers are willing to buy a substitute product. What is the cultural and exhibition offering of other artistic expressions of the area? Is the local museum system capable of competing with this alternative offer? How do price differences affect the choice of visits?

#### Bargaining power of customers

It is conditioned by the volume of visitors, the information available and the availability of substitutes. In a cultural field, does the demand for cultural goods vary according to the entrance fees? What are the consumer guidelines regarding the choice of the museum? In addition to access to information and education, what other factors affect the client? Is purchasing power decisive? What about the marketing and advertising policy?

#### Bargaining power of suppliers

It is conditioned by factors related to the degree of concentration of suppliers and the availability of substitute products. In a museum this power is limited, because sometimes the exhibited goods come from research and restoration work of the institutions themselves. The purchases of daily use are limited.

#### Industry rivalry

Factors that refer to operating institutions, existing in the market, which can influence demand. What are the rivals to take into account, the local museums or the regional? Is it possible to generate some type of economy of agglomeration with the existing museums?

#### Museum systems: a growing opportunity

At a local level, and especially at a regional level, museums with similar characteristics can compete, but opportunities can

be created for the establishment of alliances that allow the sharing of exhibitions and other cultural products, as well as the common use of some services. The creation of a museum system can be advantageous, at least in the following terms (Olive and Roy, 2000):

Providing temporary exhibitions as permanents of good quality. Focus on customer service by having well-trained staff.

Being an attractive destination for tourists both national and regional. Exploit marketing development focusing on strategic planning.

Preserving the historical and natural heritage.

Achieving efficient management of the available resources (both human and material).

Being able to enter into the management of the assigned budget and to maximize the use of their own financial resources.

## 5. Product creation: Museum Territory

### The value of territoriality

Territoriality, understood as a defined area of cultural and social cohesion is a central idea of our proposal. This relationship between society and its territory facilitates the full consideration of the local dimension and the role played by “new formats” of museums, different from the traditional “containers of objects”. The cultural landscape becomes the fundamental territorial resource of the museum territory, because it is a geographical area associated with a historical phenomenon, activity or character, which contains aesthetic and cultural values. The cultural landscape is the imprint of a society on the territory throughout history; a domain explored with a long relation in EU-LAC

museology since the 1972 Declaration of Santiago de Chile, and more recently in the ICOM conference “Museums and Cultural Landscapes” (Milan, 2016).

According to UNESCO, these are landscapes created for social, economic, administrative or religious reasons, evolving with the changes of the environment. The human action is responsible for the forms that have acquired these landscapes, through settlement (dispersed or concentrated) or land uses (agricultural landscapes).

Below we provide the following comments from our partner the Universidad Austral de Chile, who are equally interested in cultural landscapes:

1. For the new definition of the museum, the concepts of natural and cultural heritage are indivisible. Whole or complete ecosystems must define them as changing systems in which the man-nature relationship is the most relevant. If the Santiago de Chile convention, and the definition of an integral museum, are used they fit perfectly within the notion of cultural landscapes. This idea has been considered at meetings in Quebec and Oaxtepec 1984; Caracas, 1992 and others.
2. The notion of cultural landscapes suggests there is a need to work in the museological task from a multidisciplinary perspective, in which the fields of ecology, geography, agronomy and sociology are as necessary as those disciplines typical of traditional museology.
3. Hugues de Varine (2017: 230) proposes how territory is delimited (page 230 of the book); the application of strategic planning are elements that could facilitate, at least in part, the delimitation of the territory “museum”.

UNESCO, in its 1972 convention, advocated for the protection of the natural and cultural heritage, an antecedent to its policy on cultural landscapes, which crystallized 20 years later. During the last decades, numerous initiatives have arisen, considering the treatment of territories with patrimonial vestiges, driven by local communities. The first Ecomuseums emerged in France, Canada, Norway and Sweden; the first centers of interpretation in England, as the concept of Territory-Museum became more widely accepted and utilized. Following the European Landscape Convention (2000), the cultural, ecological, environmental and social dimension of the landscape is valued, and it is recognized as a favorable resource for economic activity and for strengthening the identity of a territory.

### **The museum territory, a cultural product**

A museum territory is an area that is held together by cultural, environmental, historical and geographical links, with its heritage resources and elements providing its own distinctive identity. An interpretive project is applied to the specific territory, which includes integrated services and activities, and a comprehensive and complex view of the heritage features.

The purpose of these interpretive initiatives is not only to promote the preservation of heritage, but also to promote new economic development. It is intended to support the study and rehabilitation of patrimonial elements, as well as its use to attract scholars, visitors and tourists. It is, therefore, another stage of a territorial development strategy based on cultural heritage and a stage that we will implement in our research.

The creation of a cultural product requires certain actions, such as: identification and inventory of resources of major interest by

key stakeholders, including the local community; the elaboration of a structured and attractive interpretation of the same; developing the narrative of a story, one that is attractive and unique, capable of attracting visitors and investments; the design of an internal organization capable of structuring an integral and singular offer (interpretation centers, museums, itineraries, complementary services, etc.); the configuration of a seductive scenario for investments and complementary economic activities capable of boosting economic development. These actions are part of the plan for the creation of the cultural and tourist product both for the Huerta of Valencia and for Cortes de Pallás.

## **6. The strategic objectives for a Territorial Museum**

The main objective of the territorial museum should be the integration of several functions in the context of a specific territory whose characteristics must be respected.

These functions, five that will be pursued in our project, are:

- Conservation of cultural and natural heritage;
- Education and interpretation through storytelling that will make a place meaningful;
- Leisure through respectful use of natural and cultural resources;
- Economic development, in particular via tourism, of the specific territorial area;
- Collaboration between administrations, public institutions and local actors and the private sector.

These functions will be based on the principles of the New Museology, emphasizing the social function of the territory museum. The objectives will be achieved thanks to the par-

ticipation of the local population at different levels, through collaboration in the different activities of the museum. The community will thus be able to promote its identity, through the conservation and dissemination of its natural, cultural and intangible heritage.

A strategic plan aimed at the development of a territorial museum should include several basic objectives, whose starting conditions should be limited, consensual, specific, achievable, themed and well defined. In broad terms, in the definition of these “basic” objectives, specialists such as Kotler (2001), Ballart (2001), Asuaga and Rausell (2006), among others, agree the following:

- the development of an economic revitalization programme that uses heritage to attract tourists and public and private investments in buildings or key locations;
- the development of mechanisms for the protection of heritage resources;
- the interpretation of such resources and associated “histories” of residents, visitors and students of all ages, integrating heritage as part of the local educational programmes;
- the participation of the residents in cultural landscape or in a patrimonial park;
- establishing physical and interpreting links between resources, using strategies based on cooperation;
- fostering cooperation between communities by offering opportunities for leisure, preservation and education.

We see these features as key objectives in our project. According to Kotler (2001), the objectives for museums in general include an increase the number of visitors and friends, expansion of collections, and the design of exhibitions and programmes that attract diverse sectors of the community, extension of educational outreach, improved facilities and services to visitors and increased financial funding.

## Thematic areas and strategic objectives

Depending on the work areas of a museum and the different missions of a museum institution, specific objectives can be differentiated responding to those needs. Asuaga and Rausell (2006) identify four dimensions or areas of work, and their respective objectives, all of which are pertinent to our UV project.

### 1. Intrinsic Conception

This relates to the basic objectives that every museum has to fulfil according to those more institutionalized definitions of ICOM. The most essential activities (missions) of the museum’s own nature are preserving, acquiring, researching, exhibiting and disseminating. Consequently, the objectives - which are pertinent to our project and to territorial museums - should address custody, conservation and restoration, collection, valuation, interpretation, display and dissemination.

#### Specific intrinsic objectives:

- Ensure the safety of the objects.
- Enable the conservation and recovery of pieces/works that would otherwise be lost. Maximize the number of pieces in an ideal state of conservation.
- Restore and recover as many pieces as required. Obtain the ideal conditions of conservation.
- Have a complete collection well catalogued and classified. Have a large/singular collection.
- Have a meaningful collection.
- Have a collection as recognized as possible, elaborated by researchers and stakeholders.
- Increase research on the facts/artefacts/pieces that are exhibited in the museum.
- Publish and promote the publication of studies, research, reviews of facts, artefacts, pieces or works contained or reported in the museum.

- Generate impact in specialized publications. Produce exhibitions.
- Show exhibitions.
- Show the best objects and computer graphics.
- Show the objects for as long as possible.
- Show the pieces in the best possible conditions.

## 2. Extrinsic Conception

Part of the consideration of the museum as an instrument to obtain results demands objectives that are addressed to the individual user, to society and finally to the territory. The objectives respond to actions linked to training, entertainment, democratization of access, creation, symbolic values, marketing, urban regeneration and economic effects.

### Specific extrinsic objectives:

- Maximize the number of visitors (real, virtual). Maximize the time of visits.
- Maximize the number of activities. Maximize the dimension of impact on media.
- Generate modifications in the cognitive conditions of the visitors. Maximize the number of visits with specific pedagogical didactics. Train visitors and citizens.
- Show things in a fun and entertaining way to visitors, with a didactic purpose. Compete with other forms of occupation of leisure time.
- Obtain visits of specific disadvantaged groups (young, low income, housewives, with problems of social inclusion, immigrants, etc.).
- Disseminate a certain message about some historical, historiographical, artistic and scientific aspects that deserves to be reinforced.
- Create a certain meaning in the group that visits the museum.
- Spread a specific message about the

community in which the museum is based. Associate the name of the city/neighborhood with the prestige of the institution. Favor and improve the image of the city/neighborhood/municipality.

- Improve the attractiveness of the city/neighborhood/municipality/area. Regenerate the neighborhood/city/municipality on which the museum is located.
- Avoid degradation of the city/neighborhood/area/municipality on which the museum is located. Create wealth through tourism.
- Provide economic impact on the city/neighborhood/municipality/area where the museum is located.
- Improve the quality of life of citizens of the city/neighborhood/area/municipality on which the museum is located.
- Create a 'sense of place' and local pride.
- Create personal, social, cultural and economic capital.

## 3. External Conception

External objectives are those related to the survival of the institution. It depends on:

- a. the degree of recognition by quality certifiers,
- b. the level of social and political legitimacy, and
- c. the existence of stable and secure financing mechanisms.

The objectives - to be met in our territorial project - are framed in the following missions: legitimation, recognition, resources, stability and security.

### Specific objectives:

- Get politicians to believe in and support the museum project.
- Get citizens to believe in the museum project and to support it.

- Be recognized by other institutions / museums related to the contents / stories of the museum.
- Ensure that the functioning of the museum is not subject to the vagaries of politics.
- Get adequate funding on a regular and stable basis.
- Get as much funding as possible.

#### 4. Internal Conception

These objectives are closely related to the museum's internal management. It aims at greater efficiency in the consumption of resources. Efficiency in management is the main objective

##### Specific objectives:

- Improve procedures, maximizing the use of management tools.
- Promote the use of tools based on new communication technologies.
- Modify/improve the organization and structure of the staff working in the museum.
- Modify/improve museum's marketing and communication strategies.
- Improve equipment and promote a rational consumption, according to the predetermined strategy, of the resources consumed.

According to Asuaga (2007), it is possible to determine another way of arranging the strategic objectives, which complements the previous one and pays attention to the perspectives of users, financing, internal organization and technical training.

1. The perspective of the users: in this perspective three strategic objectives are presented, referring to customer loyalty, an increase of the number of visitors and to generate quality experiences.

2. The financial perspective: the strategic objective of this perspective is to attract financial resources and donations of artwork or prestigious / valuable items to the collections.
3. The perspective of the internal organization: the strategic objective proposed should seek to improve internal processes, and thus seek greater efficiency in the use of available resources, as well as the improvement of communication and outreach programmes.
4. The learning and development perspective: this strategic objective technically qualifies the available human resources in order to achieve greater quantity and quality in the research and tasks of the museum.

We believe that both groups of strategic objectives complement each other and will allow us to delimit the project for the creation of the territory museums that we are dealing with, both in the Huerta de Valencia and in the Cortes de Pallás.

After the detailed study of the territories of reference, and that are in part three of this document, we identify:

##### Specific objectives for historical huertas:

1. Social Coordination and Social organization.
  - A process of consolidation, restoration or constitution of irrigation communities.
  - An analysis of social organization (users, property structure).
2. To research the exploitation and rational use of water, in association with local communities and museums
  - Study of historical irrigation systems: documentation, report, cartographic representation, inventory of elements.

- Recovery of hydraulic systems: determination.
  - Restoration of the network of acequias (irrigation canals). Identification of sections.
  - Location and study of the drip irrigation system.
3. Exploitation and rational use of land
    - Study of the plot. Layout, shape and size, topographic conditionings.
    - Restoration of the terraces of cultivation. Zoning.
  4. Recovery of old working techniques
    - Intangible assets. Transmission of knowledge and techniques.
  5. New techniques. Irrigation modernization processes
    - Acquisition of new knowledge and techniques. Balance.
  6. Environmental and social dimension
    - Fighting against erosion, slope protection.
    - Fighting against fires, maintenance of cultivation.
    - Maintenance of social use, recovery of the road network.
  7. Putting in value. What, for what, how, for whom ... we do it.

## 7. Strategic plan structure. A Territorial Museum's strategic guidelines and programmes

The logical framework of a strategic plan, following the formulation of strategic objectives, is the design of the structure of the strategies and the defined programmes for each of the work areas. Georgina DiCarli (2004) highlights the significance of the strategic lines of a plan designed for a museum, i.e. how to achieve the immediate objectives. Some means may vary, following the formulas of traditional museums or the alternative forms

proposed by the new museums, sustainability and integration in the territory. However, in any case, those strategies that consume resources with satisfactory results must be developed in a consensual way. Having defined the strategy to be followed, applied to the museum territory, it is necessary to develop this strategy in a series of lines of action disaggregated into programmes. It is a strategy design with a permanent character, as a consequence of the consensus process achieved. The measures to be adopted may vary (depending on the results obtained), but the lines of action are stable over time.

It is usual to define strategic lines to implement the actions related to the creation of cultural products (product-market), with the definition of the brand, its communication and promotion, as well as the definition of the future management model of the museum territory, that is, the application of the principles of governance in the museum institution. Depending on the size of the museum territory, lines may focus on competitiveness, innovation and business development. This line focuses on training and collaboration with training institutions, quality management, entrepreneurship and inter-company and institutional cooperation. In addition to identifying the actions, it is necessary to assign a responsible person and define the time necessary for each action to be carried out. We have identified the following strategic lines applicable to our Territory Museum broken down into different programmes based on the objectives previously established:

Each strategic line is assigned a set of specific programmes and resources.

The design of the programmes for our research will take into account the generic aspects as well as the specificities of each one of the territories studied:

<p><b>Strategic line 1. Organizational Design. Governance of the museum territory</b></p> <p><b>Programmes:</b> 1.1 Creation of the direction team 1.2 Collaboration with Public Administrations, network of museums and local representatives 1.3 Financing and regulation 1.4 Evaluation and control of the strategy</p>
<p><b>Strategic line 2. Creation of Cultural Products. The configuration of the museum territory</b></p> <p><b>Programmes:</b> 2.1 Interpretation and signposting plan 2.2 Creation of complementary offer</p>
<p><b>Strategic line 3. Promotion and Marketing of the museum territory</b></p> <p><b>Programmes:</b> 3.1 Creation of a brand 3.2 Development of promotional material 3.3 Organization of events 3.4 Participation of the local population</p>
<p><b>Strategic line 4. Programa de desarrollo e innovación. Procesos de modernización.</b></p> <p><b>Programmes:</b> 4.1 Promotion of entrepreneurship 4.2 Improvement of quality in environmental management 4.3 Staff training</p>
<p><b>Strategic line 5. Process management. Allocation of people responsible and schedule</b></p> <p><b>Programmes:</b> 5.1 Assignment of work teams as the process progresses according to the established deadlines</p>

Source: own elaboration from Hermosilla et al (2017).

a) Each programme consists of a generic part with the basic criteria, the protocols, procedures or general policies in each of the areas of the Territory Museum and the regulations that are applicable to specific activities, spaces or functions;

b) Each programme clearly establishes the needs and requirements that different projects must meet. The correct preparation of the programmes will be the only guarantee that the executed projects will respond to the needs of the museum and the local people.

The proposals described in the different programmes will become the key to the execution of the projects of action; they must be an essential part of the Museological Plan,

specifying the criteria of performance, conditions and requirements that the projects must

#### Sample Programme Identification

To what strategic line the programme belongs

A statement that identifies the programme within the framework of action

A date of action: date of the beginning of the plan and each of its programmes

Objective to be achieved within the plan.

Person responsible for the execution and fulfilment of the programme

Details of the team involved

Actions to be developed: detail of the steps to be taken

meet. The drafting of the programmes that make up every strategic line of the Museum Territory Plan is the responsibility of the drafting team, which should be open to the participation of interdisciplinary teams.

### **8. The value of participation in territorial development: the Museum Territory and the work of local society, experience in the Huerta de Valencia**

*“Without society’s use of its heritage, without it being necessary, without recovering it and integrating it into its life forms, without it becoming something daily and close, without claiming it as a right, there is no future for the heritage” (Ballart, 2001).*

For us, the future of cultural, natural and intangible heritage requires a society that uses, needs, recovers, claims and makes it its own. The realization of a Strategic Plan for the Horta area must be based on citizen participation, for which it is necessary to articulate a mechanism of implementation that allows the incorporation of all the actors of the society, that is, the political leaders and social agents of a territory capable of expressing their interests and concerns regarding the value of their heritage assets. It is necessary to establish a dialogue, to “talk” with the local population and listen to and value their opinions. In this sense, the Network of Local Museums allows us an approximation to the social dimension of the Huerta through its own local networks. As our partner UACH points out, the University of Valencia must play a facilitating role in the process of building this strategic plan, “accompanying without invading and leaving without abandoning”. As the University Austral of Chile have seen, listening and respecting community proposals, do not always coincide with academic knowledge.

How does the development of the heritage contribute to territorial development? If we take into account the importance of collective action on the progress of the territory itself, it involves local and regional governments, the private sector and the population in general.

The development of the heritage contributes to progress of the territory through the following circumstances, which we will utilize in our project:

1. The value of the heritage as well as its appreciation requires a consensus of the community. Social cohesion is a requirement achieved through social dialogue.
2. Social groups are identified with cultural heritage, and may specify their future use.
3. Cultural heritage is a generator of direct and indirect employment, making it an attractive consumption activity, which may allow the development of economic-business activities in its environment.
4. Cultural heritage generates benefit to society. Its exploitation can generate profits in terms of employment, income, improvement of the qualifications of human resources, qualitative improvements in certain economic sectors such as tourism, social insertion and, in general, local development.

The territory is a cultural resource its cultural value lies precisely in society’s consideration of it as a requirement to be valued as a cultural heritage. Territorial development, in some geographical areas, has some resources defined by its patrimonial value; cultural landscapes can become museum territories, and this requires the participation of society.

As the designers of the Strategic Plan for the territorial museum of the Horta we will consider the management of participation through

the involvement of various groups in the following manner:

A. The consideration of the community as the main resource. In our case, the figure of the farmer is fundamental, since the cultural landscapes of the Huerta are based on the knowledge and work of these professionals. They are essential, for their knowledge, memories and history as well as for their enthusiasm, once they recognize the value of the heritage. It is essential that the local society plays an active role in the process of research, planning and execution.

B. The participation of specialists from various disciplines that facilitate the collection of specific information through oral tradition, memories. This will include anthropologists, biologists, geologists, sociologists, historians, geographers and archivists.

C. The appreciation of the collective of entrepreneurs, capable of revitalizing and recognizing cultural landscapes. They usually have a local dimension with roots in the territory itself.

D. The constitution of a group driving the processes of revitalization and pushing the project. It will be a group from the UV to which consultants, experts and other qualified personnel are regularly added.

E. The participation of public administrations. Territorial initiatives often involve diverse administrative levels and numerous actors, which implies overlapping competencies and complex relationships as well as the need for collaboration and coordination of actions.

F. It will be necessary to create forums for meetings and dialogue that allow communication, participation and exchange of ideas between different public agencies, between public and private agents. This is an essential step. The benefits of more diversified

participation in heritage preservation can be recognized in the work of different cultural actors in civil society. That is a very important task because of its capacity to reach consensus, concentrate financial resources, and address collective tasks.

It is necessary to establish mechanisms that facilitate the processes of involvement and cooperation between the different social sectors involved, which facilitates:

A. The creation of municipal coordination mechanisms (urbanism, culture, environment, education, economic promotion, tourism) to plan and develop projects from a multidisciplinary and interdepartmental perspective.

B. The promotion of citizen participation.

C. The establishment of networks in order to multiply the available resources.

D. The actions of the local entities, in particular the municipalities, in matters of training, service to the company, cultural and sports activities, and awareness raising actions.

E. The demand of patrimony professionals who, in addition to knowledge of art, nature, geology, history, anthropology or archaeology, know the techniques of strategic planning, cultural marketing, heritage interpretation and are able to manage a budget or prepare an application for a grant.

In APPENDIX 1 of this report we include the questionnaire model that was completed by the directors of the museums of La Huerta de Valencia that collaborate with our project, as well as a summary of the answers obtained together with the conclusions resulting from this information.

## 9. Monitoring of a territorial Museum's strategic plan

A procedure for control and monitoring of the results of the strategic plan is necessary. It is customary in the drafting of strategic plans that the team establishes a system of indicators to facilitate such follow-up work. The reach of a plan, i.e. the results obtained through the deployment of the actions designed, must be measurable and must address the various areas of influence of the Plan. As Davis (2009) points out, an ecomuseum (a territorial museum) is "a community-led heritage or museum project that supports sustainable development". Thus, it is important that this process of control of the strategic plan applied to our territory museum is led by the community with the support of the research team of the University of Valencia. In the territory of La Huerta de Valencia the ideal social partners are the Tribunal de las Aguas (representatives of farmers) and city councils (local political representatives).

A system of indicators makes it possible for the technical office of the plan to design and establish new actions to rectify, reorient and improve some of the strategic lines. Changes are constant, especially those related to the external environment, which may require some modifications of the planned actions. In the case of the Huerta de Valencia we have not established a concrete period of control and monitoring, but this will be integrated into the forthcoming projects named in the introduction to this manual.

The most common indicators - many of which we will utilize - respond to the achievement of the expected basic objectives.

According to Kotler (2001), indicators include:

- the number of visitors;
- the number of tourists;
- the increase of the number of friends and collaborating associations;
- the volume of collections;
- the expansion of permanent collections;
- the design and realization of own exhibitions;
- the design of educational plans;
- the improvement of facilities, such as areas reserved for exhibitions;
- the improvement of services to visitors, such as catering, guides, accommodation, etc;
- the increase in financial resources.

Monitoring a Strategic Plan applied to a Territory Museum may require additional indicators, reflecting the role of the community and the objectives of the projects as a whole.

It is necessary to know the state of the key territorial variables, their evolution and the impact of the implementation of the Plan in, at least, the following environments: economic-territorial, socio-cultural and environmental. In these monitoring and evaluation issues, technical resources with the capacity to develop indicators and, of course, accessibility to available information become decisive and we will use them all. Ivars (2001) expands on these ideas:

### A. Economic-territorial environment.

Indicators related to the economic scenario of the territory with respect to tourism, because of the direct relationship between the value of cultural heritage to tourism markets (Hermosilla, Náchter et al, 2017). In that sense, the increase over time in the number of enterprises, the active and employed population, the family income available, the fall of the unemployment rate, the increase in

the capacity of the facilities that operate as appeals and resources and accommodation, hospitality and catering, and a growth in the number of overnight stays, are all positive developments.

The progressive diversification in the geographical origin of visitors and a greater average stay and average daily expenses make the continuity of visitor flow and the sustainability of the museum much more likely.

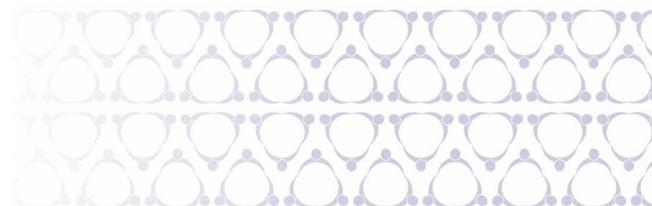
A decline in the seasonality of the tourists' stays is also an achievement. The greater implementation of quality management systems and associations and corporate self-regulation indicates an intelligent evolution. The increase in the total population census and demographic rejuvenation are

the most positive results because they indicate synthetically the relative capacity of the territory to generate opportunities between its own population and attracting migratory flows.

#### B. Socio-cultural environment:

##### *the positive evolution of the quality of life*

This refers to the social life, cultural activity and the integral quality of life in the territory for the resident population. It addresses indicators related to natural resources (water, for example), the existence of urban planning and the degree of implementation as well as the evolution in the free space and green spaces, roads, supplies and evacuation solutions. A reduction in fly-tipping sites, polluting emissions and noise and traffic intensity are also clearly positive signs.



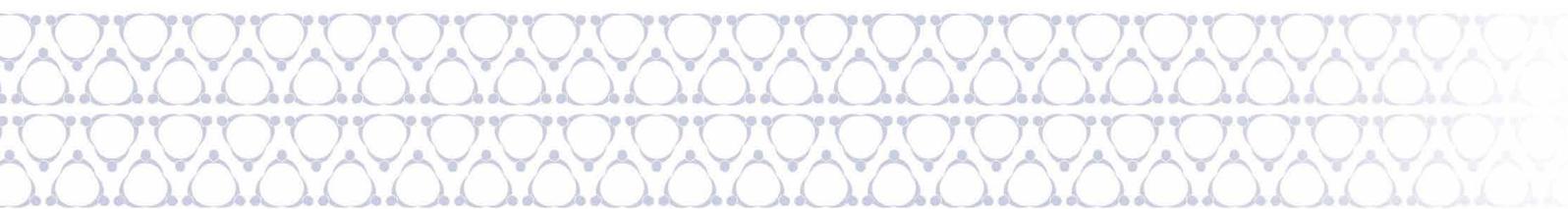
Social vitality is evident in cultural events such as festivals, concerts, educational and training opportunities, in which an increase of the number of members and students in the territory is a positive indicator. The levels of involvement of the population, as well as the training offered, are usual referents, in the same way as the cultural offer, through the number of expositions or the media that attend them.

### C. Environmental issues

The natural environment and cultural landscape must continue to function, despite the greater human pressure on the museum territory. The environmental impact is independent of socio-cultural impact and quality of life. It is about how the achievement of the objectives of the museum territory may or

may not lead to an ecological deterioration or improvement regardless of whether or not the local society perceives the impact on its quality of life.

The emergence of criteria and methods specific to environmental plans, such as Agenda 21, conservation of water quality and water resources, maintenance or recovery of vegetation and endemic species, preservation of the landscape, increase in the use of environmental or green budgets and the relative importance of taxes, subsidies, investments and sanctions in this regard are indicators of an environmental awareness oriented to anticipate and prevent the impact of increased human pressure, caused by the success of the museum territory project and growth in tourism.







**Sustainable open  
spaces as Museums:  
the Museum Territory**

**PART TWO**

## PART TWO

### Sustainable open spaces as Museums: the Museum Territory

*Authors: Jorge Hermosilla and Mónica Fernández*



*Farmhouses in l'Horta Nord, València.*

This section intends to link the importance of participatory strategic planning to the creation of the museum territory, since the professional of the heritage must have the adequate methodology that allows a decision making based on both the technical criteria and the information obtained of the community in which the museum is established. Given the importance acquired by territoriality in our project, understood as linking man to a specific cultural and social reality, the mu-

seum territory must constitute an area cohesive by historical and geographical links, with patrimonial resources and elements that give it its own identity. For this, the participation of the local people is essential to know the territory, in this case, through the network of museums, public administrations and representative bodies of the community. Strategic planning should be understood as the right instrument to channel the creation of the territory museum.

## I. CULTURAL HERITAGE AND TERRITORIAL DEVELOPMENT

The processes that lead local development take into account the characteristics of the territory, since it is conceived as a key agent of development itself. As described above, any territory has a set of natural, environmental, institutional, human and, of course, cultural resources that constitute “its heritage or potential” for local or endogenous development. As Jacqueline Mengín (1989) points out, the capacity to lead the growth process itself, together with the mobilization of available resources, leads to local development, understood as a process of economic growth and cultural change, in a scenario of voluntary action. In this sense, it is necessary to understand culture as a generator of wealth, a “productive culture”, which adds value to the quality of life around the sense of belonging and identity of a community, through the conservation and enhancement of its heritage. We must overcome the mere conservation and sometimes recovery of heritage (especially the architectural heritage) and address its productive re-elaboration.

The territory is a social construction, in constant change, not only physical, and conceived as a more pertinent space in each historical period, an area of relationships. Currently, these relationships are based on functions such as environmental and territorial balance, agricultural demands, the production of landscape and environmental quality spaces, the reservation of water resources, the support of recreation activities,

recreation, and the conservation of cultural heritage manifestations. The territory is neither homogeneous nor static. Among the criteria that allow us to differentiate its parts, we find the configuration of urban territorial systems versus rural systems. These are the ones that have been configured as problem territories, due to the processes of rural exodus and the aging of the population, their natural, economic and social fragility, as well as the very limited results of both financial and territorial policies. Usually these policies have been characterized by their sectorial component, so that the singularity of many territories, as a differentiated framework of the activities developed in them and of the culture of local societies, had been ignored.

For example, the ageing process of the Cofrentes-Ayora Valley region, in which the municipality of Cortes de Pallás is located, stands out. The ageing index (ratio between population over 64 years compared to the population under 16 in percentage) of the aforementioned region is 255.1, which is double the ageing rate of the Comunidad Valenciana, 116.5. In the case of Cortes de Pallás, the index goes up to 877.1. In the Huerta de Valencia, a process of ageing in the farming community has been detected, as a consequence of the lack of generational change. This process is not socially comparable to the one in the Valle de Cofrentes-Ayora, referred to the total population. The index of ageing in the region of Valencia City has similar values to the ones of the Valencian Community (105).

### **The need for knowledge of the territory: the territorial inventory, the integrated analyses, and the resource atlases**

When we try to approach processes that facilitate the development of territories, it is essential to be aware of the resources available in them. Basic questions such as what we have, where they are located, what can be undertaken, etc. require answers that demand a high degree of knowledge of the territory. This is done using territorial inventories, through consultation, integrated analyses or resource atlases. The purpose of these inventories is in the detailed knowledge of the elements that make up the territorial heritage system: it is essential to identify these elements for further analysis (quantitative and qualitative), followed by proposals for value enhancement. It is an inventory that must also collect, as indicated by our partners at the UACH, the historical memory and the resulting cultural landscapes.

It is very common to make territorial inventories, which allow the systematization of the different typologies of available resources and the evaluation of their possibilities of use. Following Miguel Ángel Troitiño (1998), the territorial inventories must document historical-cultural resources, environmental resources, landscape resources and ethnological-anthropological resources.

**Historical-cultural resources** are the remnants of various civilizations, characterized by their variety and richness, and by offering various opportunities for tourism and cultural enhancement, especially in rural areas.

**Environmental resources** are the result of the relationship between humans and environment, a wide variety of urban and rural landscapes are formed, in their various manifes-

tations – woodlands, meadows, riversides, and scrub. They are attractive resources for visitors and tourists.

**Landscape resources.** Nowadays landscapes are a prominent resource, because of their attractiveness, diversity and variability over time, and the prominence acquired by the culture of the image.

**Ethnological-anthropological resources.** The historical dimension together with the character of “refuge space” of rural, marginal territories, allows the preservation of cultural traditions from other historical periods, including intangible heritage.

When dealing with the development of inventories or catalogues of endogenous resources, such as patrimonial, it is advisable to keep in mind the following general considerations:

1. The elaboration of the catalogues, using endogenous resources sheets, must be adapted to the particular characteristics of each area of intervention, as well as to the specific needs of the work to be carried out.
2. Obtaining information is conceived as a continuous and dynamic process, in which the participation of local actors must also be included.
3. The quantity and quality of the information collected is related to the possibilities of adequately exploiting the potentialities of the detected resource.

However it is advisable, as far as possible, to carry out integrated territorial analyses. When we try to approach an effective mobilization of the local economy, it is necessary to attend an imperative requirement, the knowledge of the territory, a condition that is not always fulfilled.

The identification of the qualities of the geographical space and its possibilities, is carried out through an integrated territorial analysis. According to Hermosilla (2015) this allows:

- The differentiation of territorial units, the functional spaces that maintain a coherence of development.
- The determination of the problems and the possibilities of development, in order to characterize the bases of the local strategy.
- The identification, analysis and characterization of the endogenous resources, with the objective of favoring the stimulation of endogenous potential.
- Recognition of the existing structure and organization at the local level.

The integrated analysis of the territory implies the participation of the local population as an indispensable source of information. The set of meetings carried out with the professionals of the museums as well as with representatives of the different local administrations has provided us with valuable information about the most valued resources in the territory. This chapter and the next one show and analyse the results of the different interviews and surveys carried out to specialists in cultural heritage and to the population in general, both in the Huerta de Valencia and in Cortes de Pallás. Likewise, the researchers of the UV have carried out a work of analysis of the territory that has allowed to know exhaustively the existing resources in both territories of study.

If the knowledge of the territory is pursued, it is highly recommended to make an atlas of the territory, with precise delimitations and various spatial scales to address local development (local labour market, county, municipality, etc.). This atlas should follow a methodological scheme capable of structu-

ring the analysis and the unique diagnosis of work units, defined by the following elements which we will utilise in our research project:

### Elements of an atlas of the Territory

The Atlas of the territory provides a cartographic representation of geographic variables related to territorial resources, those that we consider potential elements for economic development. All atlases are based on the place occupied by each element or geographical variable represented, that is, both the location and the distribution, understood as the set of spatial relationships between the mapped elements. An integrated analysis of the territory will allow us an in-depth knowledge of it, in our case La Huerta of Valencia and the historical irrigation system of Cortes de Pallás, through the following elements:

- A. Name and toponym;
- B. Location and accessibility;
- C. Origin and evolution of functionality;
- D. Urban analysis according to the current and proposed approach;
- E. Characterization of the society and the population in general;
- F. Identification of opinion-makers, local leaders and socio-cultural dynamics and associative movements;
- G. Business catalogue, i.e. economic structure, sectorial specialization and business dynamics;
- H. Socio-community facilities and key services provided;
- I. Business initiatives planned or under way;
- J. Main difficulties, problems and demands;

K. Functional relations between the analysed territory and its surroundings;

I. Catalogue of resources, and identification of endogenous potential;

M. Inventory of relationships and functions.

In conclusion, knowledge of the territory through its integrated analysis is a condition to identify and promote processes that facilitate territorial development. We will use such an analysis to understand the complexities of both Huertas.

## II. TERRITORY AND LOCAL DEVELOPMENT

### **Justification of the territorial perspective in the socio-economic development oriented to the enhancement of the cultural heritage**

The territory acquires an outstanding role when we consider the formulation of local development strategies, particularly when cultural and natural heritage are key elements. In the territory, the components that influence the factors of progress of local communities - such as environmental, organizational elements, the degree of development of their structures, their location and, of course, socio-cultural elements - coincide and combine.

The concept of territory is neither simple nor static; it must be understood as a social construction and conceived as a more relevant space in each historical period, an area of relationships that materializes in the configuration of networks of actors, a support for innovation and a key agent of economic and social growth, because it brings together various resources. That is why in the procedures of territorial development three processes condition their becoming. On the one hand, innovation, on the other, the creation of networks, and finally, the sustainable use of the existing resources. All three facilitate the configuration of “intelligent territories”, capable of contributing to improve the quality of life of the society that inhabits them.

Usually innovation is related to the new socioeconomic and territorial patterns created by the incorporation of new technologies applied to resources, design, production, and marketing as well as to the information and communication sector. These have led to increased fragmentation and even terri-

torial exclusion. They generate imbalances between territories: those able of incorporating new mechanisms and technologies capable of improving the quality of life of its inhabitants, and those who are incapable.

The territory hosts very complex networks in the context of an increasingly global economy; these become the dominant spatial form of power organization which interact with the specific space of the places. In this sense, the territory is constituted as a recipient of the effects of globalization and in the same way as a provider of responses to its challenges. A question that allows differentiating “competitive territories” from those others that have been “separated”. Territories compete through their advantages and potentialities. In this scenario, resources acquire special significance, since all development processes require the imaginative, rational, balanced, sustainable and dynamic utilization of all endogenous resources, whether monetary, human, natural, social, cultural or territorial. Thus, those territories whose development processes are based on innovation, networks and endogenous resources can contribute to social welfare, environmental sustainability and the reduction of territorial imbalances, which will lead to an improvement in the quality of life of the community. They become, therefore, intelligent, competitive and sustainable territories.

### **Policies aimed at cultural heritage in the territory: fields of action**

Territorial stimulation must be an axis for a model of management of policies aimed at the enhancement of cultural heritage, so that the efficiency of these policies is achieved through their adaptation to the needs of the “cultural sector” in a context of territorialisation of the directed initiatives. Identification,

from a territorial perspective, of the institutions, agents and administrations responsible for cultural heritage is essential. In this sense, local administrations are the main agents in the management of these policies, capable of contributing to the analysis and diagnosis of the detection of opportunities offered by a given territory.

The relationship between the territory and cultural heritage can be summarized from the perspective of local development capacities in the following terms: available resources, levels of knowledge and innovation, and the configuration of stable relations between various actors, i.e. networks. These three dimensions (fields of action) of territorial development that will be analysed in the “huerta” spaces are discussed below.

### **Field of action 1: Endogenous resources, the basis for territorial development processes**

A resource is that element that is usable by a community to satisfy a need or to carry out an enterprise. This definition is closely linked to the plurality of possibilities for the appreciation of the endogenous potential of a territory. Endogenous potential includes elements that can contribute to local development, such as physical and environmental resources, economic and financial resources, transport and communications infrastructures, urban and rural structures already created, and human capital (level of education, professional qualification, and capacity of entrepreneurship and ingenuity of the population of any place).

Resource potentiality does not depend on its nature but on the capacity to exploit it or the profitability of that exploitation. It is not

simply a matter of the value of the resource use but of the value of change, that is, it not only serves to satisfy some specific need, but it also refers to the capacity to acquire a benefit.

Resources experience significant changes in time and space, depending on knowledge, technology, social structures, economic conditions and political systems. The concept of resource is historical and dynamic but also discontinuous in the space, and that is why there are certain resource elements whose valuation will be irregular throughout the territory.

The concept of a resource also varies significantly by taking decisions on the preferences of consumers in the territory and its elements, depending on their capacity to meet different or even conflicting needs, and especially in terms of the capacity of the different agents involved in the process. Consequently, the capacity of the various agents that act determines decision making in relation to the exploitation of the resources of a territory: protagonists, identification of the resources, the way to exploit them, the necessary volume, and the interval of use (who, what, how, how much and when it is used). Using an economic logic the resources of a territory can acquire different meanings depending on their nature. Thus the following aspects are considered:

- Natural capital, which refers to natural resources, which can be exhaustible.
- Human capital. It is understood as the population, whose creative potential can be used as a basic asset to boost the local economy.
- Social capital. Norms, institutions and organizations that promote trust and cooperation among individuals, communities and society as a whole.

- Cultural capital. The adaptability and knowledge of local societies and individuals that allows them to take advantage of their environment and its culture. It is also the legacy of history, which takes shape in the cultural heritage in tangible and intangible forms.
- Territorial capital. A place that becomes an active part of the economic and productive system, in addition to exercising the role of scenario of anthropic activities.

## **Field of action 2.**

### **Innovation and the processes of territorial knowledge dissemination**

Knowledge is the most important strategic resource, so the learning dynamics associated with it are fundamental. The role of creativity as a community resource acquires a fundamental role in those territories that lack the most resources, as in the countries of Latin America, according to our UACH partner. As Franco (2011) affirms, creativity is the ability to create, to give an innovative answer to everyday problems, it is an inventive capacity and a prior step to innovation. "Without a cultural assessment of the territory, which highlights the uniqueness of its human resources and stimulates the confidence and creativity of the community, it is difficult for our community to take off in its economic development" (Parrondo, 2010). Innovation is the capacity to generate and incorporate knowledge in the economic and social system, in a way that maximizes productive potential and contributes to a more rational, more sustainable use of resources. It is a main factor of competitiveness. It is known that innovation creates territorial differences, since the incorporation of knowledge is unequal according to the nature and the qualities of the geographical spaces. In fact,

innovative areas, capable of responding successfully to difficulties and new problems, are differentiated from those that do not adapt to changes and are therefore excluded, marginalized to development processes.

The relationship between innovation, economic activities and territory is stated through three dimensions:

- Innovation as an individual phenomenon based on entrepreneurship (the transmission of easily reproducible knowledge);
- Innovation as a collective phenomenon, since it is the community that suggests and encourages incorporating it;
- Innovation as a territorial phenomenon.

Intelligent territories are able to generate or incorporate the knowledge necessary to efficiently and rationally value their own resources and thus contribute to improve the environmental conditions and quality of life of local society. In the territories framed within the EU-LAC-MUSEUMS project, there are numerous examples of social and territorial innovation. In Peru the technological innovations and knowledge applied to agriculture made it possible for the great pre-Hispanic civilisations to settle and develop in the vast desert that is the Peruvian north coast, adapting to their particular ecology, and transforming nature until it becomes a true cultural landscape. Nowadays, “for the inhabitants of the Moche countryside, knowledge about

water management is the most valuable resource of pre-Hispanic origin that the communities of the region have since it has been this mastery that has allowed them to adapt to the hostile desert conditions and turn it into a fertile valley” (PONTIFICIA UNIVERSIDAD CATÓLICA DEL PERÚ, 2017).

An innovative territory brings together a variety of components. These include business, social and institutional innovation, understood as an interactive network of economic, political, social and cultural factors that allows combining and maximizing both economic and non-economic resources; and regional and local innovation systems, which facilitate the appreciation and rational use of endogenous goods. The existence of a relational government, characterized by the cooperation between different institutions with competences in the territory; and the usual practice of governance, through the active participation of civil society in determining its future are vital elements. Local territorial systems that have experienced economic success are those in which the two forms of knowledge, the business component and the socio-economic-institutional environment interact best.

In the following table we present the characteristics of an innovative territory in relation to its business, social and institutional components, and its requirements, that is, functions that must be fulfilled by the different territorial sectors:

<b>BUSINESS INNOVATION</b>	<b>Individual role</b>	<b>INNOVATIVE TERRITORY</b>	Companies' production processes improvement
<b>SOCIAL INNOVATION</b>	<b>Collective role</b>		Maximization of endogenous economic and non-economic resources
<b>TERRITORIAL INNOVATION</b>	<b>Spacial role</b>		Cooperation between public and collective institutions. Active participation of society

### Field of action 3. The relations between agents of the territory: the networks

The territorial networks refer to the social relations of cooperation and the interpenetration of the companies in the structure of socioeconomic relations that constitute the local system, understood as integrator of knowledge and organization. For the incorporation of innovations and the stimulation of the territories, the networks developed between the different actors are essential. These networks are objectified in agreements, formal or informal, established between socio-economic agents, public or private, with objectives that foster common interests.

The business and socio-institutional networks differ. The former refers to the relationships between entrepreneurs and other companies, which pursue a number of advantages, such as the reduction of business transaction costs, access to experiences and knowledge,

the development of collective learning processes, the achievement of new solutions to problems, and reducing the risks of innovation. Relationships that can be transactional (subcontracting, provision of some service ...) or co-operational (more interesting, addressing processes of collective learning, exchange of technologies, common R&D projects). In the same way, vertical business networks, with suppliers and customers, and horizontal ones, can be differentiated with other companies in the sector.

The socio-institutional networks include the role of social, economic and institutional actors in a scenario of consolidation and strengthening of local development opportunities. These types of networks, public or private, allow the support of corporate actions of a collective nature. In these cases, the networks are characterized by a horizontal structure, between companies, organizations and institutions. Here we present the different types of networks that arise:

<b>BUSINESS NETWORKS</b>	<b>Transactional relationships</b>	<b>INTEGRATED TERRITORIAL HORIZONTAL NETWORKS</b>
	<b>Cooperation relationships</b>	
	<b>Vertical business networks</b>	
	<b>Horizontal business networks</b>	
<b>SOCIO- INSTITUTIONAL NETWORKS</b>	<b>Public networks</b>	
	<b>Private networks</b>	

### To conclude this section on policies for territorial development we note:

- Integrated territorial development is a response as well as a consequence of the competition between globalization and the local scale. It is necessary to differentiate the way in which the different territorial areas are articulated to the global space of flows and networks. Hence the concept of “glocal” (global perspective, local solutions). Action on the local cultural heritage must be considered through a global territorial approach, since visitors can come from any region or country.
- Competitiveness depends on other territory factors. Territory is an active generator of specific resources that can be strategic to give it an impulse. The natural and cultural heritage of each territory are excellent exponents of these singularities, – creating a unique sense of place.
- Innovation processes have a territorial character, but not all territories are innovative, just as not all territories have similar patrimonial values. Collective innovation processes are being developed in the territories in which, together with companies, other local agents, agencies and institutions are involved, alongside the local society.
- Innovative territories are characterized by the existence of inter-enterprise networks (generating more competitiveness) and socio-institutional networks (created in the environment). Other key processes are: institutional cooperation (e.g., museum networks and other cultural formats), social consultation (governance), inclusion in external networks (integration in the network space).

- The actors, both business and socio-institutional, can transform generic resources into specific ones. Condition that varies according to the territory of reference..

Innovation, networks and resources allow the configuration of an integrated territorial development capable of making compatible economic competitiveness, social welfare, environmental sustainability and reduction of territorial imbalances. In other words, economic development, social development, sustainable development and territorial cohesion are combined. To sum up, the nature of territorial development is complex, so if we intend to undertake it, it is necessary to encourage collective learning processes capable of generating innovative attitudes, the configuration of socio-institutional networks that allow projects of common interest to be carried out, and the concern for the use of resources that facilitate their enhancement.

The enhancement projects of the Huerta combine those principles related to the economic, social, cultural and territorial dimensions. Participation processes must facilitate and guarantee the involvement of groups of the territory as well as the intervention of the public administration. In the Huerta de Valencia, these participation processes have been structured in two levels:

- A. Institutional, through the collaboration of various branches of the Public Administration, such as the town councils, the Valencian Government or the Júcar Hydrographic Confederation.
- B. Social, through the mutual understanding of the Network of Local Museums that collaborate in our project, namely: Museo de la Universidad de Valencia de Historia Natural, Museu Comarcal de L'Horta Sud

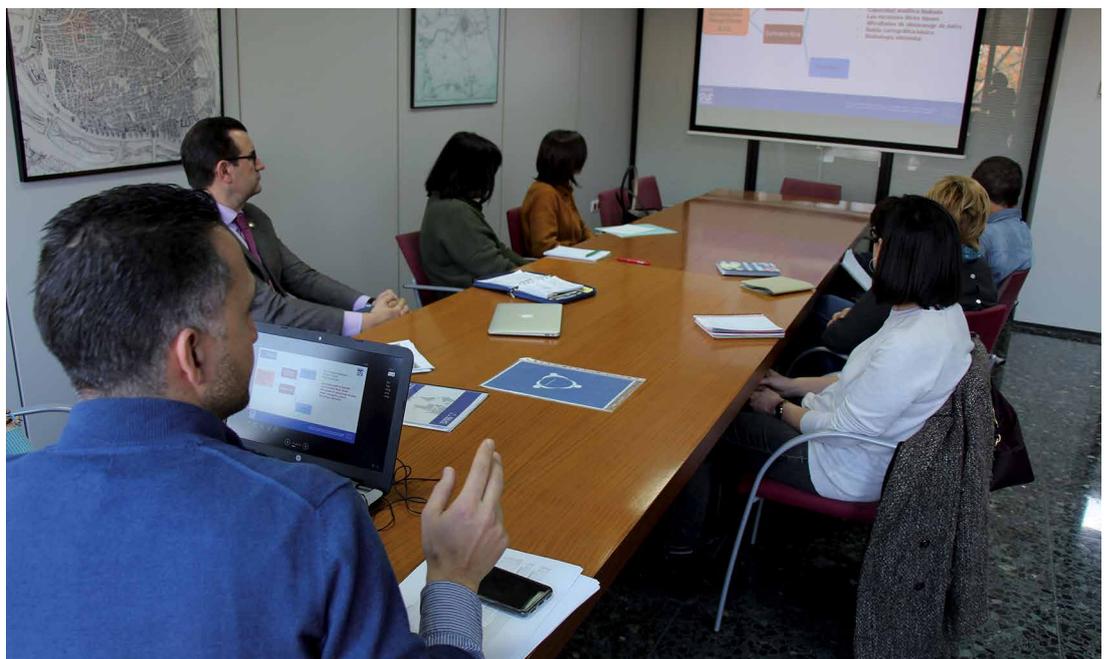
Josep Ferris March de Torrent, Museu del Palmito d'Aldaia, Museu de la Rajoleria de Paiporta, Museu de L'Horta d'Almàssera, Museo Municipal de Cerámica de Paterna, Museu d'Història de València, Castell d'Alaquàs and Museo de Cerámica de Manises.

### III. ECOMUSEUM, MUSEUM TERRITORY, OPEN MUSEUM

#### The value of territoriality

Territoriality, understood as the linking of man to a specific cultural and social reality, is a central idea of our project. This type of relationship between society and its reference territory means taking full account of the local dimension and the role-played by “new formats” of museums (new museology), that replace the traditional real estate “containers of objects”. We must bear in mind that the Round Table of Santiago (1972) proposed the creation of an integral museum, designed to engage the community in creating a comprehensive vision of its natural and cultural environment, with the purpose, among others, of recovering the cultural heritage for social purposes.

As Martine Jaoul (1992) points out, apart from the diverse meanings that the exhibition formats that combine territory and cul-



*Meeting with directors and technicians of local museums of La Huerta de València*

tural heritage have, such as ecomuseums, cultural parks, community parks, ethnographic museum, folk art museum or interpretation centers of the territory, the important thing is not the term but its content. All of them are instruments that adapt to different realities and can serve both to enhance cultural heritage and to spread a new culture of development rooted in territorial development. We are talking about two different and complementary environments, the natural and the social, that take shape through “outdoor museums”.

The importance we give to “territoriality” requires the integration of the territory into a model of a museum capable of representing the real dimension of the environment itself. The word “Ecomuseum” facilitated the designation of a joint initiative, which sought to establish a method or museum model that integrated the territory with the local community.

### History of the Ecomuseum: the French school

The ecomuseum concept is framed within a museological movement of the second half of the 20th century, defined as “new museology”. It was developed by museum specialists George Henri Rivière and Hugues de Varine, which responded to the social necessities of the time and the present role of the museum.

Rivière pointed out that the people express themselves in their architectures and advocated that the action of the regional natural parks in the matter of heritage should focus on the creation of “house museums”. It is a position that makes sense in a scenario of ethnological and ecological concerns, such as the myth of returning to the countryside,

the appreciation of the rural environment and the resurgence of traditional cultures, as well as the rooting of society. As a historical background to the ecomuseum the arts and folk museums of the late 19th century, the emergence of open-air museums in Scandinavian countries, and the creation of regional natural parks in France all had an impact.

During the preparation of the IX General Conference of the International Council of Museums (ICOM) that took place in Paris in 1971, Rivière and de Varine promoted the idea of a new museum, which would later be coined as “Ecomuseum” by Varine in Dijon, and which visualized and opened a new way of museological investigation.

### Ecomuseum Definitions

Since the appearance of the term ecomuseum in 1971, many attempts have been made to find a definition in accordance with its main purposes and features. Although the origin of the term was the combination of the words ecology and museum, the real challenge was to give voice to the community through a new democratic institution. Despite Rivière’s efforts to give it shape and meaning, the ecomuseum can vary from an interpretation center to a development instrument, from a park museum to a craft museum, from an ethnological conservatory to an industrial culture center (De Varine, 1985).

For Georges Henri Rivière (1985) the definition of ecomuseum has an evolutionary character, from an instrument of political power to a mirror of the population, from the expression of man and nature and the expression of time to a laboratory, conservatory and school. For him, each ecomuseum is the “specific result of an individual response to a specific context and local needs”.

Davis (2009) defined the ecomuseum as a “community-lead heritage or museum project that supports sustainable development”. For this author the ecomuseums “provide local people with an inclusive process for rescuing fragments of heritage from loss or destruction, and ultimately lead to the development of a tangible expression of their sense of place, as a means of celebrating their heritage”. In 2011, Davis suggested that the only feature that all ecomuseums seem to have in common is their pride in the place they represent. No matter the nature of the ecomuseum, it can be a farm, an abandoned factory, a water mill, a large house in the countryside or a national park. Pride expressed in a variety of ways. Corsane and Davis (2014) defined the ecomuseum as a “cultural landscape, a territory with shared characteristics that are valued and cared for by local people”.

Ecomuseums are the instruments for the evaluation and promotion of cultural heritage. They are instruments of an active nature, whose purpose is to articulate and support heritage in its territorial dimension. Ecomuseums, cultural parks or integral museums are linked to the cultural transformations and environmental concerns that were born in the 1960s, implying a new appreciation of territory; they are an important instrument of cultural stimulation and a powerful development engine. Faced with the role of cultural facilities, ecomuseums are conceived as “cultural movements”; Hughes de Varine himself, the inventor, as Rivière of the term ECOMUSEUM in 1971, finds it difficult to understand its fate (De Varine, 1985).

Ecomuseums, in their most modern conception, are defined as museum institutions that link the development of a community with the conservation, presentation and interpretation of a natural and cultural heritage held by the

same community, representative of a way of life and work in a given territory and the research linked to it. That is why an ecomuseum is made up of assets of known scientific and cultural interest, representative of the community heritage it serves and of diverse nature: unincorporated real estate, wild natural spaces, natural spaces intervened by man; real estate, and perishable goods.

The ecomuseums maintain a close relation with the landscapes. In fact they are conceived as place museums located in a landscape where nature gathers a certain wealth of natural elements and society leaves traces of its history, through economic activities or occupation of the territory. They seek to integrate natural and cultural heritage into small communities, and they are places where cultural heritage conservation and tourist attraction are combined. Therefore, each ecomuseum “seeks to inform visitors that they are a distinct cultural landscape, encouraging exploration and discovery” (Corsane and Davis, 2014).

It was defined in Morelos (1984) as “a pedagogical act for eco-development”, and according to Lacouture (2004), the purpose of the ecomuseum is the integral development of man-nature, by recovering the cultural and natural identity of regional and national spaces through images and collective memories.

For De Varine (1985) the true objective of the ecomuseum is “the search for a renewal of the museum affirmed as a necessary instrument at the service of society”.

### **Basic principles of ecomuseums**

After important research works and with the collaboration of specialists in the subject, Corsane (2006) established a list of 21 indicators to evaluate ecomuseums, always

keeping in mind that each ecomuseum is unique. The ecomuseum will:

1. Be steered by local communities.
2. Allow for public participation from all the stakeholder and interest groups in all the decision-making processes and activities in a democratic manner.
3. Stimulate joint ownership and management, with input from local communities, academic advisors, local businesses, local authorities and government structures.
4. Place an emphasis on the processes of heritage management, rather than on heritage products for consumption.
5. Encourage collaboration with local crafts people, artists, writers, actors and musicians.
6. Depend on substantial active voluntary efforts by local stakeholders.
7. Focus on local identity and a 'sense of place'.
8. Encompass a 'geographical' territory, which can be determined by different shared characteristics.
9. Cover both spatial and temporal aspects, where, in relation to the temporal, it looks at continuity and change over time rather than simply trying to freeze things in time.
10. Take the form of a 'fragmented museum', consisting of a network with a hub and antennae of different buildings and sites.
11. Promote preservation, conservation and safeguarding of heritage resources in situ.
12. Give equal attention to immovable and movable tangible material culture, and to intangible heritage resources.
13. Stimulate sustainable development and use of resources.
14. Allow for change and development for a better future.
15. Encourage an ongoing programme of documentation of past and present life and people's interactions with all environmental factors (including physical, economic, social, cultural and political).
16. Promote research at a number of levels from the research and understanding of local 'specialists' to research by academics.
17. Promote multidisciplinary and interdisciplinary approaches to research.
18. Encourage a holistic approach to the interpretation of culture/nature relationships.
19. Attempt to illustrate connections between: technology/individual, nature/culture and past/present.
20. Provide for an intersection between heritage and responsible tourism.
21. Bring benefits to local communities, for example, a sense of pride, regeneration and/or economic income.

### Main features of the ecomuseum

The following features determine the main functions of the ecomuseum:

1. Renovation. They were born to renew the concept of museum as a necessary instrument in the service of the community. They allow the articulation and the coherent presentation of the cultural heritage of a region.
2. Enhancement of heritage, culture and nature.
3. Dynamic conception of the heritage that implies protecting, revealing its identity and favouring balanced development.
4. Integrated conception of time and space.

In the 1970's, the concept of ecomuseum was consolidated and associated with the ideas of time and space to explain, in an integrated way, the relationship between man and nature in a given territory.

5. Importance of society, not heritage. The main actor of the museum is no longer the object but the subject, no longer the work but the visitor, the recipient, the society. Education and leisure come first.

For Davis (2007) the majority of ecomuseums:

- Adopt a territory not necessarily defined by conventional boundaries.
- Adopt a of a “fragmented site” policy linked to in situ conservation and interpretation.
- Abandon the concept of ownership; the conservation and interpretation of sites is carried out via cooperation and collaboration.
- Empower local communities, involve the local population in activities and in the creation of a cultural identity.
- Perform a holistic and interdisciplinary interpretation.

### **The “new” museology, according to Georges Henri Rivière (1985):**

*Territory, community and ecology* are words that are forming a new museum conception, following the parameters of the trend called

“new museology”. From the building to the territory, from the visitor to the inhabitant, ruled by an interdisciplinary scientific way.

It is also a museum of time, which brings together the manifestations of human beings and their relationship with the environment throughout history.

The ecomuseum becomes a tool that maintains the cultural identity of the local community, preserved in its cultural heritage. The new museum does not pretend to be a new institution, but, as the New Museology indicates, a transformed museum to emphasize its social function, to work with the community and for the community, through the protection of heritage and participation in policies and decisions related to the institution.

### **Ecomuseum structure**

In 1978 Georges Henri Rivière laid the foundations for the spatial structure of an ecomuseum. It should include a district head, house of its main structures, such as reception, research, conservation, presentation, cultural action, administration and in particular one or more field laboratories, conservation bodies, meeting rooms, a socio-cultural workshop, a shelter and other types of accommodation; tours and stations for the observation of the territory; different architectural, archaeological, geological elements signaled and explained. However, today's ecomuseums are so varied (see Davis, 2011) that this prescriptive practice is now seldom seen.

## IV. HERITAGE REPRESENTATION AREAS: THE MUSEUM TERRITORY

### Heritage presentation: the Territory Museum

It is possible to identify four spaces of cultural heritage presentation, namely:

- A. specialized cultural centers such as museums;
- B. the centers that introduce the heritage “in situ”, such as archaeological sites, monuments, historical centers, spaces of natural interest, etc.;
- C. interpretation centers; and
- D. museum territories, which have developed within the framework of the new museology, the conceptual renewal of ecomuseums and local and regional development strategies (Ballart, 2001).

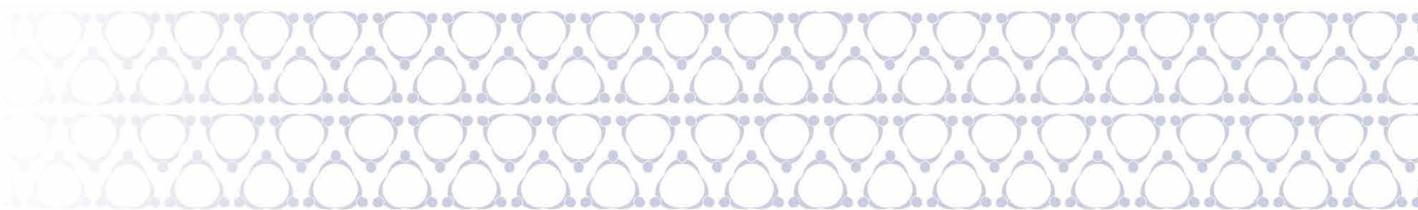
The Territory Museum is an area that is held together by historical, geographical links, with patrimonial resources and elements that give it its own identity. It is accompanied by an interpretive project applied to a specific territory, which includes: An inte-

grated offering, consisting of different services and activities; and a comprehensive and complex offering, including both existing services and new offers that derive from the patrimonial product.

### Open museum and museum territory, open museum spaces

Nowadays there is a need to create cultural heritage management tools with a territorial perspective, adapted to the current demands of social use of heritage and local development. In that sense, two concepts that derive from the “French Ecomuseum” (although Eco museums have developed worldwide) with which they share an integral and territorial view of the cultural and natural heritage, have been developed. Also they are in harmony with the Anglo-Saxon tradition of interpretive planning.

Our project employs the concepts of the open museum and the museum territory. We apply it to historical centers in an urban context, and to municipal or supra-municipal territorial areas in a rural context (Manel Miró, 2001).



## V. VALUE ENHANCEMENT STRATEGY AND MUSEUM TERRITORY

### Necessary relationship amongst museum territory, planning and territorial development

How can the integration of cultural heritage projects be used in territorial planning and development strategies and policies? The main concern is to enhance its heritage to make it an important part of its future economic development. The value of the cultural heritage must be conceived in the following terms: restoration, establishment of a legal framework for protection, and social use of that cultural asset through a management plan. Through parameters of a model of sustainable development, it is necessary to regenerate the good or the degraded space, with regeneration must becoming a fundamental aspiration of the territory that contains it.

### The role of Participatory Strategic Planning

It is necessary for the heritage professional to have methodological and operational tools that are adaptable to the new spatial planning processes, in which decisions affecting heritage and territorial development are not based solely on professional criteria but are the result of participation and consensus, through a planning process (Manel Miró, 2000). For sustainable development, the concept value applied to heritage has a triple meaning::

**Identity value:** heritage can act as a generator of image and territorial identity, linked to place marketing.

**Economic value:** the evaluation of assets can generate new business opportunities and, therefore, become a source of employment and a new source of income for the territory.

**Social value:** the development of a heritage enhancement project can contribute to improve the quality of life of the population.

All these values can be found within the area of the La Huerta de València and Cortes de Pallás and will be considered during the next phase of our project.

### Principles of the museum territory: landscape and rural environment

With the concept of museum territory we intend to respond to the challenge of creative management of the heritage proposed by the ESDP (European Spatial Development Perspective). We must go beyond a conventional museum, to a model of presentation of resources related to an integral and respectful idea of landscape, that has the original testimonies (whether tangible or intangible), using existing constructions, that is, the places of memory. We understand that the museum territory concept can be especially attractive for those rural areas with a strong historical personality that retain many traces of their past: traditional craftwork and gastronomy, linguistic peculiarities, popular architecture, peculiar productive strategies, monumental collections, archaeological remains, works of art, cultural events, and so on. As a methodological instrument, the museum territory concept is useful for planning proposals that seek to spread brand-territory concepts in different markets (leisure, tourism, culture, agro- food, etc.)

## Values and meanings of the museum territory

The museum territory has a double meaning, as Manel Miró (2000) points out:

**CULTURAL OFFERING.** In a physical sense, the territory offers cultural and ecological leisure, which manifests itself as a large open-air and enabled open museum, in continuous movement and transformation, formed by interpretation centres, monuments open to visitors, signposted itineraries, and accommodations. However, unlike outdoor museums, the museum territory is not located in an exclusive area, delimited by a physical barrier (it is not a limited park), but aims to integrate the daily life of the territory and its inhabitants. It is therefore essential to provide the user (whether visitor or resident) with resources and signposting that will help individuals situate themselves, to see and learn what the territory offers. As a cultural leisure space, the museum territory serves to articulate, under a common conceptual framework, the key criterion of interpretation (also called unifying themes), the different themes and resources present in all territories. The thematic display of the key criterion of interpretation on the territory results in a kind of open museum in which objects and concepts are presented in their social context and in their original physical environment.

**MANAGEMENT STRUCTURE.** An organizational structure capable of leading a process of sustainable development, in charge of the management of the use of heritage and dedicated to the implementation of a territorial interpretation strategy through consensus and planning, should be at the heart of any heritage enhancement project.

According to the Brundtland Report (1987) sustainable development is defined as mee-

ting the needs of the present generation without compromising the ability of future generations to meet their own needs. In the case of our territory museum, we will focus on the search for a sustainable balance, environmental, cultural, economic and social, where the museum must carry out an efficient performance of its functions, based on the new relationship with the community, through the preservation and enhancement of its heritage to generate resources and benefits for both the museum and the community in which it is established.

## Observations about the museum territory

There is no exclusive use facility. Sharing the daily life of the territory and its inhabitants comes first. Both the resident and the visitor should be able to perceive, without difficulty, the limits and contents of the museum territory. Functional problems and environmental conflicts are frequent when territorial and environmental factors are not considered in development programmes, hence consideration of management and planning for the museum territory is fundamental

## The goals of enhancement: why do we get involved?

As stated earlier, the design and configuration of a museum territory should pursue the achievement of clearly defined objectives. It is often a matter of achievements that are not very different from those who seek initiatives related to cultural heritage, that is, conservation, protection, interpretation and dissemination.

The following objectives, which we will take cognizance of, are specifically aimed to Museums Territories (M.T.):

- The design of a story for the set of elements that make up the M.T., in which the interpretative discourse is fundamental.
- The establishment of mechanisms and actions that allows the protection of patrimonial resources, both material and immaterial.
- The interpretation of patrimonial resources from a universal perspective that facilitates the understanding and assimilation of the contents of M. T. by the local population and visitors.
- The implementation of mechanisms that facilitate the participation of the local population in the M. T.: identification of the local society with its cultural landscape of reference.
- Education and selective information.
- Design and implementation of a territorial development plan capable of generating economic growth, translated into economic income and employment generation. Tourism should be considered as a basic activity.
- The promotion of cooperation, cooperation and even complicity between institutions and communities in the territorial environment of the M. T., which facilitates the achievement of the above said objectives.

### **The design of a story for a museum territory: tell a story, create a common picture**

A museum territory (M.T.) needs to explain a story, an original story, consistent with available resources and well documented and “scripted”. The preliminary work of research, the preparation of inventories and detailed studies of the histories of the reference territory, become necessary steps.

The work of specialists in various disciplines (geography, history of art, anthropology, history, biology, geology ...), and the participation of the local population, are irreplaceable. The knowledge and explanation of the historical contents of M. T. facilitates the interpretation of the territory, the basis of the narrative. These are contents consistent with previous research and the availability of territorial resources. In this sense, it is necessary to write a general script that has the ability to relate existing resources, studies, popular knowledge, etc. in a way that establishes coherence between the various scenarios that the M.T. will have. This coherence must relate various periods of time with the resources of the territory, through the establishment of “conducting threads” of specific stories. In the same way, it is essential to define precisely the scope of the M. T.; for which we will use the arguments that justify its singularity (available resources, history, landscapes, etc.), the elements that provide distinctiveness. It is also necessary to design itineraries that allow to materialize contents of the general story with the space sectors of M.T.

Finally, it is advisable to delimit the identity of each resource, from each interesting place, so that the contents of each itinerary and, consequently, the museum territory itself are re-enforced.

### **The spatial structure of the museum territory: delimitation and organization**

Among the various possibilities that a museum territory can offer in order to achieve the objectives, especially those related to the dissemination of cultural heritage, an internal organization capable of hosting those basic actions is fundamental:

#### A. The global scope and the sub-domains.

##### The delimitation of M.T.

Lynch (1966) states that a condition for the delimitation of M.T. are the homogeneous characteristics that allow to constitute a thematic unit, based on certain landscape references, so that colours, textures, modalities of constructions, species of vegetation, uses of the soil, etc. are reasons for visual unity. There is the possibility of differentiating differentiated subareas in a context of homogeneity. It is also convenient to differentiate visual (and sometimes administrative) limits of the M.T., through the use of vegetation or other perceptible elements, so that we know what is outside and inside the M.T. It is about differentiating its boundaries.

#### B. The identification of the patrimonial resources and the milestones

After the cataloguing of the resources, it is highly recommended to identify the milestones, elements whose content and interpretation are the basis of the story, which constitutes the M.T. Uniqueness and respect and conservation of its landscape come first. It is important to differentiate between resources and milestones; as well as the complementary services that guarantee the viability of M.T.: accommodation, restaurants, leisure areas. Likewise, the equipment related to transport, accessibility, parking areas, etc. will be taken into account during our project.

#### C. The entrance to the museum territory.

Information about an overview of the museum territory needs to be provided at the first point of meeting between the visitor and the territory. It is a space designed to make known what is to be found, the structure and the services available, so it requires the concentration of interpretive message and the ability to organise the visitor experience. It can have the structure of an Interpretation Centre, with well-marked delimitations. We

will consider how and where to place such an entrance.

#### D. Thematic windows of the territory.

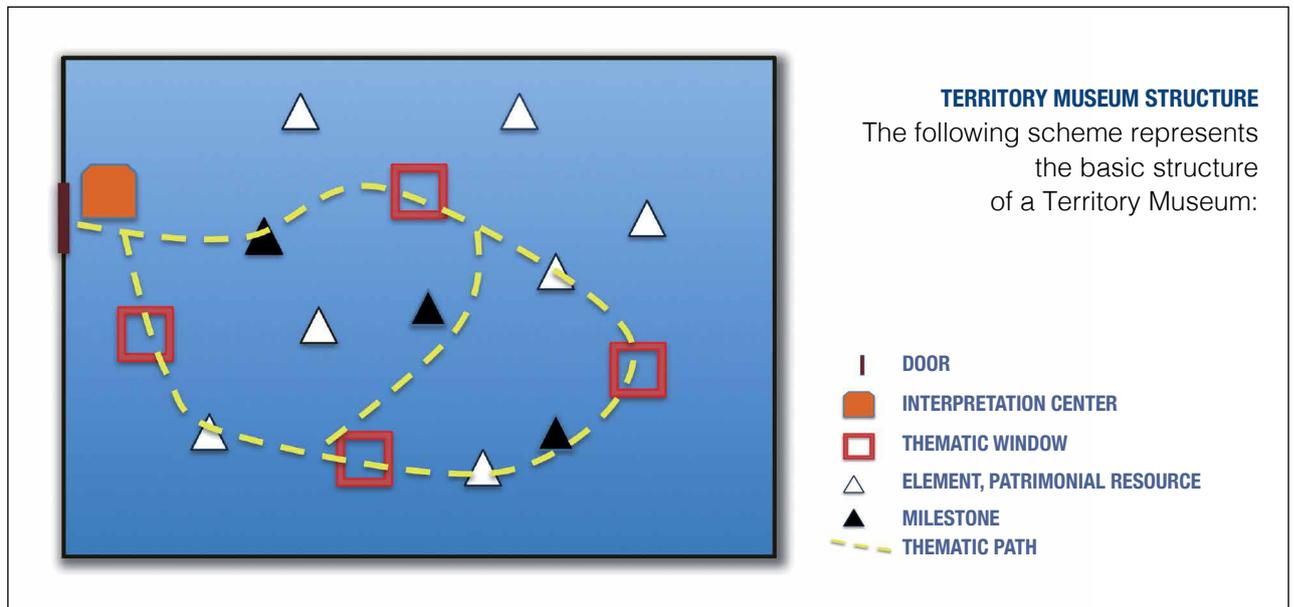
A way of focusing the themes that make up the basis of the story and its interpretation, through an attractive discourse and being able to facilitate information on specific topics. They are identified with certain subareas or elements. In the case of the Huertas, some topics are identified through the concept of windows, such as traditional areas of cultivation in production, for example the cultivation of tiger nut; the concentration of historic hydraulic mills; the location of the weirs, that is, the dams in the river for the capture of water and its subsequent channeling, etc.

#### E. Thematic paths of the museum territory.

Thematic itineraries allow the visitor to see and understand in the open field the thematic diversity that the territory contributes. They are not permanent, but are adapted to the changes that are made on the various stories that are being elaborated. Coordination with the content generated by research is vital. In its design, the link between resources and elements, as well as the criteria for the classification regarding the environment, the continuity of the paths, the understanding of the movement, the linearity and the clear identification of the route, are essential. In the Huerta the most suitable element to trace the itineraries are the main irrigation ditches, that is, the water pipes that start from the river Turia and allow the irrigation of around 10,000 hectares.

#### F. Events in the museum territory.

It is the continuous programming of events related to the territory and the landscape. We refer to various activities related to gastronomy, training, education and research, crafts, music, cultural activities, etc.



#### G. Museum Territory Services.

The consideration of these cultural landscapes as a claim through their image and their quality mark can be used by local companies and institutions rooted in the territory with initiatives related to accommodation, catering, transportation, merchandising or complementary services companies (guides, monitors, etc.).

#### VI. INTERPRETATION. THE ESSENCE OF THE MUSEUM TERRITORY

After the inventory phase of the heritage resources, it is essential to select and prioritize them, choose the fundamentals for the main narrative of the Museum Territory, and then proceed to their interpretation, that is, to get “a public aware of the meaning of the site, that appreciate it and enjoy it” (Morales, 2004). For Manel Miró (1997) the interpretation of a territory entails the following actions:

- The creation of an “umbrella” concept, the basis of the narrative of the interpretation, that allows to signify and position the image of the territory, as well as the development of a plot line capable of hosting the catalogued cultural heritage.
- The elaboration of a patrimonial product, starting with patrimonial resources catalogued.
- The promotion of a greater social use of patrimonial objects, through the democratization of the culture.

- The design of a communication programme for the positioning of the product and to provide information to specific groups.
- To make known something to make it intelligible, which makes the interpretation of the territory a planning instrument.

The process of modelling a valid and useful interpretation involves making decisions about:

- What is conserved and what is not conserved.
- What the restoration priorities are.
- What kind of activities are prioritized.
- What message is given (historical, scientific, ideological, emotional).
- To which audience segments the offer should be directed.
- Which assets must be managed or acquired by the administration.
- Which customs, traditions, etc. you want to recover or safeguard.
- Which monuments are accessible and in what way.
- How to ensure investments.

### The process and the interpretation plan

For Morales (2004) the main purposes of an interpretation plan are:

- Communicate the meaning of the place in an interesting and attractive way.
- Contribute to the satisfaction of the visitor's needs.
- Protect the resource
- Improve the quality of life of local inhabitants.

An interpretation plan, in conclusion, ranges from the detection and analysis of resources

and potentialities to the definition of an offer. The process consists, according to Manel Miró (2001), of three parts:

1. Analysis-diagnosis is the approach to reality focused on two major areas, resources and demand (internal and external).
2. Conceptualization, based on the analysis of resources and the needs and interests detected; should set some objectives (social, cultural, economic) and define basic action criteria.
3. Action programmes based on the conclusions of the conceptualization; should define the actions to be undertaken and be structured into three major areas: communication (make it public and accessible), exhibition (well structured) and exploitation (conservation, accessibility and maintenance).

### The Methodology of an Interpretation Plan: from space territory to museum territory

As part of our project we will consider:

What are the sociological characteristics of the local society? Who is our audience? It is vital to know the thoughts of the population living in the territory, where culture levels are fundamental.

What patrimonial resources are available? The inventory of patrimonial resources, their analysis and the evaluation of their touristic and pedagogic potentialities. For the inventory evaluation sheets, depending on criteria and classification systems are usually used.

What demand could the Museum Territory have? Both actual and potential demand, depending on the patrimonial product. A SWOT analysis is convenient to identify the possible route of the product.



*Part of the Moorish Huerta of Cortes de Pallás, near de city centre.*

What human and financial resources are available? The convenience of a business plan for the development of the M.T. require an assessment of the necessary resources, both human and financial: investment capacity, levels of training and education, initiatives related to training, or levels of hospitality and welcome society.

What do we intend will be the results of the development of the museum territory? The previous phases allow us to set feasible and realistic objectives of the interpretation plan. Objectives of diverse nature, collected in previous points, such as financial, social, conservation and valorisation, educational, scientific, etc.

What is the main theme of the museum territory? Basis of the narrative, structured in a specific interpretive script, individualized, singular. It is a question of providing the

keys to proceed to the reading of the territory. What topics, what arguments, what features are used for the interpretation? We avoid the topics and emphasize the most unique, sometimes spectacular aspects that allow us to extol both the symbolic and the emotional value of the heritage.

How do we articulate the valorisation of M.T. resources? Format that acquires the presentation of patrimonial products bases on the interpretative account. Usually referred to as presentation systems, they depend on the nature of patrimonial products (a building, a landscape unit, an archaeological site, etc.), the characteristics of the demand (student population, visitors, cultural level, etc.), and of course, the availability of budgetary resources.

What services should be provided? Together with the presentation systems, it is ne-



system that must organize and develop the “company” right. The formulas are diverse, so it will require the participation of specialists in these areas for their development. Direct, autonomous, mixed, delegated, private, concession, etc.?

How do we make our project public? Just as important as generating a quality product is to be known. It is essential to establish a promotion and marketing strategy. We are talking about making the offer public through the usual mechanisms in these cultural products.

The need to understand a territory to transform it into a cultural product includes an interpretive process that allows the appreciation of the “puzzle” that makes up the space-territory that we study. In the words of Duncan Cameron (1995):

cessary to define the service modalities that facilitate the quality of the product offered. Complementary services related to customer service, of any nature and condition (information, accessibility, signposting, staff, health, etc.).

What is the feasibility range of the project? It will calculate both the budgets of implementation and the calculation of current expenditures, as well as the expected incomes, where it is vital to determine the minimum number of visitors-users. The model of the business plan to be developed and the role of public and private initiative (inputs, complementary services, subsidies, sponsorship, private investments, etc.) should be designed.

What is the most appropriate management model? One of the requirements of the success of a M.T. is to get the management

### **The Territory Puzzle**

The development of an “interpretative set” implies a process through which a territory ends up being perceived as a cultural product. Territory is the physical space in which time passes. The evolution of history is turning the territory into a cultural site, as the contributions of the different cultures that have inhabited it settle. Currently this territory space is perceived as a great puzzle whose pieces are the remains, almost always fragmented, of the past.

The understanding of this puzzle is complex, as the understanding of archaeological stratigraphy is complex, and requires many well-documented partial studies and syntheses. For an inexperienced, for a cultural pilgrim, for an undocumented tourist it is a very difficult matter to approach without the help of a Good Samaritan who would help with the understanding of this complex puzzle.





**La Huerta de València  
and the Historic  
Irrigation Land  
of Cortes de Pallás.  
Practical cases**

PART THREE

## PART THREE

### La Huerta de València and the Historic Irrigation Land of Cortes de Pallás. Practical cases

*Authors: Jorge Hermosilla, Mónica Fernández, Miguel Antequera and Roberto Escrivá*

#### I. PROPOSAL FOR THE CULTURAL PARK OF LA HUERTA DE VALÈNCIA

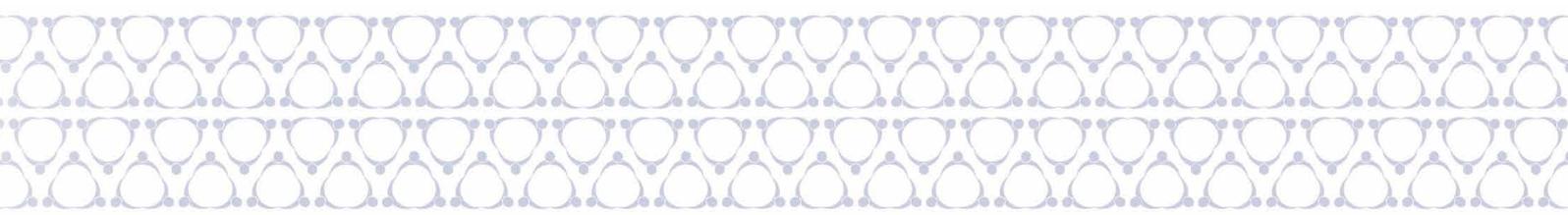
##### **A museum territory for a millenary Mediterranean irrigation land**

The museum territory of l'Horta de València is the result of an initiative in the context of the EULAC-MUSEUMS project of the European programme Horizon 2020. It lies in the formulation of a project that seeks to differentiate the steps to follow ideas associated with an "Ecomuseum", to include the building of a museum space with a common and appealing story, and capable of generating economic development for the area. The museum territory of l'Horta de València should generate economic wealth, due to financial growth and job creation.

The specialized literature that deals with this type of initiative agrees with the need to programme, order and measure the various actions. We begin via strategic planning, which includes the previous comprehensive diagnosis, the definition of the objectives that the various groups are to reach, and of course the design of strategic lines and development programmes. In the municipality of l'Horta a strategic plan was carried out during the period 2007-2013. For the period 2015-2019 this process of territorial planning has been resumed, which has taken institutional form through a Territorial Action Plan (P.A.T.) led by the Valencian Government ([\[ficacion-territorial-e-infraestructura-verde/huerta-de-valencia\]\(http://www.habitatge.gva.es/es/web/plani-ficacion-territorial-e-infraestructura-verde/huerta-de-valencia\)\).](http://www.habitatge.gva.es/es/web/plani-</a></p></div><div data-bbox=)

The museum territory of l'Horta has its origin in a universal natural resource, water, and its traditional uses. We refer to human supply, energy production, and especially, irrigation. It is a universal approach to the Mediterranean character. The historical irrigation of l'Horta is an example of the traditional watering in the Mediterranean basin. It is a hydraulic heritage, characterized by its universality and its Mediterranean character. In the Mediterranean basin the cultural legacy related to the use of water is a common feature. The availability of water, scarce and even absent in summer, has conditioned its irrigation systems. In the Valencian geographical space, these systems are common both to the coast and the interior. Undoubtedly it can be said that it is a territory characterized by a rooted and secular culture of water.

The identification and study of historical irrigation requires a multidisciplinary approach that involves the participation of historians, archaeologists, geographers, anthropologists, agronomists, etc. The studies are addressed in various scales of work: the catalogue and inventory of the supplies for transportation and use of the water resources; the network of irrigation channels; the hydraulic system (arrangement and relationship between the elements); and the landscape units generated. In l'Horta one



of the most significant examples of cultural landscape of the Mediterranean mountain through the architecture of water is found in its historical irrigation.

The historical irrigation of l'Horta is a part of the Valencian rural heritage. In fact, it meets the conditions that define its patrimonial character: its configuration over centuries, its function of agricultural production and the close relationship with the local society. Historical legacy, functionality and social basis. This last circumstance favours the processes of participation of the society in the design and execution of the programmes for the museum territory.

### **L'Horta of Valencia, a many-sided definition**

The definition of this Valencian space is conditioned by its complexity. Currently L'Horta de València (the city's green belt) is an agricultural area for the most part, which has its productive basis in irrigation. The estimated area does not exceed 12,000 hectares, settled in a privileged geographic space, an alluvial coastal plain due to the contributions of the River Túria. It is an agricultural space that has been modelled due to a long historical process for more than a 1,000 years. It is a millenary green belt that has been transformed along with the different periods of occupation of this territory, together with efficient and sustainable wa-

ter management. L'Horta is a living space, dynamic, completely marked by humans, a social space conditioned by a collective perception as much as an individual, which is based on structures that reflect a certain social organization: the disseminated settlement (the farmhouse), the layout of the roads, the small-scale farming, and the network of irrigation channels. L'Horta de València is a space irrigated by a complex hydraulic architecture, based on the recurrent system of weirs and main and secondary channels. Several systems that form a common landscape, a unit of reference of the Spanish and Mediterranean irrigation. The perimeter of this landscape is defined by the routes of the main irrigation channels of the Tribunal de las Aguas (the Water Court, a legal institution for the water administration and problem solving in the valley of Valencia), the northernmost section of the Real Acequia del Júcar, and the Real Acequia de Moncada (irrigation communities). L'Horta de València is a cultural landscape with an undeniable wealth of heritage, valued from various perspectives: architectural, immaterial, ethnological, documentary, legal, toponymical, and of course landscape and nature.

### **Values of l'Horta de Valencia**

The irrigated space of l'Horta responds to a territory that gathers several values that make it a privileged area from a heritage and

spatial point of view. From a heritage point of view, its historical dimension stands out, since it is a living space created in the XIIIth century, and has been evolving for centuries; its social dimension, given the recognition it has on the local society; its landscape dimension, because it is an ancient cultural landscape, unique in the Mediterranean basin. From the spatial point of view, l'Horta is an open suburban space, appreciated by the metropolitan area and its citizens. The production of food, basically vegetables, is accompanied by the environmental function, given its condition of green ring around the cities of the metropolitan area; and the social and recreational function, given the qualities of this space in terms of leisure and recreation.

### **The social complexity of L'Horta de València**

One of the characteristics that allows us to identify and to define l'Horta de València is the net of social relationships that sustains and articulates it. A complex structure that is conditioned by the great number of agents that lead the future of this agricultural space. Among those protagonists the farmers stand out, the people who maintain the basic principles of the huerta; the owners, a large number that has led to a small-scale organization of the land; agrarian associations, owners guild, farmers or trade unions; the representatives of the public administration from different levels of government; the group of liberal professions related to professional activities; scholars, specialists in heritage and landscape analysis; and of course society, as users and beneficiaries of l'Horta.

We have carried out consultations with three groups:

A. Farmers, through the 8 irrigation communities, which depend on the Tribunal de las

Aguas. Meetings have been held with this group that have allowed us to define their main problems: the lack of generational change, the society general ignorance of the irrigation systems, the reduction of farm incomes and the lack of support from public institutions.

B. Representatives of the Public Administrations. The research team has carried out personal interviews with representatives of various public entities, which have allowed, on one hand, to know the actions they plan to carry out on these territories, and on the other, to inform and add these institutions to the EU-LAC-MUSEUMS project. These representatives are the Department of Culture of the City Council of Valencia, the Mayor of Cortes de Pallás, the Autonomous Secretary of the Valencian Government in tourism, the Regional Secretary of Territorial Structure, the General Director of Cultural Heritage of the Valencian Government, the Director of the Local Museums Network of the Diputación de Valencia, and the director of the Planning Office of the Júcar Hydrographic Confederation.

C. Those responsible for the Local Museums of La Huerta de València. There have been several meetings, focus group and individuals. Through surveys, its relationship with strategic planning, the level of involvement and integration with the local society and management model of the respective museums has been determined.

L'Horta de València is a complex geographic space, in which irrigated agriculture is the predominant economic activity. However, other sectors have been incorporated into this economic system, construction and services. In the same way it can be conceived as a social construction, which has been built over the centuries, and has acquired a cultural and patrimonial dimension, as well as

an environmental and landscape dimension. However, it is a territory that needs organization and thoughtful management.

### **Comprehensive diagnosis of La Huerta de València**

The actions aimed to improve the current scenario of l'Horta de València identify the processes that condition it. We refer to the urban pressure, the crisis suffered by suburban agriculture, problems in the hydraulic heritage generated by the modernization of irrigation systems, the distance between l'Horta and the society, and the lack of a consensual territorial policy from the public administration.

### **1. Urban pressure on L'Horta de València: from the “agricultural plot” to the “building plot”**

The location in the suburban belt of València and its metropolitan area leads to a permanent process of urban expansion to the detriment of the rustic ground.

The most quantified process is the reduction of agricultural land over the last six decades. Between 1950 and 2010 the reduction of the watered area has been very significant. For all irrigation systems of the Water Court, the reduction goes up to 60%. The 3,100 hectares represent 40% of the area irrigated in the middle of the 20th century. Considering all the cultivated hectares of l'Horta Nord, including the system of the Real Acequia de



*Riego a manta  
(flood irrigation).  
Typical irrigation  
system in La Huerta  
de València*

Moncada, the irrigated area exceeds 8,200 hectares, representing 53% of those existing in 1950.

As a result of the urban pressure, a series of processes that hinder agricultural practices have been established, such as the increase of land prices (speculation is habitual), social fallow practice (plots that are no lon-

ger cultivated in order to give the ground a different use), and the fragmentation of l'Horta, all of them prevent an improvement in the efficiency of water resources.

In the following table we show the reduction of the area irrigated by the irrigation channels of La Huerta de Valencia in the period 1950-2010:

Irrigation channels system	Hectares 1950 - 2010	Reduction
<b>Séquia Reial de Montcada</b>	7.500-5.100	-30%
<b>Séquia de Tormos</b>	1.000-600	-35%
<b>Séquia de Rascanya</b>	1.300-800	-35%
<b>Séquia de Mestalla</b>	1.000-100	-90%
<b>Séquia de Rovella</b>	550-80	-80%
<b>Séquia de Favara</b>	1.580-600	-60%
<b>Séquies Manises, Quart, Faitanar, Benácher</b>	1.500-800	-50%
<b>Séquia de Mislata</b>	850-150	-80%
<b>Water Court systems</b>	<b>7.780-3.130</b>	<b>-60%</b>
<b>TOTAL (Water Court and S.R. Montcada)</b>	<b>15.280-8.230</b>	<b>-47%</b>

Source: own elaboration based on the work directed by Jorge Hermosilla *El patrimonio hidráulico del Bajo Turia: L'Horta de València (2007)* and aerial photography analysis.

## 2. Most farms are in crisis due to their reduction in efficiency

Added to the agricultural sector current conditions, which lead to a descent in agricultural efficiency, there are two processes that have a negative effect. On one hand, the absolute predominance of small properties and small scale farming, where more than 75% of the farms do not exceed one hectare. On the other hand, farmers are ageing, related to the generational shift.

## 3. Agriculture shows signs of instability as an economic sector

Its status as "suburban agriculture" favours the expansion of part-time agriculture, which means that the incorporation of innovative processes have slowed down. In the same way, differences have been established between the owners of the land and those who cultivate it. Urbanization expectations have favoured the purchase and sale of the land by entrepreneurs and liberal professionals

outside the agricultural sector. There are more and more tenants. Speculation and business opportunities through sales multiply. Finally, there is a certain regionalization of the agricultural territory in l'Horta. While in the northern sector high levels of production are maintained, in the south there is a process of deterioration and semi-abandonment. Urban pressure is more powerful there.

#### **4. The irrigation systems are modernized, an action that has repercussions on the hydraulic heritage**

The process of replacing the traditional irrigation system, known as riego a manta or por gravedad (the field is flooded), by the localized irrigation system, as well as the opening of wells and the construction of supporting ponds, makes it difficult to preserve the irrigation traditional elements. However, the cultural heritage related to irrigation is still considerable, since the basic elements (weirs, channels, and dividers) are mostly functional.

#### **5. The landscape of L'Horta de València experiences a process of continuous degradation**

In the absence of a plan for the protection of l'Horta, the cultural landscape represented by this territory experiences a degradation of its scenery, because open spaces are lessened. These are located far from the urban nucleus, and in some areas the fallow land has increased due to the abandonment of the agricultural practice. Finally the monoculture of the orange tree in some spaces of l'Horta has been extended.

#### **6. There is not always a cultural link between the citizens and l'Horta**

The territoriality, the relationship between

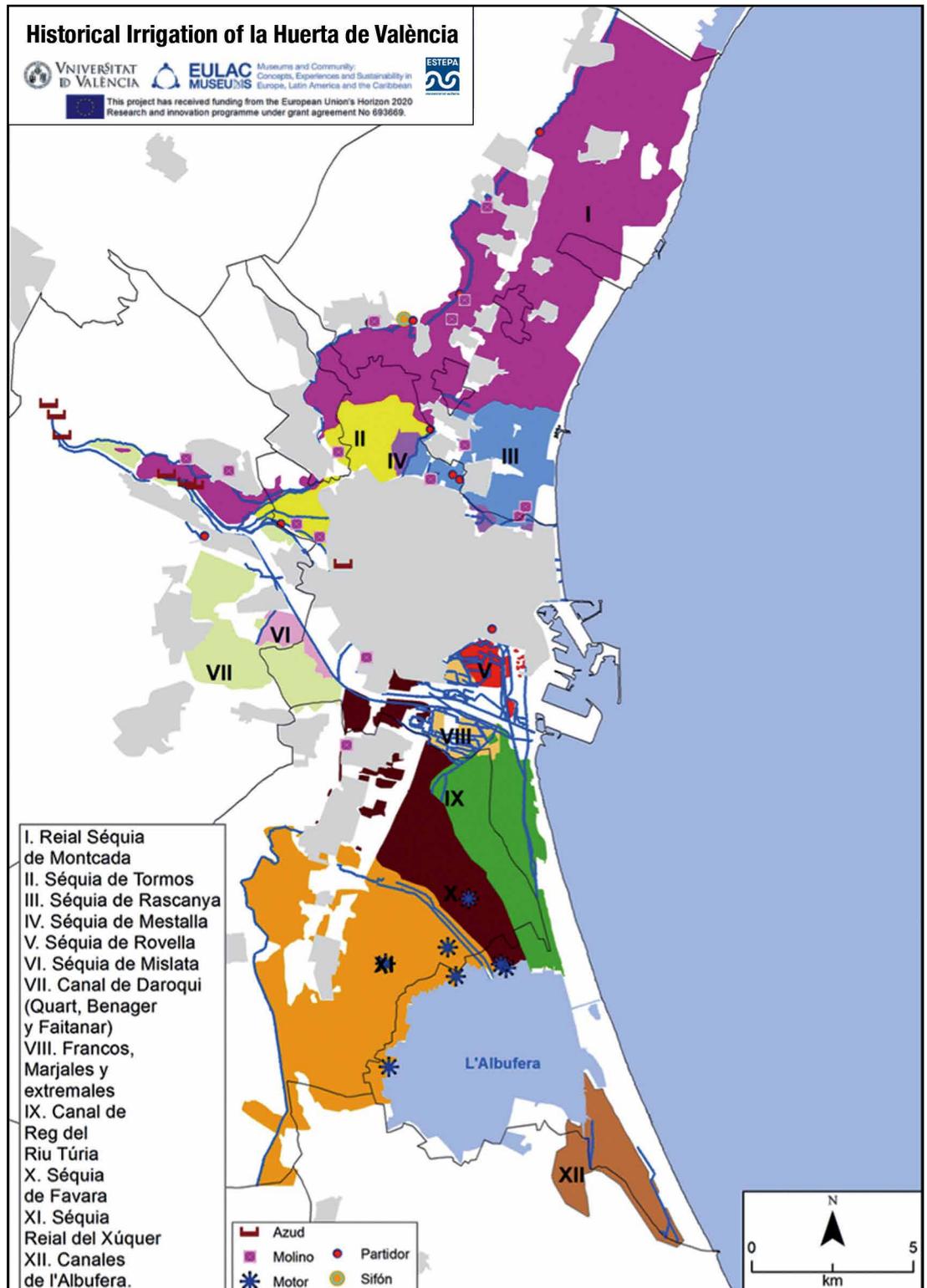
the local society and its territory, València and its surroundings, is in an adverse condition. The changes in the property distribution, with a lot of absenteeism, ground sale processes and lack of generational shift, as well as the abandonment of traditional knowledge, have made it difficult to appreciate the cultural value of this landscape.

#### **7. The public administration's confusing role**

L'Horta de València has suffered for decades a lack of coordination of territorial policies in order to define its management. While there are municipalities with a protectionist position, whose objective is conservation, others base their territorial policy on the development and the advance of urbanism instead.

The Territorial Action Plan (P.A.T.) (<http://www.habitatge.gva.es/es/web/planificacion-territorial-e-infraestructura-verde/huerta-de-valencia>) de L'Horta de València, promoted by the Valencian Government, opens a new stage in the territorial policy of this geographical area. The objective, a comprehensive and common management model of L'Horta territory, is a guarantee of these new times.

The contributions made by the EU-LAC-MUSEUMS project will help to improve actions on the part of the Public Administrations in terms of enhancing the value of cultural heritage (landscape). The future Master Plan of the Huerta de Valencia that will be drawn up by the University of Valencia in this project will take into account the guidelines and precepts of the P.A.T. de la Huerta de Valencia, which starts from a broader and more general vision.



## II. THE “MUSEUM TERRITORY” OF THE HISTORICAL IRRIGATION LAND OF CORTES DE PALLÁS. A PUZZLE IN THE VALLEY OF LA BARBULLA - SAN VICENTE

The museum territory of Cortes de Pallás is the result of an initiative in the context of the EU-LAC-MUSEUMS project of the European programme Horizon 2020. It lies in the formulation of a project that seeks to differentiate the steps to follow elements of an “Ecomuseum”, to include the building of a museum space with a common and appealing story, and capable of generating economic development for the area. The museum territory of Cortes de Pallás should generate economic wealth, due to financial growth and job creation.

The specialized literature that deals with this type of initiative agrees in the need to programme, order and measure the various actions. Strategic planning, which includes the previous comprehensive diagnosis, the definition of the objectives that the various groups are to reach, and of course the design of strategic lines and development programmes are essential. In the municipality of Cortes de Pallás a strategic plan was carried out during the period 1999-2007 and is still in operation.

The museum territory of Cortes de Pallás has its origin in a universal natural resource, water, and its traditional uses. We refer to human supply, energy production, and especially, irrigation. It is a universal approach to the Mediterranean character. The historical irrigation of Cortes de Pallás is an example of the traditional watering in the Mediterranean basin. It is a hydraulic heritage, characterized by its universality and its Mediterranean character.

In Cortes de Pallás one of the most significant examples of cultural landscape of the Mediterranean mountain through the architecture of water is found, its historical irrigation.

The historical irrigation of Cortes de Pallás is a part of the Valencian rural heritage. In fact it meets the conditions that define its patrimonial character: its configuration over centuries, its function of agricultural production and the close relationship with the local society. Historical legacy, functionality and social basis. This last circumstance favours the processes of participation of the society in the design and execution of the programmes for the museum territory.

### The patrimonial values of the historical Huerta of Cortes of Pallás

#### 1. Cortes de Pallás is a model of the irrigation in the Valencian inland.

The studies carried out during the last twenty years allow us to affirm that the hydraulic heritage in the Valencian inland territories is characterized by its value. In all municipalities we find traditional irrigation systems, in which numerous elements are integrated with the gathering, transport and use of water: weirs, aqueducts, flow dividers, ponds, irrigation channels and ditches, branches, spillways, arches, water staircases, siphons, washing places, etc. They all give this heritage a distinctive meaning.

#### 2. The huerta in Cortés de Pallás has an Islamic origin, dated in the eleventh century.

It obeys the model of an Al-Andalus huerta, later Moorish, adapted to the singular features of the Valencian mountains, whose interpretation is favoured by the arrangement of the crops, the ingenuity necessary for the exploitation of its springs, the design of the

network of irrigation channels, and the terraced landscape resulting from the application of Al-Andalus mediaeval techniques. In addition, its irrigation system is customary, based on a network of channels irrigated by springs and adapted to the topography. Broadly speaking the system and its elements remain unchanged despite the passage of time.

### **3. A geographic scenario of verified landscape value.**

The huerta of Cortes is located in a unique environment, which comprises several landscape units of greater territorial scale:

- It is located at the foot of the Muela de Cortes, in the north-western sector of this tabular relief, a National Game Reserve.
- It is part of the Júcar river basin, specifically in a sector of the ravine of San Vicente. It is in a river canyon known as “Gargantas del Júcar”.
- It is located in the S.C.I. (Site of Community Importance) of Muela de Cortes, and next to S.C.I. of Sierra de Martés.
- It is integrated in Cortes de Pallás. The huerta merges with the town, to the point that some channels run underground the city itself, and it has grown where the irrigated space could not be extended.

### **4. The great conservation of the Islamic huerta.**

The huerta of Cortes de Pallás is one of the best examples of landscape and environmental heritage in the Mediterranean basin. In fact the foundations of the morphology of irrigated agricultural landscape remain intact. We refer to elements such as springs,

channels, ponds, etc.; and to the terraced landscape that maintains its original structure, with long plots, adapted to the geomorphology (sinuosity of both margins) and topography (pronounced slopes, drawn by the contour lines). This terraced landscape of staggered plots is propped against rows of hackberries. The hackberry (*Celtis australis*) is a tree cultivated in some places in the Valencian territory, like the slopes of the mountain range of Caroig.

### **5. A favourable institutional scenario, which may facilitate the creation of the Cortes de Pallás Museum Territory.**

The City Council of Cortes de Pallás has shown its interest in this project, and other public institutions have been excited by the possibilities presented by this initiative: Dirección General de Patrimonio Cultural Valenciano (General Administration of Valencian Cultural Heritage) of the Generalitat Valenciana (Valencian Government); Diputació de València (Provincial Council), through its “Xarxa de Museus” (museum network); and the Júcar Hydrographic Confederation, of the Ministry of Agriculture and Environment.

Our territory museum in Cortes de Pallás shares with the ecomuseum the principle of “sense of place”, the main attribute defined by Davis (2009). The Huerta of Cortes de Pallás represents a “geographical” territory defined by a characteristic landscape, in which the identification of heritage resources takes place. Likewise, following the principles of the ecomuseum, the processes of conservation and interpretation of cultural touchstones will be carried out in-situ.

## Patrimonial analysis of the Huerta of Cortes de Pallás. Water, landscape and sustainability

### 1. Description of the huerta of Cortes de Pallás. The exploitation of water.

It is an irrigation system extended by both margins of the brook of Cortes de Pallás, also named the ravine of the Barbulla-San Vicente. It has several sources and springs, and main irrigation channels (acequias madre). It is worth mentioning the existence of several regulation ponds and a network of connected channels, so that the overflows are discharged to other running streams. It is a system based on the principle of sustainability.

A. The channels on the left bank are Acequia de San Vicente or de la Barbulla, Acequia de la Solana, Acequia del Pueblo.

B. The channels of the right bank are Acequia de Jesus, Acequia Alta, Acequia del Trance, Acequia del Agua de Medio, Acequia de los Huertos.

*The channels on the left bank.* The Acequia of San Vicente or de la Barbulla diverts in two others: a spillway and a branch, that spill into the Acequia de la Solana. The Acequia de la Solana is also born in a spring in the bed of the ravine, runs parallel to that of San Vicente, and has several ponds. It pours into the ravine in the form of a waterfall. The Acequia del Pueblo collects the water from the pond of Chapole, located in the same ravine and nourished by the spring of the Escalericas. This channel runs underground through the same village, supplies water to the pond of La Garroferica and then spills it into the ravine.

*The channels on the right bank.* The Acequia de Jesus, born from a spring on the same

ravine. It has a pond and its water goes to the Acequia Alta. This one has its origins in another source, called Chano, and allows the watering of a great part of the lands on the right margin of the Barranco de la Barbulla. Next to the spring is the pond of Chano, which is the largest. In El Partidor it spills a branch to the left known as Acequia del Trance, whose leftover spills in the Acequia del Agua de En Medio. In the course of the Acequia Alta is the Balsa Nueva, triangular shaped, which allows it to regulate its flow, for irrigation of the following fields, until it is spilled at the castle of La Pileta.

The Acequia del Agua de En Medio has its origin in the spring of the Escalericas, in the ravine. At this point the water has formed calcareous limestones that take the form of "stairs", hence its name. Its waters are regulated by the Balsa de Ferrer. The Acequia de los Huertos includes the contributions of the ones from Chapole, the waters that go down the ravine of the Acequia de la Solana and the spring of the Escalericas, and the surplus of the Acequia del Pueblo. In the route of the acequia are the washing place and its pond, and the Balsa de la Montaña, which allows the irrigation of the last fields, next to the cliff of the river Júcar.

### 2. Water management and state of Cortes agriculture

Unlike other municipalities with similar characteristics, in Cortes de Pallás there is no Comunidad de Regantes (farmer organisation). Irrigation is managed through the participation of the city council. These is due to the few people who currently cultivate plots. In times past it was common to turn to the método de la caña, when there were periods of drought and scarcity of resources for the irrigation. A cane (caña) was the baton that gave the right to irrigate. The farmer in possession of the cane acquired the right to irri-

gation for a limited time, after which he gave the baton to another farmer. In some cases the cane was divided into indicative signs of the level of water that the irrigator could access, marks that once reached, forced the closing of gates of its ditch to allow the next holder of the cane to irrigate his lands.

The cultivation of the huerta of Cortés de Pallás has been progressively reduced in the last decades, as a consequence of the process of agricultural abandonment. Currently the agriculture is related to leisure, especially with pensioners and retired people, and a part time agriculture for self-supply.

### **3. The elements of hydraulic heritage related to irrigation**

The irrigation system of Cortes de Pallás is included in the typology of systems of reduced dimensions, micro- regadíos, compared with meadows or littoral plains. Six springs have been catalogued as the origin of the irrigation water; seven general channels that facilitate the water distribution; and ten ponds, which facilitate the accumulation and reserve:

- Ponds of La Barbullá, Jesus, Chano, Solana, Chapole, Reguero del Cura, Balsa Nueva, Ferrer, La Garroferica and Balsa de la Montañica.
- Springs of San Vincent, Jesus, Chano, “El Corbinet”, “Las Escalericas” and La Barbullá.
- Irrigation channels of la Solana, Jesus, Alta, Trance, los Huertos, del Pueblo, and Agua En Medio..

### **4. A cultural landscape of sustainable huerta**

The huerta of Cortes de Pallás constitutes a landscape unit that is clearly delineated by means of “rigidity lines”, the highest main

channels, whose layout is conditioned by the location of the springs and the steep slopes. Visually the resultant landscape is a predominance of staggered plots or terraces. They reduce the negative effects of the slopes: the action of erosion causes the loss of soil. Among the staggered terraces are rows of hackberries.

The huerta is part of a river landscape that has been modelled by human actions. The presence of people is seen in the historical settlement of a defensive structure of medieval origin (the castles of La Pileta and Ruaya) and in the urban core itself; also in the low forest areas (remnants of reforestation), that delimit the perimeter of the irrigation space. Finally, the huerta is preserved functionally, which is a guarantee of its conservation. We refer to the irrigation system in much of its structure, the main and secondary channels.

### **The proposal of “Museum Territory” of the irrigation land of Cortes de Pallás: general objective of the Museum Territory**

The enhancement of the historic huerta of Cortes de Pallás from the point of view of cultural and environmental heritage, has the potential to make it an appealing rural-cultural tourism location. From the perspectives of heritage and territorial development, the museum territory of the huerta of Cortes de Pallás would facilitate the recognition of the meaning of this huerta in the context of the hydraulic heritage of historical irrigation, as well as create the opportunity of an appealing and unique touristic product, capable of attracting visitors and especially tourists.

## Objective 1. Conservation of the irrigation system

**Action 1.1.** Irrigation operation. Conditioning, consolidation, maintenance and conservation constructions by actions on the elements (channels, ponds, flow dividers, etc.).

**Action 1.2.** Landscape-environmental projection. Study and execution of a proposal for repopulation of hackberries.

## Objective 2. Enhancement of the museum territory of La Huerta de Cortes de Pallás

**Action 2.1.** Thematic itineraries design. Delimitation of the route, elements of historical heritage as environmental heritage. Understanding and interpretation of the landscape formation of the irrigation in Cortes de Pallás. Circular or linear itineraries. Itinerary for

the city. Identification of resources, milestones, thematic windows and the Interpretation Centre.

**Action 2.2.** Creation of an interpretation centre of the historical irrigation, the Municipal Washing Place. Adaptation of a second interpretation centre, supporting the first one, with the organization of events and support programmes.

**Action 2.3.** Signposting. Documented and interpretative cultural walks. Signs of direction and specific panels for certain elements: milestones and some resources.

**Action 2.4.** Communication and Interpretation Plan design. Broadcast media. Graphic material and promotional videos. Printed and digital edition: documentary. Incorporation of social networks and other ICTs.



*Terracement  
(abancalamiento),  
typical irrigation  
system in Cortes  
de Pallás*

**Action 2.5.** Creation of a museographic collection based on the Culture of Water. The hydraulic heritage of Cortes de Pallás, and in particular, the historical irrigation.

### **Objective 3. Administrative Protection**

**Action 3.1.** Setting up a “Cultural Park”. The law of Valencian Cultural heritage from 1998, modified in 2007, includes the possibility of transforming a space of these characteristics into a cultural park, a Cultural Asset (B.I.C., Bien de Interés Cultural) for “spaces containing significant elements of the cultural heritage integrated in a physical environment relevant for its landscape and ecological values”.

### **Actions and works**

As De Varine indicates, the participation of the local people is an essential driving force and a fundamental principle of the concept of ecomuseum, and our territory museum must be harmonized with this principle as a requirement so that the enhancement of this Huerta contributes to the sustainable development of the territory. And following the principle of inclusiveness of the ecomuseum (Davis, 2009), our territory museum must be originated and directed by local communities and must allow public participation in a democratic manner, where property and direction are combined.

A “top-down” process would cause a lack of protection of the patrimonial resources by the local population, who would feel excluded by experts who do not take into account the needs of the community. The local population must decide which aspects of their territory are important to them, since their involvement in the development of the terri-

tory museum will give rise to both intangible (identity and pride of place) and tangible (economic) benefits. The people of Cortes de Pallás are aware of the value of their hydraulic heritage and will collaborate in our project.

### **Main actions to carry out:**

**1. Springs reconditioning.** With the accomplishment of works of clearing and cleaning to ease the flow.

**2. Ponds maintenance.** Through the application of a cement mortar that waterproofs deteriorated walls and the replacement of the floodgates.

**3. Conservation of the network of irrigation channels.** With the recovery of the network affected by sinking and destruction, by means of traditional materials, and placement of concrete dividers in the flood diversions to the plots, installed in newly constructed collection chambers.

**4. Recovery of the “Municipal Washing Place”.** Performing the necessary maintenance and modification for the location of the Centre for Interpretation and the Reception of Visitors.

**5. Historical and current management of the irrigated land.** Historical and current study of the historic huerta of Cortes de Pallás. Documentation, file consultation and subsequent report writing. Analysis of the current situation of the traditional irrigation system including, among other variables, the identification and location of irrigation flow losses, the degree of abandonment of the irrigation plots, their distribution and their impact in the system itself. Writing an appealing story is the basis of the interpretive discourse of the museum territory.



**6. Configuration of the thematic route on the historical irrigation.** The design of the itinerary, the necessary signposting and recommendable indicators. The number of panels, address signs and specific information to be included in them would be identified.

**7. Works of reconditioning the “Itinerario por la huerta” (huerta’s itinerary).** Interpretation Centre of the Municipal Washing Place.

**8. Recovery of the hackberry culture.** Partial repopulation of the hackberry among the terraces that form the historical huerta. It will allow the consolidation and reinforcing of the cultivated terraces.

**9. Cultural Park declaration.** Application for the recognition by the Valencian Government of the traditional huerta of Cortes de Pallás as a Cultural River Park.

## CONCLUSIONS

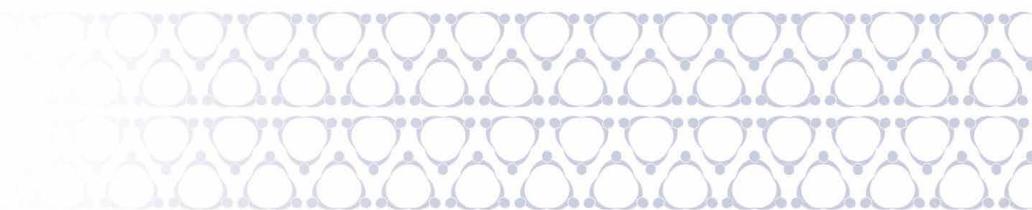
The process of drawing up the Participatory Strategic Planning, has consisted in the elaboration of a planning model for the management of sustainable museums, whose structure includes the main phases of the planning process: diagnosis, design and monitoring. The following chapter “Design of an integrated management model of cultural heritage as a factor for territorial development” will explain the basic principles of this management. The fundamental concepts of the P.S.P. have been defined taking into account their applicability to cultural heritage, as well as the creation and management of an integral museum, according to its definition in the Table of Santiago de Chile (1972). For this we have identified the main concepts related to our project: museum’s mission, searching for opportunities in strategies, interpretation of heritage for its value, relevance of museum’s social function and significance of participation. To this end, a series of actions have been designed, studied and analysed to guarantee the participation of the partners of the EU-LAC-MUSEUMS project, in particular the University of St Andrews (USTAN) and the University Austral de Chile (UACH) through a model validation form, as well as the groups of the territories of study (public administrations, local museums and

farmers) by meetings with them. In this way, our document combines the theory, based on documentation, with practice, since it includes both the contributions of our Scottish and Chilean partners, as well as a series of research and collaboration experiences of local collaborating museums.

The planning model designed by the University of Valencia, in collaboration with other working groups of the EU- LAC-MUSEUMS project -University of St Andrews (USTAN), Universidad Austral de Chile (UACH) and Pontificia Universidad Católica de Perú has the purpose of allowing the creation of a sustainable museum, focused on the definition of integral museum according to the New Museology and, of course, with a direct relationship with the territory in which it is located. In this way, the development of the methodology to implement the model proposed by the UV, the Territory Museum, will be based on economic, environmental, cultural and social sustainability. The collective document that we have drawn up from Valencia with the contributions of EU-LAC partners has allowed an exchange of knowledge and experiences of great cultural value, with the incorporation of contributions of theoretical and historical concepts on ecomuseums in Europe as well as on the meaning acquired in Latin America of the community museum.

Finally, the process of participation of local agents of Valencia through their representatives, has facilitated actual knowledge of the current situation of the reference territories. The directors of the local museums, through a series of meetings and interviews, have provided practical information on the situation of their institutions in the Huerta de Valencia. The Tribunal de las Aguas de Valencia (Water Court), also, has referred to the problems in the Huerta on the problem of reducing hectares and profitability of the land they irrigate, and, lastly, the incorporation of official institutions to the project, both local and regional, which have informed us about planned actions from the Administration, , will facilitate the official recognition of our P.S.P. model for its future applicability.

To conclude, two geographical areas are destined to become separate territories-museums in the Huerta de Valencia and the historical irrigation of the Huerta de Cortes de Pallás. Both spaces have a hydraulic structure of great historical and heritage value, which conditions the potential economic development of their Heritage. Through the creation of referenced museum-territories, and using a comprehensive management model, value will be achieved.







## **APPENDICES**

**I. Questionnaire, summary  
of answers and conclusions**

**II. Proposed Plan of participation  
of partners of the project EULAC-MUSEUMS**

# APPENDIX I

## Questionnaire, summary of answers and conclusions

### MODEL OF QUESTIONNAIRE DELIVERED TO MUSEUMS' RESPONSIBLES

QUESTIONNAIRE ON PARTICIPATORY STRATEGIC PLANNING AND COMPREHENSIVE MANAGEMENT MODEL APPLIED TO THE NETWORK OF MUSEUMS OF VALENCIA

Recipients: directors and technicians of museums of La Huerta de Valencia

- Museo de la Universitat de València de Historia Natural, directora: Anna García
- Museu Comarcal de l'Horta Sud (Torrent), directora: Clara Pérez
- Museu del Palmito d'Aldaia, director: Francesc Martínez
- Museu de la Rajoleria de Paiporta, técnica: Eva Sanz
- Museu de l'Horta d'Almàssera, técnica: Mari Carmen Barcos
- Museo de Cerámica de Paterna, director: Ernesto Manzanedo
- Museu d'Història de València, director: Javier Martí
- Castillo Palacio de Alaquàs, director: Carlos Barberà
- Museo de Cerámica de Manises, directora: Sara Blanes. Técnica: Ana García

UNIVERSIDAD DE VALÈNCIA.  
PROYECTO EULAC-MUSEUMS  
June 29th, 2018

## IDENTIFICATION AND DESCRIPTION OF THE MUSEUM

Name

City

Main theme

Ownership

Main type of assets: tangible or intangible Is it also a cultural center?

Does it have a library?

Impact area

Antiquity

## QUESTIONNAIRE ON THE CURRENT STRATEGIC PLANNING OF THE MUSEUM

Does your museum have a strategic plan?

YES

NO

Do you have an economic viability study?

YES

NO

Does it have a SWOT analysis (weaknesses and strengths in the internal sphere, threats and opportunities in the external environment)?

YES

NO

Does the museum analyse the available patrimonial resources regularly (natural and cultural)?

YES

NO

Does the museum analyse the human resources available on a regular basis?

YES

NO

Is there easy access to new technologies?

YES

NO

Is the museum known and recognized in the territory?

YES

NO

Are analysis conducted in search of new projects?

YES NO

Do you think that your museum has an attractive image towards tourism?

YES NO

Do you think your surroundings are attractive?

YES NO

Do you think there is competition in your area?

YES NO

Does your museum have defined efficiency objectives?  
(does it increase the income and decrease the expenses?)

YES NO

Does your museum have defined social objectives? (Joint activities with the community)

YES NO

Are the main experiences offered by your museum entertainment?

YES NO

Do they make visitors learn something?

YES NO

Does your museum have defined lines of action?  
(Organization design, management programme, creation of cultural products)

YES NO

Does your museum use indicators to monitor its results? (Income, number of visitors,  
number of temporary exhibitions, improvements in the facilities)

YES NO

## QUESTIONNAIRE ON THE CURRENT COMPREHENSIVE MANAGEMENT MODEL OF THE MUSEUM

What is the main way of creating your collections? Acquisitions?

YES NO

Recoveries?

YES NO

Loans?

YES NO

Are documentation and inventories carried out?

YES

NO

Do they have a kind of established inventory cards?

YES

NO

Are there catalogues with the collections of your museum?

YES

NO

Are there any conservation functions performed? (Prevention, restoration)

YES

NO

Does your museum participate in the preservation of the cultural  
and natural heritage of the surroundings?

YES

NO

Is there research and improvement of the collections carried out?  
(Field work, archives and libraries)

YES

NO

Does your museum carry out dissemination work? (Publications, exhibitions)

YES

NO

Does your museum have a WEB page?

YES

NO

Has your museum made an interpretation plan?

YES

NO

Does your museum have applied new technologies?

YES

NO

Is there a technical and administrative specialization of the staff in your museum?

YES

NO

Is there a multidisciplinary team of professionals?

YES

NO

Do workers participate in making decisions regarding the management of the museum?

YES

NO

## SOCIAL FUNCTION OF THE MUSEUM

Does the museum carry out activities for students? (Workshops, conferences)

YES

NO

Do you carry out activities for local visitors? (Workshops, conferences)

YES

NO

Does the museum work in order to know what the community needs?  
(Social networks, forums)

YES

NO

Do you have support from the resident community?

YES

NO

Does it generate any kind of socio-environmental, economic or political conflict?

YES

NO

Are you carrying out projects with the community?

YES

NO

Do you think the community feels identified with the museum?

YES

NO

Is there a transfer of traditional knowledge from the community to the museum?

YES

NO

## TERRITORIAL DEVELOPMENT

Do you think your museum identifies itself with the territory?

YES

NO

Is the museum interested in knowing the territory?

YES

NO

Are there patrimonial resources in territory at the museum's disposal?

YES

NO

Do you think that your territory benefits from the museum? (Complementary services)

YES

NO

Does your museum generate direct employment?

YES

NO

Indirect?

YES

NO

Are there human resources from the territory at your museum's disposal?

YES

NO

Do you think that the social economy formulas could be useful  
in order to manage your museum?

YES

NO

Does the museum obtain benefits from it relationships with other museums  
and institutions? Network of museums

YES

NO

Does it make share activities with other museums? (Education, itinerant exhibitions,  
combined activities in a common space)

YES

NO

Does the museum have relationships with the universities?

YES

NO

**THANK YOU**

## SUMMARY OF ANSWERS

MUSEUMS	SWOT
<b>MUVHN</b>	Patrimonial, natural and cultural resources' analysis Acces to new technologies. Existence of competition in Valencia.
<b>MUSEO HORTA SUD</b>	Acces to new technologies. Known and recognised in the territory. Attractive appearance and surroundings
<b>MUSEU DEL PALMITO D'ALDAIA</b>	Patrimonial, natural and cultural resources' analysis. Acces to new technologies. Known and recognised in the territory. New projects demand's analysis. Attractive appearance and surroundings
<b>MUSEU DE LA RAJOLERIA</b>	Available human resources' analysis. Acces to new technologies. Know and recognised in the territory. New projects demand's analysis. Attractive surroundings. Existence of competition in the surroundings.
<b>MUSEU DE L'HORTA</b>	Know and recognised in the territory. Attractive surroundings.
<b>MUSEU MUNICIPAL DE CERÀMICA</b>	Acces to new technologies. Attractive appearance and surroundings.
<b>MUSEU D'HISTÒRIA DE VALÈNCIA</b>	SWOT analysis. Know and recognised in the territory. Attractive appearance. Existence of competition in the surroundings
<b>CASTELL D'ALQUÀS</b>	Know and recognised in the territory. New projects demand's analysis Attractive appearance. Existence of competition in the surroundings
<b>MUSEO DE MANISES</b>	Available human resources' analysis. Known and recognised in the territory. Attractive appearance and surroundings. Existence of competition in the surroundings. It makes an annual plan of internal necessities and goals.

GOALS		EXPERIENCE	STRATEGIES	INDICATORS
		Cultural and entertaining	Yes	Yes
	Social	Entertaining and learning	Yes	Yes
	Efficiency Social	Cultural and entertaining	Yes	Yes
	Fixed budget, it doesn't make any income Social	Entertaining and learning	Yes	Annual stadistics
		Entertaining and learning		Number of visitors. Annual events and exhibitions. Necessities' technical report
	Social	Entertaining and learning		Yes
		Learning		
	Efficiency Social	Entertaining and learning	Yes	
	Social	Entertaining and learning Books presentations, lectures and concerts	Yes	Annual stadistics

## COMPREHENSIVE MANAGEMENT MODEL

MUSEUMS	INVENTORY	CONSERVATION	INVESTIGATION	DIVULGATION
<b>MUVHN</b>	Recoveries and loans Documentation Index cards Catalogues	Yes Surroundings preservation	Yes	Yes WEB page Applied technologies
<b>MUSEO HORTA SUD</b>	Loans and donations Documentation Index cards	Yes	Yes	Yes WEB page Interpretation planning
<b>MUSEU DEL PALMITO D'ALDAIA</b>	Cessions, donations, recoveries Documentation Index cards	Yes Surroundings preservation	Yes	Yes WEB page Applied technologies
<b>MUSEU DE LA RAJOLERIA</b>	Acquisition (not many) Recoveries, donations and loans Documentation Index cards	Yes	Yes	Yes WEB page Interpretation planning Touch screen
<b>MUSEU DE L'HORTA</b>	Donations	Sometimes Surroundings preservation		WEB page

STAFF	SOCIAL FUNCTION	TERRITORIAL DEVELOPMENT
<p>Administrative and technical specialization Multidisciplinary staff Management decisions</p>	<p>Activities for students Activities for local visitors Need to learn about the community's necessities School's projects University community support Know landscape phosils The community doesn't give knowledge</p>	<p>The museum is identified with the territory Excavations in the territory Patromonial resources at the museum's disposal The territory benefits from the museum Voluntaries and internships Nets: objects exchange, acces, investigation Paleontological museums net</p>
<p>Management decisions</p>	<p>Activities for students Activities for local visitors Local community support Projects with the participation of the community Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic Patromonial resources at the museum's disposal Human resources at the museum's disposal Social economy Museum's net Shared activities with other museums Universities' relationships</p>
<p>Administrative and technical specialization Management decisions</p>	<p>Activities for students Activities for local visitors Local community support Projects with the participation of the community Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic The territory benefits from the museum It generates direct employment Human resources at the museum's disposal Social economy Museum's net Shared activities with other museums Universities' relationships</p>
<p>Administrative and technical specialization Management decisions</p>	<p>Activities for students Activities for local visitors Need to learn about the community's necessities Local community support Projects with the participation of the community Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic Patromonial resources at the museum's disposal The territory benefits from the museum It generates direct employment through subsidies It generates direct employment Human resources at the museum's disposal Social economy Museum's net Shared activities with other museums Universities' relationships</p>
	<p>Activities for students Activities for local visitors Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic Patromonial resources at the museum's disposal The territory benefits from the museum It generates direct employment Human resources at the museum's disposal Social economy Museum's net Shared activities with other museums</p>

## COMPREHENSIVE MANAGEMENT MODEL

MUSEUMS	INVENTORY	CONSERVATION	INVESTIGATION	DIVULGATION
<b>MUSEU MUNICIPAL DE CERÀMICA</b>	Archaeological excavations Documentation Index cards Catalogues	Yes Surroundings preservation	Yes	Yes WEB page Applied technologies
<b>MUSEU D'HISTÒRIA DE VALÈNCIA</b>	Documentation and inventory Index cards	Yes	Yes	Yes WEB page Applied technologies
<b>CASTELL D'ALQUÀS</b>	Recoveries, loans Documentation Index cards Catalogues	Surroundings preservation	Yes	Yes WEB page Applied technologies
<b>MUSEO DE MANISES</b>	Adquisiciones (pocas) Recoveries, deposits and donations Documentation and inventory Index cards	Yes Surroundings preservation	Yes Lack of objects	Yes WEB page <i>See questionnaire</i>

STAFF	SOCIAL FUNCTION	TERRITORIAL DEVELOPMENT
<p>Administrative and technical specialization Multidisciplinary staff Management decisions</p>	<p>Activities for students Activities for local visitors Need to learn about the community's necessities Local community support Projects with the participation of the community Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic Patrimonial resources at the museum's disposal The territory benefits from the museum It generates direct employment Human resources at the museum's disposal Social economy Museum's net Shared activities with other museums Universities' relationships</p>
<p>Administrative and technical specialization</p>	<p>Activities for students Activities for local visitors Need to learn about the community's necessities Local community support Projects with the participation of the community Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic The territory benefits from the museum It generates direct employment Social economy Museum's net Shared activities with other museums Universities' relationships</p>
<p>Administrative and technical specialization Management decisions</p>	<p>Activities for students Activities for local visitors Need to learn about the community's necessities Local community support Projects with the participation of the community Know community The community gives knowledge</p>	<p>The museum is identified with the territory "Get to know the museum" politic Patrimonial resources at the museum's disposal The territory benefits from the museum It generates direct employment Human resources at the museum's disposal Museum's net Universities' relationships</p>
<p>Administrative and technical specialization Management decisions</p>	<p>Activities for students Activities for local visitors Projects with the participation of the community Know community The community gives knowledge Community consults Fabric culture and ceramic dissemination Search for the implication of the community a support (exposition, with objects transfered in order to let the community partipate)</p>	<p>The museum is identified with the territory "Get to know the museum" politic Patrimonial resources at the museum's disposal The territory benefits from the museum It generates direct employment Social economy Museum's net Shared activities with other museums Universities' relationships Scholarship assistants Reception and coordination centre for the excavations foundings</p>

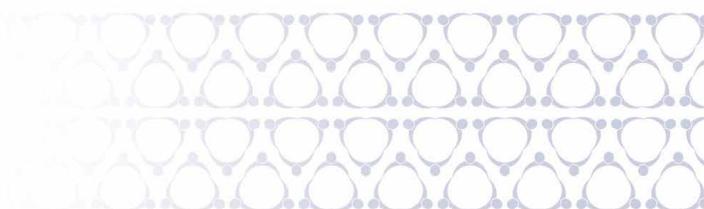
## CONCLUSIONS

With a fundamentally ethnological theme, the main museums of La Huerta de Valencia constitute a set of development elements from a social and territorial perspective. SWOT analysis is not carried out regularly, nor are marked strategic lines usually followed. Nor do they have a defined control system of key indicators. In general, they manage their activities with a simple planning although this is to a certain extent effective.

The technicians and managers defend the museums' right have to be municipal, as a means of survival. Being a municipal museum facilitates access for the local society and surrounding communities. In spite of this, the insufficiency of economic and human resources is a recurring theme in the surveys, given that the municipalities are responsible for these Valencian cultural entities.

The need to revitalize fields such as opening hours, scheduling of exhibitions, conferences, lectures, seminars, publications and greater dissemination through social networks is recognized.

The main relationships of the museums with the community relate to the educational centers and associations (housewives and retired people, fundamentally) through programmed visits, and with didactic activities adapted to the group. The experiences of entertainment and learning are the most valued by the local community. This educational activity of museums is important because knowledge of cultural heritage encourages appreciation of our assets, facilitates their conservation and promotes a sense of identity. From the social point of view, the museums develop their territory by becoming centers of meeting and cooperation between different collectives, which disseminate their cultural heritage and exploit resources in an educational, and even touristic, way. In some cases, the community, in addition to being a visitor, becomes a producer through donations or loans of objects, photographs, costumes, audios or videos, since the main contents of the museums studied are ethnological, ethnographic and anthropological. The local associations in turn are in contact with other associations or are part of regional associations or federations, which allows a greater diffusion of our heritage. For example, at the Museo del Palmito



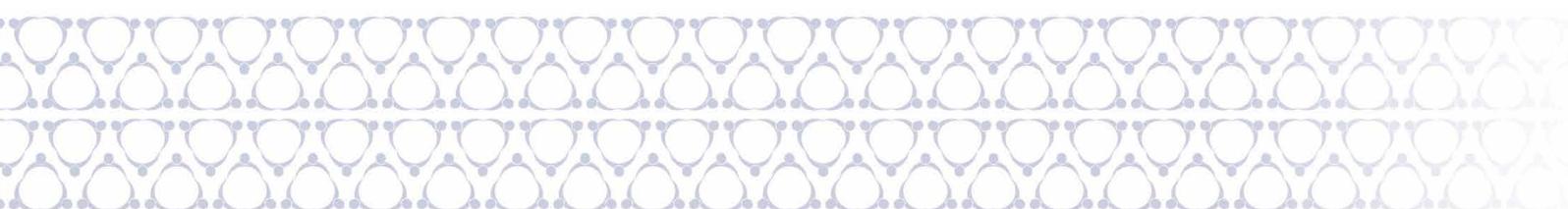


*Meeting with  
Museums' Directors*

part of the community, mainly fan artisans, participate in some aspects of management, since it was the fan artisans guild of Aldaia who promoted the creation of this museum.

By way of summary, we can point out that the interviews carried out with the directors and technicians of the museums of La Huerta de Valencia, as well as the workshops held at the University of Valencia, have concluded that at present there is no Participatory Stra-

tegic Planning in the territory studied. On the other hand, we do observe strategic actions in an isolated way in each of the museums. What in principle could be considered an adverse situation for the UV is a challenge, because the information obtained will allow us to take the appropriate measures for the drafting of a Master Forward Plan based on the guidelines of strategic planning, in order to achieve sustainable development based on the cultural heritage of La Huerta.



## APPENDIX II

### Proposed plan of participation of partners of the project EULAC-MUSEUMS

One of the objectives of the EULAC-MUSEUMS project is to enhance sustainable development and social inclusiveness in the museum sector in remote rural and island locations through dialogue between academics, policy makers, museums, and local communities, and also to ensure rigorous evaluation of project methods and outcomes for future EU-LAC platforms, building long-term sustainable relationships between institutions in EU and LAC, and especially within our partner countries.

In this chapter stands out the opportunity (and obligation) of researchers at the University of Valencia, to consult the Valencian partner museums, which are the institutions related with Cortes de Pallás and “The Orchard of Valencia”, the results of their work related to the Strategic Planning Model applied to museums (community) and cultural heritage. These partners were selected early in the planning stage in consultation with the project Coordinator, because of their relationship with ecomuseum practices

and fit with other local museums and territories, in a way more appropriate than a university museum.

The participation plan of EULAC-MUSEUMS partners pursues two general objectives:

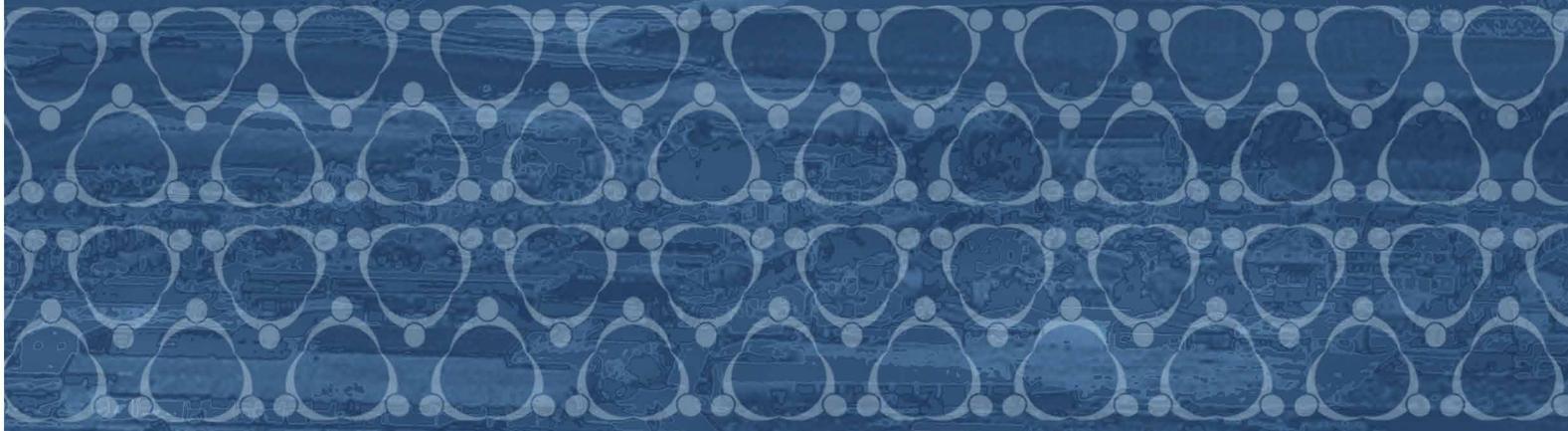
- The information of the document prepared by the University of Valencia, in relation to the Strategic Planning Model.
- The design of a participation plan that facilitates even the validation of the proposed Strategic Model.

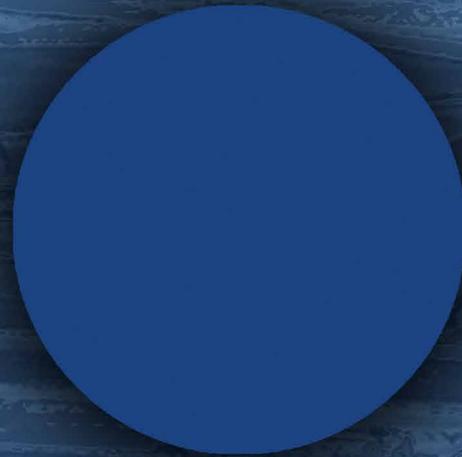
The validation process consisted of analysing the document and responding to a questionnaire prepared for the occasion. In addition to collecting the opinion of the evaluators (valid or not), it was intended to collect complementary comments on key issues of the document drawn up.

The partners that participated in this process were the Universidad Austral de Chile and the Pontificia Universidad Católica de Perú.



Codes	CONTENTS	VALIDATION Favorable (F) Not favorable (NF)
<b>PSP-1</b>	Participated Strategic Plan applied to Cultural Heritage and Museums. Conceptualization. Problems and advantages	
<b>PSP-2</b>	The benefits and qualities of the Participated Strategic Plan applied to Museum	
<b>PSP-3</b>	The general structure of the Participated Strategic Plan in Museums	
<b>PSP-3-1</b>	The Vision of the Museum and the definition of the Mission of a Museum. The first phases of the Strategic Plan	
<b>PSP-3-2</b>	The Integrated Analysis of Museums. Factors of the organization and the territorial environment. S.W.O.T. analysis	
<b>PSP-3-3</b>	The design of the Strategies. The Evaluation of the possible strategies	
<b>PSP-3-4</b>	The system of similar Museums. The opportunity for partnerships between museographic institutions	
<b>PSP-4-1</b>	The creation of the Product. The opportunity of territoriality: the "community" museum	
<b>PSP-4-2</b>	The creation of the Product. The Territory Museum, an evolved formula of the Ecomuseum	
<b>PSP-5</b>	The design of strategic objectives. The differentiation of specific objectives.	
<b>PSP-6</b>	The definition of the Strategic Lines of the Strategic Plan. The design of the derivative programmes	
<b>PSP-7</b>	The functions of Participation in the strategic planning process	
<b>PSP-8-1</b>	The Plan for Monitoring-Control of Strategic Planning. The Indicator System (10)	
<b>PSP-8-2</b>	The Monitoring Plan. The thematic areas: economic-territorial, sociocultural and environmental environment	
<b>COMMENTS, according to CODES-CONTENTS</b>		





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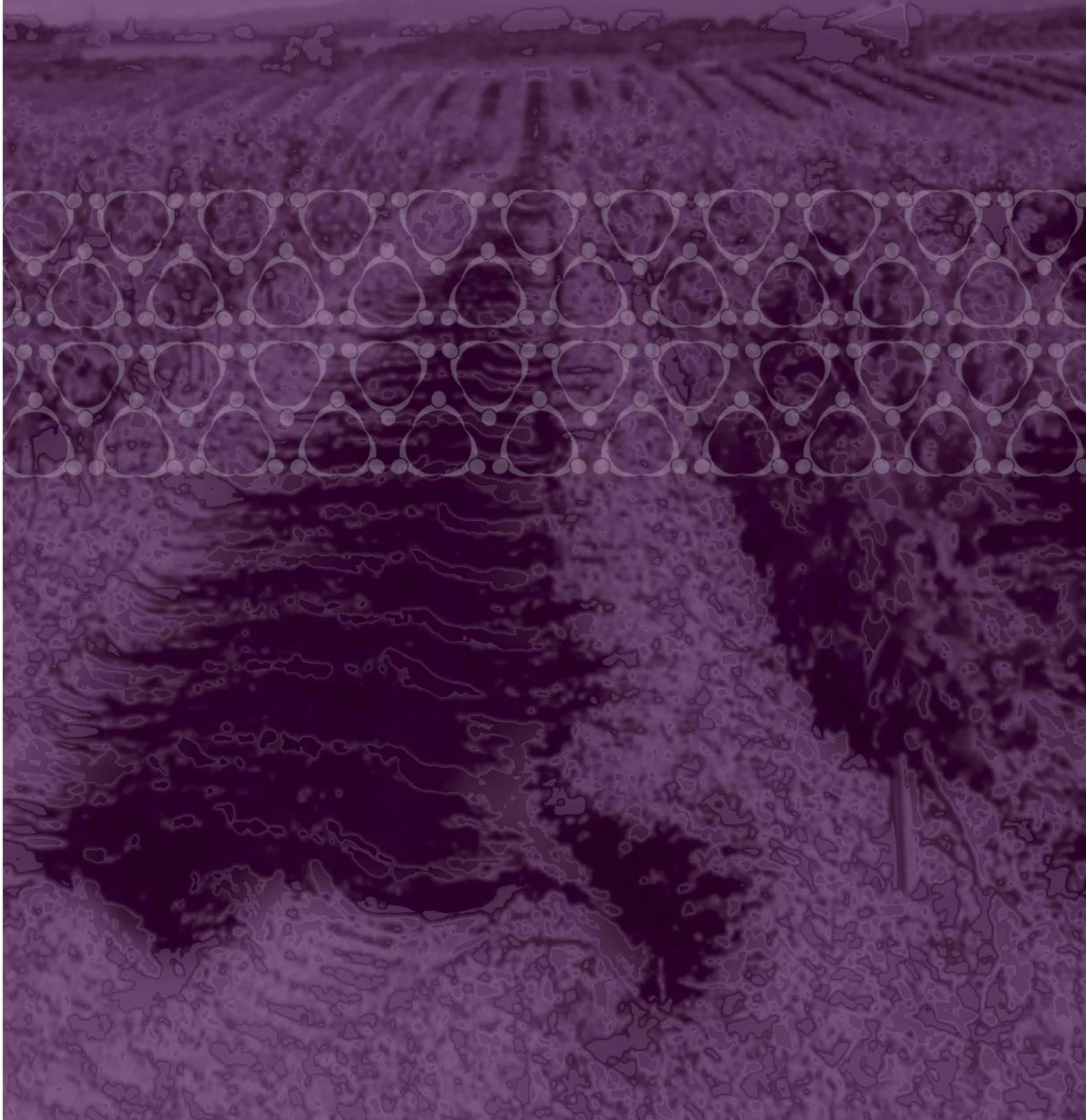
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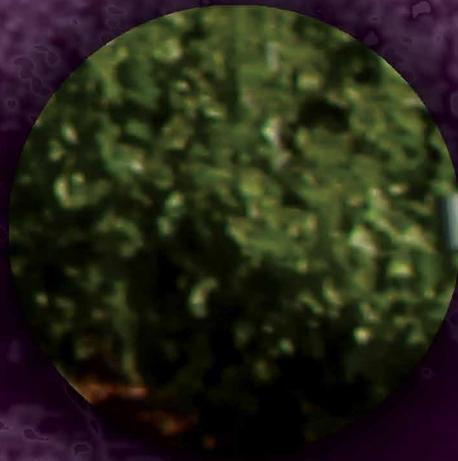
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**CHAPTER II**  
**INTEGRATED**  
**MODEL**  
**OF CULTURAL**  
**HERITAGE**  
**MANAGEMENT**

# INTRODUCTION

This chapter includes a first theoretical block-section, in which the guidelines that allow the design of an Integrated Management Model of cultural heritage are established, considering that this is a factor of territorial development. Heritage is a resource and a comprehensive approach is necessary that considers aspects related to heritage research as well as culture (documentation, cataloging, evaluation, recovery and rehabilitation, dissemination, and enhancement), as a factor of local and territorial development.

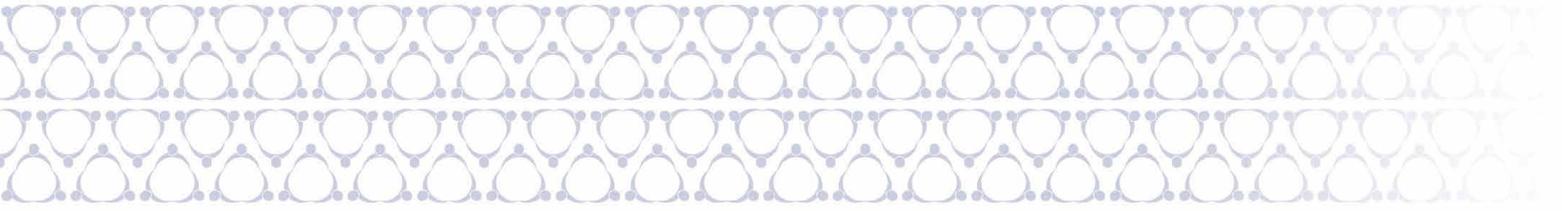
This first block-section of theoretical profile addresses aspects of cultural heritage (First Part) and then the management of museums (Second Part).

We therefore find topics related to territoriality, sustainability, value-added, tourism activity or social economy, related to the management of cultural heritage.

In the same way, museums, entities that manage part of the cultural heritage, are treated as factors of economic development

for a given territory. Museums are analyzed as elements of territorial development, as a cultural resource, as a link in a territorial network and as an innovation center. Emphasis is placed on the opportunities represented by models of exploitation of a museum through the social economy, such as foundations, associations or cooperatives. And also on those processes that make it possible to perceive the sustainable management of a museum, based on the economy, society, culture and the environment.

Is it possible to design a musealized space whose central object is the cultural landscape and its enhancement? For this, the keys of an integrated management of some singular museums are addressed, those related to cultural landscapes. We refer to the Territory Museums, characterized by their links with the integral museums, the eco-museums and the community museums. Some topics acquire prominence such as planning, the nature of the “new” museums, financing, and how local communities are integrated and lead these projects.



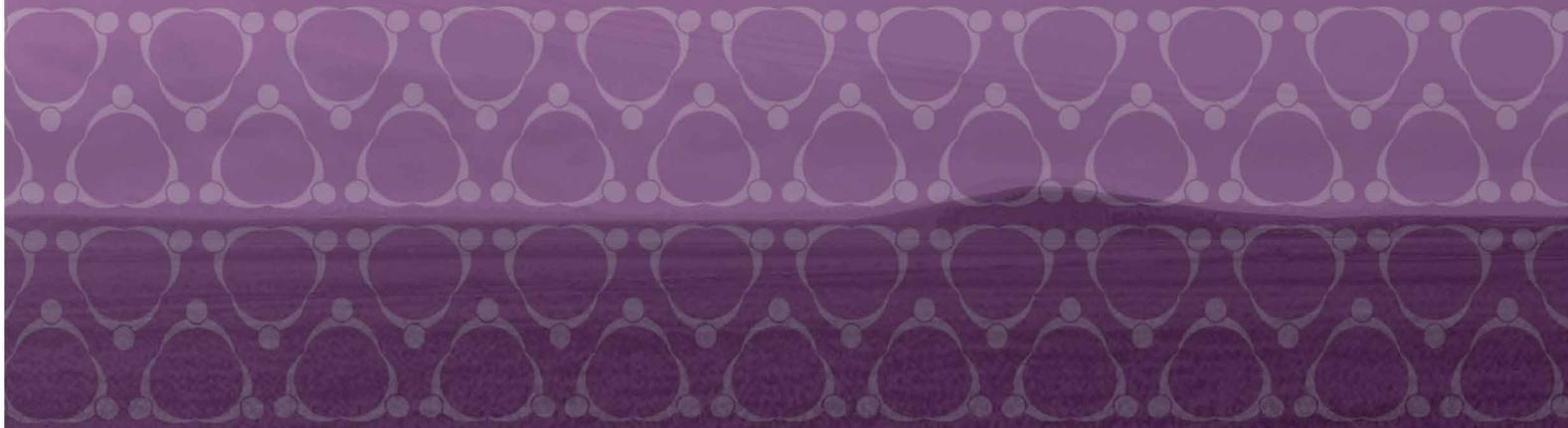
The second block-section acquires a practical dimension. On one hand, some Valencian museums are analyzed, with the purpose of knowing what is the reality of the Valencian museography related to the territory. On the other hand, the first results of the application of the integral management model in previously selected cultural landscapes are collected.

The analyzed museums have characteristics that allowed us to select them when we proposed the EULAC-MUSEUMS project: the Science Museum of the University of Valencia, recently created, based on territorial elements related to paleontology, geology and biology; and the network of museums of the Diputación de Valencia "Xarxa de Museus", related to the local territorial scale, both municipalities and communities of municipalities. From the analysis of the diverse experiences we deduce that there is a diversity of management models of the Valencian local museums, but none follow the guidelines of the community museums. On the other hand, some of them base their

management on criteria of sustainability and a link with their territorial environment. There are no Museum Territories.

In the context of the EULAC-MUSEUMS project, the application of the Integrated Management Model in cultural landscapes is being addressed, through the possible musealization of said geographical spaces, with the parameters of the integrated and community museum and ecomuseum. The formula that has been chosen is that of Museum Territory, which includes principles of those modalities, complementary to each other. The Integral Management Model, through the Territory Museum, is applied to the reference territories: la Huerta de València, la Albufera de València and the moorish huerta of Cortes de Pallás.

In short, the main objective is the determination of an integrated model of (cultural) heritage management, in particular the management of some museums related to its territorial environment, and its application.





# Cultural Heritage Management

PART ONE

# PART ONE

## Cultural Heritage Management

*Authors: Jorge Hermosilla, Mónica Fernández and Sandra Mayordomo*

### INITIAL CONSIDERATIONS

The first chapter included the design of a Participatory Strategic Planning model applied to Cultural Heritage, and the creation of museum spaces related to cultural landscape units. Here we continue to develop this management model for cultural heritage.

Here we also establish the route map, the process by which we will define how to respond to the demands of cultural and natural heritage, and establish a set of clear objectives.

The planning process integrates the criteria that allow us to recognise the heritage we have, to understand the management context and identify stakeholders in the community. The plans must be designed in co-

laboration with the actors in charge of their implementation and with the beneficiaries of the actions.. The efforts should not be promoted from certain decision-making cores (i.e top-down), but from social networks built of public and private actors with common objectives (i.e bottom-up).

We discuss below several factors that must be taken into account in order to generate projects that are adapted to the actual reality of the workspace and fulfil genuine needs. Some factors are prescriptive, capable of analysing the current situation, the problems, the potentialities and the objectives. Other factors refer to the characters that are participants in the planning process, the totality of actors and recipients, and finally the organizational factors, dependent on logistics.

## I. AN INTEGRATED MODEL OF CULTURAL HERITAGE MANAGEMENT

### 1.1. Definitions and reflections on the management of cultural heritage

What is cultural heritage management? Given the variety of definitions in this regard, we propose a choice of the most representative ideas.

According to the Spanish Association of Cultural Heritage Managers, Cultural Heritage Management is defined as the efficient use of heritage, human, economic and all form of resources to achieve social objectives and benefit cultural Heritage.

Querol (2010) states the management of cultural assets is about carrying out actions to document, protect and promote. Ballart and Tresserras (2001) suggest heritage management means preserving and finding its best uses, without undermining their preservation or social valorisation, as reflected in the Burra Charter of 1979 on the Principles of Conservation of Places of Cultural Value.

The management of cultural heritage must be comprehensive. A necessary precondition for its socioeconomic efficiency. To the traditional facets of heritage management (based on the four principles of researching, documenting, conserving and disseminating), heritage management must include its role in society and the way in which it can aid territorial, endogenous and sustainable development, social and economic cohe-

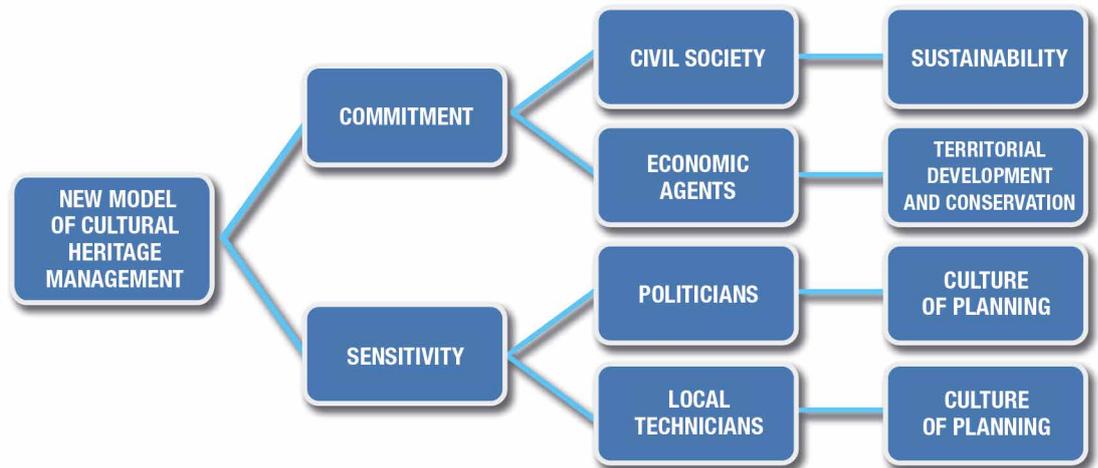
sion and the conservation of the environment while trying to improve the quality of life of the community.

The new patrimonial management must allow to make the opportunity, profitable, to guarantee the conservation of the inheritance to transmit it and through the integration of the heritage in the processes of economic and social development of the community to which it belongs. Davis and Murtas (2009) have published their findings on implementing this community-based ecomuseum methodology in the context of rural Italy.

Boado (1996) points out that it is necessary to create integrated management models, which unite the administrative and cognitive dimension, that unify the currently fragmented field in which the different specialists of these disciplines operate. The different actors - researchers, private or public managers, consultants, etc. - are focused on specific fields and sometimes are in conflict. There is a need to overcome the fake dichotomy between management and research.

The new management model must be considered as a system, that is, as a set of elements that work synergistically with a common objective. In this model a whole set of tools, mechanisms and mentalities of different disciplines will coexist. This new interdisciplinary approach to heritage management, as alluded to in the Declaration of the Charter of Santiago de Chile (1972), must be committed to integrating policies, territorially articulated and capable of contributing

**Diagram of The New Model  
of Cultural Heritage Management**



to regional development, for which it will be necessary to overcome sectoral approaches in the treatment, management and dissemination of heritage information. For Manel Miró (2011), the new cultural heritage management model implies commitment and sensitivity: commitment of the society to the culture of sustainability, whose ultimate goal will be the creation of a sustainable museum and community, as explained in the second part of this chapter; greater commitment of the economic agents to the development and conservation of their territories; and a greater sensitivity of politicians and professionals in heritage and tourism towards the culture of planning, with special attention to the role of actors and communities as a center of sustainable management and tourism.

### **1.2. Objectives, model and strategies for patrimonial management**

Manel Miró (2009 and 2011) highlights the general objectives of the integrated model of heritage management in relation to territorial development, using terms such as sustainable development, territorial balance,

social equilibrium and quality of life. In the same way Tella (2009) points out the specific objectives such as the conservation of integrity, the optimization of resources and obtaining of economic benefits. These objectives require policies to:

- A. **Promote development** (economic growth, improvement of quality of life, etc.).
- B. **Develop environmental** controls, territorial planning, and attitudes towards social needs.
- C. **Ensure the survival** of patrimony that provide social and economic benefits. Through cultural policies.

In order to achieve all that, these policies require cultural strategies based on supply, aimed at improving heritage (increasing the value of resources), and demand, oriented to boost the cultural demand.

The various strategies that integrate heritage management can be presented as a set of opportunities to generate and provide operational content to patrimonial knowledge, while showing a shared vision of a territorial project. These strategies should demonstrate:

A. **Integration.** An integrated management capable of understanding the totality of the elements taken together.

B. **Multidisciplinarity.** The consideration of the interpretation of heritage to create new spaces for development, understanding the territory as a multidimensional resource, given the interdependence between economic, environmental, social, cultural and ethical factors.

C. **The promotion of collective community action.** It must be promoted from the institutions, shared by private actors, and assumed as their own by the social agents – in other words, a ‘bottom-up’ approach.

D. **Social participation.** It is about dialogue encouragement between the administration and the administrated.

E. **Coordination.** It will take into account the importance of collaboration among the participating organizations.

F. **Efficiency.** The optimization of the use and management of available resources.

G. **Sociability.** The assessment of the social and environmental dimension of heritage.

H. **Infrastructure.** The creation of new infrastructures coordinated by the administration and the private sector.

I. **Sustainability.** Sustaining heritage is the ultimate goal.

J. **Territoriality.** Development of integrating policies that are territorially articulated and capable of contributing to territorial development.

**Diagram of Strategies of Cultural Heritage Management**



**1.3. Structure and phases in the design of heritage management: identification, documentation, conservation and dissemination**

The treatment of heritage to obtain the described objectives implies carrying out a series of phases that will shape the proposed management model sequentially. The main stages as well as functions that make up the process for Ballart and Tresserras (2001) are identification, documentation, conservation and dissemination. However, despite the different phases proposed by different specialists in the field, we can state that our main management activities will be directed to protect and disseminate the cultural heritage, and to achieve the goal of restitution, that is, to return the results to its protagonists: its owners, the community, because they are participants in the whole process: without them there is no heritage.

It is fundamental that the management of cultural heritage demands a collective approach by several actors, including technicians, public officials, local leaders, representatives of associations and citizens

in general. Promoting participation is one of the fundamental characteristics of the integrated management model, which must also have an interdisciplinary character.

**Diagram of Actors of the Management of Cultural Heritage**



Citizen participation is essential. Involvement of the community in all the processes is necessary, especially in the phases of information collection and recollection, since the inhabitants know their heritage resources best. To achieve this it is highly recommen-

ded to increase the community's awareness of the value of their heritage assets and their potential for local development, which will lead to an interest in protecting and consequently preserving them, and an increase in self-esteem and pride in their heritage.

## Main phases of the model:

### 1st. IDENTIFICATION

Ballart (2001) points out that identification is the starting point of the process, since only what is known is managed, administered and protected. "Knowing" is the first action that must be carried out, the one that allows the development of priorities and clear decision-making. To choose, you have to know first.

Identification seeks the contextualization of heritage assets (characteristics, history and origin); it is about defining the traits of heritage assets, in terms of what they are, where they are, what condition they are in, who owns them, how they are used, what type of land they are on, what risk they run, what is their past and their future potential.

### 2nd. DOCUMENTATION

Documenting a heritage asset implies maintaining, managing and increasing existing information about said asset. For this, it will be necessary to proceed with a series of tasks, designed to know and recognize each of the characteristics of the heritage. We refer to cataloguing and subsequent revision.

Cataloguing is to register in a catalogue books, documents, species or other elements; and also to classify someone or something within a class or group. Taking these definitions into account, the process of cataloguing heritage assets is the third step to carry out in our heritage management project

The need to protect cultural heritage makes cataloguing a fundamental instrument for solving problems and needs arising when dealing with management. Furthermore, we cannot consider it as an isolated process,

but a part of the integrated management model, considered as a system. And it will be treated as an open instrument, designed and based on a technology that allows its constant updating, that serves the management, research and public consultation, which locates and places the goods in its territory.

Despite the previous clear definition, the complexity of the process implies a prior establishment of criteria to be taken into account before starting to carry out the catalogue, which consists, according to Ladrón de Guevara (2007), in defining which are the studies to be addressed, that a priori can be numerous, varied and of diverse thematic profile, and include:

- **The territorial scale of work**, that is, the geographic area (national, regional, local).
- **The legal nature of the catalogue**. It is necessary to define if it will be a simple information registry or if it will be used as an instrument of protection, conservation and intervention of the goods.
- **The thematic scope**. The possibilities are diverse, since it can refer to all cultural and natural manifestations of heritage, to a more specific scope, to territorial areas or only to cultural elements.
- **The chronological dimension**. It is about defining the chosen historical period.
- **The evaluation system and the evaluation criteria**. The application of criteria that will decide the selection of goods.
- **The dimension of research**. The range of information to be collected can be basic or exhaustive.
- **The period of execution of the cataloguing**. We refer to the duration of the project, in order to distribute the activities and resources.

- **Human resources for the preparation of the catalogue.** It is about defining the academic and professional profile of the members of the team.
- **Financial resources.** The origin of funding sources must be defined.
- **The viability of the project.** It is necessary to determine what economic resources are available.
- **The definition of the information collection method.** To do so, we must address the administrative structure of the territory, the definition of the data to be collected, or the definition of which tool is used for data collection (interviews, surveys, etc.).
- **The definition of graphic documentation.** Usually photographic material (format, level of detail, resolution), and cartography are addressed.
- **The definition of documentary language.** This is the case of the control of the terminology used to facilitate the retrieval of information. The toponymy is a chapter of obligatory development.
- **The design of the information system,** to facilitate the management of information and its public consultation.
- **The collection of information sources,** such as historical cartography, historical photography, documentary sources, oral sources, literary sources, et cetera.
- **Field work.** It constitutes a basic, essential action for on-site recognition. Through fieldwork, it is possible to document the existence and value of the object, evaluate its conditions of conservation and use consider the possibility of being rehabilitated for its original use or others, and justify the necessary measures and interventions.
- **Finally, the treatment and analysis of information,** such as the creation of a database, sources comparison, et cetera.

Likewise, the associated values that allow the community to consider it as patrimonial, tangible or intangible will be established.

### **Preparation of an updated inventory**

Computerized records will be made by the ESTEPA team to identify the heritage asset, define their data, their current status, and their potential use and future conservation needs. Likewise, a georeferencing of each element will be carried out alongside photographic documentation. Each record will include all the necessary data about its accessibility, the estimated time to reach the nearest nucleus, incompatible activities with the property, and also will be provided with a basic bibliography. Therefore, it will be necessary to make a bibliographic review as complete as possible, and we will undertake exhaustive fieldwork, through direct observation of heritage resources and constantly update our records, within the management process.

For Plata García (1996) a model of the Inventory Record should include:

1. Identification of the building, site or natural feature
2. Location and access routes
3. Timeline
4. Functional typology
5. Current general state
6. Administrative data
7. Documentation
8. Author
9. Date

The file model used by the University of Valencia is found in part four, point 3. 1, of this document: 'Identification of the elements of heritage of the historical irrigation of The Huerta of Valencia, The Albufera of Valencia and The Huerta of Cortes de Pallás'.

### Selection of the heritage that is going to be valued

Given the budgetary limits and the problems with the property of each good, a complete study that includes the totality of the identified heritage cannot be carried out. Therefore, the following criteria will be taken into account when selecting the goods that will be part of the project: first, the criteria of public ownership, better state of conservation, ease of access, the minimization of impacts, and location; and second, private property and those that are difficult to access.

### Study of conservation status

A report will be prepared to explain the causes and agents involved in the deterioration of the property, as well as possible methods of preventive conservation, which indirectly protect the cultural good by creating optimal conditions to delay its damage. It can be caused by natural factors (temperature, salt, insects, microorganisms, light, and plants) or by human intervention (accidents, bad conditions transportation, bumps, bad cleaning, modifications, restorations, and wrong usage). Then a classification of goods will proceed, necessary to formulate conservation and management measures. The criteria used will be structural, functional, territorial, historical and social (Hermosilla, 2016). This classification according to the importance of the heritage is fundamental, because we can't protect or investigate all of the goods.

### Follow-up

Continuous monitoring of the possible movement of goods or objects in a collection is essential, as well as regular inspections, in the case of real estate. The control of the situation in each phase will indicate the time and place where we must act to avoid future problems.

### 3rd CONSERVATION

Regarding conservation, one must keep in mind, as Becerra (1997) points out, the following axioms about cultural heritage: conserving culture in its entirety is impossible; and the concept of heritage above all conservation. Therefore, it is necessary to find an answer to what should be preserved, and why and for whom to conserve it.

It is fundamental to harmonize development with respect to heritage, and pursue a legitimate functional reuse of it. The transformation of historic buildings into museums, as indicated by Zárate (2017), has improved landscape and socially many of its environments, thereby increasing its role regarding the conservation of heritage, not only of the contents but also the places in which they are located.

There are many definitions of the term conservation, all always referring to the protection of property, so our integral management model should always respect this purpose when trying to make it profitable both economically and socially. The following considerations serve as an example:

*"Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of those."* (ICOMOS-Burra, 1979)

*"The goal of conservation is to maintain the cultural value of a place, and must include measures for its security, its maintenance, and its future."* (ICOMOS-Burra, 1979)

*"Preserving the Heritage is equivalent to showing the respect we owe to the legacy*

*of countless generations of peers who have preceded us, while we give the witness of our cultural tradition to the following ones.” (AEGPC.ORG, 2013)*

*“We understand conservation as all actions designed to understand a work, know its history and meaning, ensure its material protection and eventually, if required, its restoration and value.” (Nara, 1994)*

Consequently, the policy of conservation of the property or place, that is, the set of actions aimed at guaranteeing conservation, must take into account:

- How to protect the resource from the damages caused by its tourist use;
- How to establish strategies that allow the conservation of the material elements that could be damaged;
- How to preserve the cultural and symbolic character of the space that aims to become a tourist product.

For professionals in cultural heritage management, there is a great challenge related to conservation and the diffusion of value. As Manel Miró (2011) indicates, the transmission of the value and meaning of a patrimonial asset to the whole society is the best conservation strategy that there is.

We must not forget that the conservation of cultural heritage will, at all times, adapt to the strategies and principles of conservation of the cultural heritage of the Burra Charter (ICOMOS, 1979), of which we emphasize the role of these principles in the development of social, economic and tourist policies, in the importance of preserving authenticity, in the protection of heritage, and in the relevance of the involvement of host communities.

According to the function of the conservation and the moment in which it is carried out we find the following types:

### **Preventive conservation**

Preventive conservation is “all measures and actions aimed at avoiding and minimizing future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age and condition. These measures and actions are indirect – they do not interfere with the materials and structures of the items.” (ICOM-CC, 2008)

Preventive conservation includes measures on storage, handling, packaging and transport, to the control of environmental conditions (light, humidity, air pollution and insects), for example.

As indicated in the European Territorial Strategy (1999) “cultural heritage is especially threatened by pollution, human intervention and natural hazards. The knowledge about these risks is still insufficient, so it is necessary to develop relevant methodologies, based on a global concept of risk assessment.”

### **Healing conservation**

We refer to “all actions directly applied to an item or a group of items aimed at arresting current damaging processes or reinforcing their structure. These actions are only carried out when the items are in such a fragile condition or deteriorating at such a rate, that they could be lost in a relatively short time. These actions sometimes modify the appearance of the items.” (ICOM-CC, 2008)

### **The restoration of cultural heritage**

According to the definitions established by

ICOM-CC (2008), the concept of restoration applies to “all actions directly applied to a single and stable item aimed at facilitating its appreciation, understanding and use. These actions are only carried out when the item has lost part of its significance or function through past alteration or deterioration. They are based on respect for the original material. Most often such actions modify the appearance of the item.”

From this definition we deduce the main risk of restoration: the loss of originality, total or partial. In this sense, experts express the opinion that usually these reinforcements should be disguised so as not to alter the appearance and character of the building to be restored, and recommend its use, especially in cases where they allow the elements to be conserved in situ, avoiding the risks of disarmament and reconstruction (The Athens Charter, 1931).

The principles that should govern the restoration are: documentation, historicity, integrity, uniqueness, minimal intervention, reversibility, competition and self- education.

Although the terms conservation and restoration are similar concepts that pursue the maintenance of the patrimonial good, there are differences that must be qualified, as indicated by Flores (2011). On one hand, the conservation process acts on the causes of deterioration, applies whenever possible, reaches as far as the resources allow, and implies a longer duration of the asset. On the other hand, restoration acts on the already deteriorated good, it is applied only if it is strictly necessary, it intervenes minimally and it implies the loss of originality.

In the case of action we talk about intervention, defined as any activity that modifies or alters an asset (Querol, 2010). There are se-

veral types of intervention:

1. Preservation and maintenance. Its purpose is to prevent deterioration or degradation of assets.
2. Restoration. Directed to recover the matter, the form and the function of the good.
3. Investigation. Aimed at historical knowledge.
4. Emergency. They have not been planned because they are due to unforeseen incidents.

### **The security of cultural heritage**

Ballart and Tresserras (2001) define safety as the actions aimed at the physical protection of personnel, visitors and collections against the risks that threaten them. Everything related to the security of the installations of cultural goods implies preventive requirements from technicians and organizers. Sign posting, organization of spaces, appropriate uses of exhibitions, et cetera, must be done under the established safety standards.

The four main types of risks that the security policy should cover are theft and vandalism, fires, facilities failures, and great disasters derived from climate change or earth movements.

### **4th DISSEMINATION**

For Ballart (2001) the ultimate goal of the heritage management process is its diffusion, which consists in delivering heritage assets to society through publication of guides or through a didactic infrastructure for public visits. The reason for the cultural goods existing is that society knows them and values them. And for this it is necessary for society to know, value, appreciate, and understand the beauty and usefulness of heritage.

In order to put patrimonial assets in contact with individuals, technical, human, material and economic resources will be necessary, since, as we will see later on, diffusion is based on two primordial actions: interpretation and presentation of the heritage.

### **The educational function in the protection of the goods**

According to The Athens Charter for the restoration of historical monuments (Athens, 1931), “the best guarantee for the conservation of monuments and pieces of art comes from the affection and respect of the people, and considering that these feelings can be favoured by an appropriate action of the public powers, issues its vote so that educators are in charge of habituating children and youth to refrain from any act that may degrade the monuments and induce them to understand the meaning and be interested in the protection of the testimonies of each civilization”.

An appropriate education is a fundamental tool for the protection of assets: if they are known and valued, they can be respected. Therefore, it is the duty of the patrimonial manager to achieve a museum modality that acts as a dynamic and multicultural organization in favour of permanent education within society (Pastor, 2002, Anderson, 1997). In addition to making the heritage known to the population in general, museum education should aim for the local population to value their heritage. It is fundamental to transmit the values of respect and esteem towards it by the community, which will favor their identity value.

### **Types of diffusion according to their orientation**

As we have explained, to spread knowledge about innovative heritage initiatives is to make

something available to the public. Two types of diffusion emerge according to their orientation: those that inform society about the procedures used for the knowledge and protection of those goods and about their management (such as a manual or a conference), and those activities that put the partnership with cultural assets (for example, a museum).

### **Elements of dissemination: interpretation, presentation and enhancement**

#### **The interpretation and presentation**

The enhancement of a heritage asset is achieved after the union of interpretation and presentation techniques. A cultural asset is first known, interpreted later and finally presented to the public. As indicated by Parrondo (2010) “the interpretation unites the public with the place”.

For ICOMOS, interpretation is that phase that includes all the activities carried out to increase public awareness and promote greater knowledge of cultural heritage (facilities, community activities, publications, educational programs, research, etc.). The presentation, on the other hand, includes all the activities centered on the planned communication of interpretive contents according to the information gathered, the physical accessibility to the assets, and the infrastructure of the heritage sites (panel, exhibition, a signposted path, et cetera).

Conservation and public assessment are essential issues related to the heritage site; therefore, interpreting and presenting, as a fundamental part of the heritage management process, should follow a series of principles as essential elements for the appreciation and understanding by the public of the heritage we want to show. These principles are described in the ICOMOS Charter (2008):

**1st.** Access and understanding. The interpretation and presentation programs should facilitate the physical and intellectual access of the public to the cultural heritage.

**2nd.** Information sources. Interpretation and presentation should be based on evidence obtained from accepted scientific methods as well as living through cultural traditions.

**3rd.** Context and environment. The interpretation and presentation of cultural heritage must be carried out in relation to its environment and social, cultural and historical context.

**4th.** Authenticity. The interpretation and presentation of cultural heritage sites must respect the basic principles of authenticity following the spirit of the document (Nara, 1994).

**5th.** Sustainability. The interpretive plan for a heritage site must be sensitive to its natural and cultural environment and have among its goals social, financial and environmental sustainability.

**6th.** Participation and inclusion. The interpretation and presentation must be the result of an effective collaboration between the heritage professionals, the local community associated, and all the agents involved.

**7th.** Research, training and evaluation of cultural heritage.

### Interpretation Plan

A project to enhance the value of the heritage must be coherent and clear, facilitating the actions of the managers and being understandable to the agents who will intervene. The enhancement implies "reflection, method and consensus" (Iranzo, 2010). The

interpretation plan will be the basic tool to proceed with the value enhancement of the heritage.

Thus, following the letter from ICOMOS 2008, we will establish the following objectives of our interpretation plan:

1. Facilitate the understanding and appreciation of heritage sites and promote public awareness and commitment to the need for their protection and conservation.
2. Communicate the meaning of patrimonial sites to different audiences through an acknowledgment of their significance, a product of the careful documentation of heritage and cultural traditions that endure, through scientific methods.
3. Safeguard the tangible and intangible values of heritage sites in their natural, cultural and social context.
4. Respect the authenticity of heritage by communicating its historical importance and its cultural value and protecting it from the adverse impact of intrusive interpretive infrastructures, the pressure of visitors, and inaccurate or inappropriate interpretations.
5. Contribute to the sustainable conservation of cultural heritage by promoting public understanding and participation, which entails continuing with conservation efforts, ensuring the long-term maintenance of the interpretive infrastructure and the regular review of its contents interpretive..
6. Facilitate participation and social inclusion in the interpretation of cultural heritage, making possible the commitment of the agents involved and the associated communities in the development and implementation of interpretive programs.
7. Develop technical and professional guidelines for the interpretation and presen-

tation of heritage, including technologies, research and training. Such guidelines must be appropriate and sustainable in their social context.

We will also follow Miró's (2001) views that an interpretation plan must pick up the close relationship between:

**Heritage and identity:** heritage acts as a generator of image and territorial identity.

**Heritage and economy:** it must generate economic profitability.

**Heritage and society:** heritage must contribute to the improvement of the quality of life of the population.

One of the particularities of the interpretation of heritage as a broadcast strategy is the approach that takes place between heritage and society. When carried out "in situ", that is to say, at the moment in which the public is visiting places of patrimonial interest, requirements of effectiveness are different from those of other strategies.

Given the characteristics of the recipients (heterogeneous public and in their free time), it will be necessary for the message to be suggestive, motivating, clear and brief. For Jorge Morales (2004), the interpretation will not be effective unless it attracts and maintains the attention of the visitor and gets them to understand and retain certain information. Thanks to this information, visitors adopt a positive attitude, and a permanent change is observed in their behaviour. In other words, you must convey a message, use exposition and presentation techniques that appeal to the emotions and should encourage respect for the heritage.

The interpretation must take into account the personality of the visitor and must seek

to provoke ideas through the disclosure of information (Tilden, 2006), as the author indicates in the following principles:

1. Any form of interpretation that does not relate the objects that they present and describe with something that is found in the experience and personality of the visitors, will be totally sterile.
2. Information is not interpretation, it is a revelation based on information. They are two different things. However, all interpretation includes information.
3. Interpretation is an art that combine many arts to explain the presented subjects.
4. Interpretation pursues provocation and not instruction.
5. It should be the presentation of the whole and not of the parties in isolation, and should be addressed to the individual as a whole and not just to one of its facets.
6. The interpretation intended for children should not be a mere dilution of what is delivered to adults, it requires a radically different approach, and in the best case they will need specific programs.

We must not forget that interpretation is a progressive and evolutionary understanding and explanation that requires continuous research, training and evaluation. Therefore, its programming must be effective to achieve its objective: to transmit heritage values and improve their conservation. Appropriate designs (trails, centres, interpretation points) will be necessary to favour the proper use of space.

Ballart (2001) makes reference in this sense to the concept of "Interpretive Set", which has clear similarities with the concept of the "Territorial Museum". The interpretive set is defined as the cultural offer with all the patrimonial elements grouped thematically,

which allows the visitor to enter the territory-museum and enjoy it. In its design, a series of characteristic elements are differentiated:

**A. The interpretation centre.** They provide the necessary information to gain in-depth knowledge of cultural assets. They could be located in public spaces where computers, videos and bibliography would provide testimonies and clarifications. Starting point of the patrimonial offer.

**B. Thematic areas.** Significant sets of patrimonial objects organized according to their purpose. It will have accesses, new roads or improvements to existing ones, with indicators and explanatory panels.

**C. Cultural animation programs.** These can include workshops, gastronomic days, field trips, et cetera.

The interpretive sets require a series of conditions, such as the presentation of the heritage according to a thematic axis; the existence of complementary services (accommodation, restoration, product commercialization, and others) that favour the implementation of productive activities among the local population; and the tourist attraction capable of stimulating sustainable tourism.

### Interpretation plan for the heritage enhancement

Interpretation is an act of communication through which we make something public and intelligible, and so it becomes an essential tool of the project of value that consists of a process of study, analysis and design in order to take advantage of the potential of the heritage asset. After a first stage of identification and selection and starting from the very nature of the good, we will decide what ideas and values we want to transmit.

For Martín Guglielmino (2007), dissemination “is one of the pillars on which heritage management is based, and its mission is to establish the necessary link between it and society”. The enhancement, interpretation, public use and incorporation of cultural assets are related to tourism strategies and local development. In order for a cultural asset to be consumed, it must undergo a process of valorisation that allows its presentation to the public for its use and enjoyment. This process is a step prior to interpretation and tries to avoid confusion and subjectivities, since it is a theoretical practice. For Boado (1996) valorisation “is a rational study of alternative assumptions based on the diagnosis of all available information.”

You can select and prioritize the different assets and establish the different levels of significance. By constituting a priority among them, we obtain a tool that will allow us to compare the costs of preservation and maintenance of them. The choice of what to preserve, how to preserve it and how to present it to the public is part of the interpretation process. As noted in ICOMOS (2008), any act of heritage conservation is by its nature a communicative act, hence the importance of interpretation, presentation, and dissemination is a complement to the act of conservation. We will adopt this attitude in our project.

### The Quito Charter (1967) and valorisation

The following statement reflects on the definition of value: “To value an historical or artistic property is equivalent to living in the objective and environmental conditions that, without distorting their nature, highlight their characteristics and allow their optimal use.” It is a definition that relates cultural heritage with productivity concepts through a process of revaluation: the technique ai-

med at using each and every one of those goods according to their nature, exalting their characteristics until they are able to fulfil their new function; the attraction of visitor attention, which will increase the demand of merchants interested in installing establishments; and the regulation of activities that facilitate and stimulate the private initiative (multiplying effect in the area), prevent the denaturalization of the place and the loss of the primordial aims that are pursued.

The basic instruments that are usually used are the coordination of cultural and economic-tourism initiatives and efforts and legal framework.

## 1.4 The Integrated Cultural Heritage Management Model

### A. Functions and principles: what is the integrated-community museum?

This chapter contains the foundations of a modern museum, with certain singularities resulting from the process of adaptation of new needs of the society, and conditioned by factors derived from the museology itself. The document written in July 2016 under the program “50 years of the Round Table of Santiago de Chile” serves as a reference, in which the purpose of enhancing and disseminating the postulates of that meeting was highlighted.

Among the Resolutions (1972: 5) stands out the way to approach the museum, conceiving it as “integrated museum”. This approach represented a radical museum renewal at a time of political and social unrest in both areas of Latin America such as political regimes, and Europe such as the student uprising. The integrated museum is defined as:

*“an institution in the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in moulding the consciousness of the communities it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the presentation of contemporary problems; that is to say, by linking together past and present, identifying itself with indispensable structural changes and calling forth others appropriate to its particular national context”.*

The **Ecomuseum**, unlike the Integrated Museum, was conceived in the developed areas as an extension of the cultural offer related to recreation and leisure time as it occurs in European society. In developing countries or in societies where labor insecurity is common, Integrated Museums are understood as an instrument to expand development strategies in rural communities.

Certain parallels are observed between the Integrated Museum and the Community Museum, which can be further learnt from Latin American museology. As indicated by Morales (1994) and Morales and Camarena (2007), the Community Museum is created by the community itself as a form of resistance; it constitutes a museum “of the community elaborated by the community”. These are museums that function as a tool for communities to affirm the physical and symbolic possession of their heritage, through their own forms of organization. They are spaces that strengthen collective identity by protecting the way of life of the community, as well as the memory that feeds the future itself. These are collective initiatives that generate multiple projects to improve the quality of life, offer training to meet diverse needs, strengthen traditional culture, develop new forms of popular expression, promote the

appreciation of folk art, and generate tourism controlled by the local community.

The **Integrated Museum** must be conceived of as a more evolved format than the ecomuseum, and closely linked to the community museum. The functions of the integrated museum can be structured in the following groups:

**Educational functions**, linked to the training of local societies and a fluid communication. The Declaration of Caracas (1992) stated that an integrated museum requires a direct, democratic and participatory language. The relationship between territory and society, an active dialogue between elements, objects, and individuals is fundamental.

**Social functions**, related to the identity values of sociocultural profile of these museums. The integrated museum agrees with the postulates of the community museum, as DeCarli points out, its “reactivation” is necessary. The integrated museum is designed from and for the local community, which greatly expands its range of action, becoming a “community center” modality.

**Cultural functions**, closely related to the awareness and conservation of cultural heritage, as well as its historical dimension. The integrated museums allow the incorporation of trained neighbors in some of the tasks inherent to the management of the museographic installations.

**Economic functions**. It follows an holistic conception of this type of museums, which is related to the identification of resources and the creation of tourism products linked to cultural heritage.

The museum proposal that we synthesize, between the Integrated and the Community museum, is based on the following principles:

**A. Territoriality.** That is, the close relationship with the territory, understood as a social construction adapted to a specific geographic space.

**B. The values of territorial development**, related to the postulates of local development. In this sense, the identification of resources of different natures, the economic and social networks established in the territory, and the innovation capacities that are developed take on special significance.

**C. Sustainability and sustainable management.** We refer to the diverse possibilities that an integrated museum can display in interrelated subjects, such as economy, environment, culture, and society.

**D. Flexibility.** The management of an integrated museum requires a proven ability to adapt according to the singularities of the territory, the business modality of its management, or the established goals. There are not two identical museums.

**E. The social economy.** This is the one that best fits the spirit of the integrated and community museums. The social economy distinguishes two subsectors: market or business, and non-market or non-profit; in both subsectors, social and personal wellbeing prevails over economic capital, and democracy and equity are the ones that regulate administrative and management systems.

**B. The goals of the integrated, sustainable, territorial and community museum: what do we manage for?**

It is fundamental that we conceive the museum as an entity able of creating its own sustainability and, in the same way, transcend its activity in the local society. As Teresa Morales (2009) points out, the museum

is even capable of generating the sustainability of its community. This is a complicated objective, but not impossible. While Morales parts company with aspects of ecomuseum philosophy regarding the role of community vis-à-vis priorities of economic development, in the view of University of Valencia research in the context of its territory, the museum should direct its actions with the intention of achieving the following goals:

- Greater efficacy and, above all, efficiency. To achieve the same objectives with less consumption of own resources. To increase the capacity to generate income and increase resources for the museum.
- A greater capacity to transform existing heritage resources into real cultural products. It is vital that we are aware of the difference between the resource and the product. The latter is linked to experiences, economic transaction, and income generation. A financing that enables the preservation, recovery and responsible use of cultural heritage.
- The joint creation, between museum and local community, of cultural products as well as the offer of services that facilitate the attraction of tourists and visitors.
- The increase of visitors and tourists. The best indicator of successful sustainable management is the growth of visits to facilities and places. This goal is linked to the dissemination of cultural heritage and the increase of the income of the museum and the community.
- Local development. In other words, the progress of the quality of life of the neighbors of the community through economic and social improvements derived from the sustainable management of the museum. The increase of the museum's earnings and those of the establishments that offer their com-

plementary services result in the improvement of the average income of the community.

### **C. How do we manage the museums? The necessary “reactivation”, the museum- community alliance**

The term “reactivation” refers to a novel function that DeCarli (2004) coined to define the set of strategies designed to integrate the community as an ally of the museum.

This function is based on the desire to socialize the management of a museum, the background of which is found in the Round Table of Santiago (1972): a museum (integrated) is intended to give the community a comprehensive view of its natural and cultural environment, as a response to the need to raise awareness of the problems of rural areas.

It is necessary that we articulate a series of actions aimed at creating and consolidating the museum-community alliance. Among them we highlight:

- What natural and cultural heritage resources are available? We refer to the diagnosis of patrimonial resources, their identification, their analysis, their level of use and the legislative structure linked to them.
- What human resources do we have? It is necessary that we cense and register the individuals of the community, their potential, their degree of involvement.
- What are the communication channels between the museum and the community? We must facilitate the training of the community, and guarantee the diffusion of museological knowledge and techniques with adequate and effective means.

- What cultural products can be developed from the museum-community alliance? It is vital that the community makes the productive projects derived from the museum its own. For this, it is necessary to facilitate the participation of the local society in the organization of productive projects, taking into account the design, proposal, feasibility, organization and development of the product. They require special attention.

#### D. The tool for the museum-community alliance: productive projects

Since the aim of the sustainable museum is to generate benefits for the members of the community and provide a more stable future for subsequent generations, the local people must get involved and receive the profits obtained through the development of private activities, under their own responsibility. Thus, the productive project will be the tool that managers will use to create the cultural offer that will allow the museum and the community to make their mutual relationship profitable, a relationship that must be solidary and stable.

Here we detail the phases of the creation of a productive project:

1. **Definition** of the Museum Project and its subsequent development. It is highly recommended to start a process of Strategic Planning, where citizen participation acquires an inevitable role.
2. **Documentation and study** related to the project, as well as similar projects in other places.
3. Analysis of the **viability** of demand and its sustainability.
4. Identification of the **human resources** available, in particular those who, due to their technical training, can make contri-

butions to improve the organization of the project.

5. **Community participation.** Ensure that the chosen group take part in – or ideally be enabled to take the lead on - the mission, objectives and goals of the museum and productive projects. In the same way, involve the community, in particular the group, in the various stages of the project development process.
6. **Selection of qualified technicians** so that the project is economically viable. One goal is the profitability of the productive project.
7. **Principle of participatory governance.** Distribution and assignment of competences and responsibilities, both for the museum and for the participants of the community project. We refer to areas of the organization such as costs, the election of participating technicians, et cetera.
8. **Establishment of a strategy** aimed at expanding the available resources to determine the real possibilities to achieve strategic alliances and networks with organizations with territorial dimensions (public institutions, private organizations, universities, and others).
9. **Design of a schedule,** a work plan capable of collecting the phases of the project, the necessary tasks in each of them, and those responsible. It is necessary to calculate a budget adjusted to reality. All this must be formalized in a specific agreement between the concurrent parties.

#### E. What do we do? Fields of action and programs of the museum

Once the productive project has been defined, it is necessary to establish some areas of work for the museum that, in a planned manner, allow efficient, participatory, sus-

tainable and multidisciplinary management to be carried out. These work areas will be accompanied by their respective programs, instruments that will facilitate the achievement of goals and objectives. We distinguish three areas of action: internal, related to the social environment, and external.

### **The Internal Area**

The aim is to guarantee the museum's autonomy so that it can exercise its responsibilities, its functions, and achieve the established goals. For this it is vital to deal with aspects related to the management of available human resources, the ability to work as a team, and to promote values such as responsibility or commitment.

Among the programs to be carried out we highlight:

**A. To organize a team and internal communication.** The work units will be responsible for their respective functions: preservation, research, communication, and reactivation. The specialization of the various areas (technical and administrative) will allow knowledge of the various functions performed by the museum as well as new trends in museology and related topics. Efficiency in the different work units is a condition of the sustainable museum and it implies communication among its members, participation in work processes, consensus in decision-making, delegation of responsibilities among team members, and more.

**B. To diversify funding sources.** In the sustainable museum, the technical, administrative staff and members of any project associated with the museum must be involved both in the generation and, above all, development of resources.

**C. To compete for the attraction of the public.** Our museum must be more competitive in its

efforts to attract the interest of the potential visitor, responding to a clear identification of what it wants to communicate according to the needs and interests of the public, visitors or tourists.

### **The Social Environment Area**

It refers to the management aimed at improving the work with the community. The following programs and actions stand out:

**A. To detect, share, and transmit information about the heritage** (cultural, natural, tangible and intangible), in order to the public to perceive the joint work of the museum-community.

Necessary tools for this task of detection and registration of information:

**Census of human resources**, in order to know the sectors of the community through which the museum can channel its activities, since both the economic purpose and attention to the environment directly influence the community in which the museum is projected;

**Thematic database**, consisting of the recapitulation of all the information related to the heritage that is part of the museum, trades and traditional production techniques, customs, heritage resources of the region, and others;

**Bank of potential projects and possible activities**, for which it will be essential to identify the theme of the museum.

**B. To create cultural services and products with the community.** The possibility of responding to the demand of cultural tourism by creating a suitable offering, in which museum and community act as partners developing joint productive projects. In this sense, the importance of museums as a focus of attrac-

tion of cultural tourism to the territory and as an economic engine thereof is highlighted. The following outline explains the creation of said offer (Fernández Sabau, 2009):

1. Patrimonial resource (cultural, natural, tangible or intangible). Subjected to the actions of identification, conceptualization, creation and management, its enhancement is achieved.
2. Cultural product. In this phase you can already carry out an activity for the product (visit, attend, participate, buy, etc.), thanks to a cultural/environmental, temporal, spatial and economic accessibility proposal.
3. Cultural offering. Once the corresponding communication actions have been carried out (graphic material, internet, cultural guides, etc.) the product is transformed into an offer.
4. Cultural consumption. It occurs when the product has already been promoted and the offer reaches the public.

### The External Area

It constitutes the answer to the need of managing demands and offerings. to the creation of products from the museum's own resources, and to the adaptation of the offering according to the tendencies of the demands.

#### A. To know the new scenarios of the region, as well as the demands of cultural tourism.

It is necessary to make an intelligent use of these new scenarios and be up-to-date with all the changes that occur in the demand, in order to prepare, both museum and community, a cultural offer that produces significant experiences for tourists that allow the understanding of the visited community and its patrimonial resources.

**B. To make use of information and communication technologies**, since the sustainable museum will obtain from this tool a fundamental support to carry out its work more efficiently.

**C. To develop the image of the museum**, essential to communicating efficiently all the information about our organization in a visible, coherent and attractive way, so that the museum can be recognized and clearly identified .

### 1.5. The Agents of the Integrated Cultural Heritage Management Model

Earlier we presented our Integrated Heritage Management Model (point 1.4), which should be activated by several agents or organizations. Their participation in the management of heritage varies according to their structure and the type of authority that represents them, both legal and economic. As Roselló (1999) explains, we can distinguish four types: public administrations, non-profit organizations, cultural products companies, and cultural management companies.

A. Public Administrations (international organizations, state, autonomous governments, county councils, municipalities). They must guarantee the public provision of services and intervene in economically less attractive sectors for the private interest, as well as in unattended territories and publics. They must encourage the initiative of other agents and develop coordination and information functions.

B. Non-profit organizations (associations and foundations). They represent the voluntary participation of citizens in social life. They are entities with more free and disinterested action systems and can provide highly specialized input and knowledge.

C. Companies of cultural products and services, which intervene in territories and dynamic (profitable) audiences, provide specialization of knowledge and ensure the professionalization of the works.

D. The project management and cultural services companies, which facilitate and streamline the management, guarantee the specialization of the knowledge, provide a temporary dedication to the project, facilitate its economic rationalization, and ensure the quality of the results.

In the management of the local development strategy it is necessary to ensure the participation of the stakeholders and those affected by the projects, hence the importance of promoting and consolidating alliances, agreements and cooperation networks between these territorial actors, as well as coordination among the policies they carry out. The identification of these actors is included in the third part, Practical Case Studies.

## **II. TERRITORY, CULTURAL HERITAGE AND SUSTAINABLE DEVELOPMENT**

### **2.1. The need to know the territory and its heritage resources**

Heritage and territory are inseparably linked in our management model (point 1.4). While the former acquires a special meaning as a resource capable of generating wealth, the latter becomes the fundamental scope of its assessment, both for conservation, management and improvement as a scenario in which the heritage can serve as an engine of development. Both elements are transformed into assets in the development process that concerns us. The territory must be conceived as a set of social relations that give origin and express an identity and a shared sense. This identity makes it possible to give meaning and content to the development project of a specific space, based on the convergence of interests and wills (Ranaboldo, 2006).

The territory is the result of the interaction of man with the environment and as such, not only supports human activities and the resulting heritage, but also reflects these activities and therefore the object of study, cataloguing, protection and preservation. In addition, territory is a key asset for rural and local development and to enable a move towards greater social, economic, environmental, and territorial cohesion.

If we analyse the territory as a form of cultural heritage, it gives a new meaning because it has added the option of interpreting the space by describing and characterizing it, endowing it with uniqueness. This process involves the need to document its components and interpret them, which implies interdisciplinarity in cataloguing. The study of the

territory requires, therefore, greater participation of research centres, as it is the case of scientific-technical universities (Architecture or Engineering) and those based on disciplines ascribed to the humanities and social sciences (History of Art, Anthropology, Archeology, et cetera).

Working for a balanced and sustainable territory implies a deep knowledge of it, and it entails, according to Gómez de la Iglesia (2001), that it is important to understand the historical process of organization of the territory and its environmental problems; consider its patrimonial condition as depository of a cultural identity; observe and interpret it at different scales; diagnose proposals that consider in advance the different scenarios that its application can generate; use new technologies for their management (geographic information systems, GIS, digitized cartography, cadastral planning, etc.); know the behaviour (reasons, needs, demands) and relationships (inter, intra) of the different agents that act in it; and assess options with economic and sociocultural criteria and not merely political.

In short, the knowledge of the territory implies an exhaustive study of the resources that integrate it, of its problems and its potentials in order to begin to value them and proceed to take care of the management project. The study of the territory can be considered depending on the perspective of cultural heritage, through the following approaches:

1. The knowledge of heritage and the natural environment. We refer to the location of resources both geographically and administratively; the order according to its nature: shared (between municipalities in the region), differential (greater presence in

one area or another) and attractiveness (to visitors).

2. The knowledge of the socio-cultural and economic environment. It is about the differentiation of the qualities, the singularities of the area and its strategic position, the problems, related to the socio-demographic, economic or urban imbalance, and the lack of regional consciousness, the lack of identity or the feeling of belonging to a territory.

3. The knowledge of the potentialities, in terms of conservation, restoration, and use plan; of heritage as an identity factor; the social and economic revitalization.

4. The impulse of cultural tourism.

We want to record the meaning acquired by the concept of territory and territoriality in the study of cultural heritage. When dealing with the study of heritage, the territorial keys have special significance given that we conceive the territory as the social construction in a specific geographic space. The close relationship between the local society and its reference space gives rise to certain cultural heritages; the culture (society) and the geographical space appear closely linked, a relationship known as territoriality. This link constitutes a factor for the interpretation of the cultural heritage, as well as a factor of social cohesion. The work carried out by research groups of the EULAC-MUSEUMS project, such as the Universidad Austral de Chile and its network of local museums, as well as the University of St Andrews on the ecomuseum in Skye, Scotland, corroborates the value of territoriality in those aspects (social cohesion, interpretation of the heritage, singularity, and possibilities of value enhancement). Staffin ecomuseum on the Isle of Skye in particular has been awarded millions of pounds sterling in recent years by the national UK Heritage Lottery Fund for its deve-

development as a tourist asset, while also being required to prove – by audience segmentation and a new development plan – the value of the ecomuseum sites to the local population. Fostering young people to take pride in and increasing ownership of their local heritage and Gaelic cultural identity has been a priority of EULAC- MUSEUMS collaborative research in Skye in collaboration with Staffin Community Trust, the Aros Centre, and the local secondary school. This initiative is not only edifying for the young people, but also for the investment of their families and wider community networks for the sustainability of the local territory reflecting more deeply on issues affecting them, such as the over-burden of tourism on their sites, local infrastructures and narrow, winding roads. The impact of EULAC-MUSEUMS research in Valencia, Scotland and Chile therefore has overlaps in the sense that the academy – often perceived as living in an “ivory tower”, is gently being recognised as an ally, built through empathy and parity of esteem.

## 2.2. Culture, cultural heritage and community development

*“Cultural development must be considered as a true engine of economic and social development, and not as a luxury we can get by without” (Bernard Kayser, 1994).* It is important to take into account the meanings of the following concepts in order to understand their role in cultural heritage management.

From the different definitions of culture, we choose the one that refers to the set of knowledge, ideas, arts, traditions, customs, habits and abilities acquired by the human being as part of a certain society, belonging to a common history. Cultural heritage is a consequence of the evolution of one’s own culture, since it is the set of tangible and in-

tangible goods that are part of the legacy of a society, and of a defined human group. These assets reinforce the sense of community through the creation of their own identity, which emotionally strengthens the feeling of a group.

Community development is a global and dynamic process by means of which a society creates for its members opportunities and new material, intellectual and spiritual resources, thanks to a coordinated and systematic action in response to the needs or social demand, with the participation of the interested parties. Sometimes, especially in less economically favored territories, community development processes are generated, through which the members of a community or group come together to carry out collective actions aimed at solving common problems. These processes obey the practices of citizens who exercise social leadership and try to build and consolidate projects for the local community. The remarkable importance of the cultural sector in the development of the community gives rise to growing relationships between cultural life and economies based on cultural products, which implies, for example, the creation of employment as well as a deepened sense of belonging to a distinctive place.

Culture becomes a determining factor in the private and public economy: it foments creativity, innovation and the production of “positive external effects” (beneficial to other activities) in regional and local economies – that is why our project considers cultural development as a trigger for endogenous and sustainable development and, therefore, for community, local and territorial development.

The current recognition of cultural values as an engine of development places cultural heritage in a prominent place in activities

related to economic, social, scientific, technical or environmental development. In this way, the development of the community, as Franco (2011) indicates, has the cultural dimension as one of its axes, forming part of a system in which the political, social, ecological and economic dimensions traditionally left aside to culture as an integrated factor of development.

The new asset management model incorporates elements of other variables that previously did not recognize the value of culture in their respective policies:

A. The political dimension of development will take into account the importance of culture as a service to the population and as a sign of quality of life, so that cultural policies will carry out management strategies that contribute to the use of culture, recognizing the cultural heritage as a key aspect for improving the quality of life and sectors associated with culture contribute to economic development.

B. The social function of culture, through the promotion of citizen participation, will ensure that cultural heritage allows people to identify, relate and establish their values; values and cultural assets are transformed into resources that allow transmitting a sense of identity. All this will provide the basis for achieving social cohesion, the axis of sustainability.

C. The ecological dimension. The relationship between people and nature determines an ecological dimension: culture becomes a way to solve ecological problems. Natural resources are transformed into heritage resources, and conservation is the key to environmental sustainability.

D. The economic dimension of culture encompasses two aspects: culture as a pro-

duct, and the valorisation of cultural goods. Regarding the first, we will highlight the economic importance of cultural activities, goods and services, which is favoured by:

- The expansion of the production of cultural goods and services where knowledge, information and material innovation are key aspects for its proper development.
- Changes in lifestyles, including increased mobility and development of communication technologies, the growth of free time that encourages the increase of demand and consumption of leisure activities, and new services cultural and specialization of tourism.
- Culture becomes the formula for the differentiation of territories, which base part of their territorial strategies on the construction of an image.

Regarding the second aspect, the valuation of goods, it is important to explain who is responsible for assigning this value according to Gómez de la Iglesia (1999): consumers (generate demand), institutions (responsible for relating culture and territory), companies, and civil associations. Each group will assign a value according to the utility it represents for its objectives. The different values will vary according to the purpose sought. We therefore speak of a functional value (aesthetic, educational, etc.), a social value (identity and social prestige) and an economic value, assigned by the market.

In short, cultural heritage is a multifaceted concept which brings together various potentialities according to the use and functionality that we wish to provide. The management of culture, and in particular cultural heritage, requires a multidisciplinary perspective that assumes that conceptual diversity as well as the values it represents.

Cultural managers and communities must be aware of the political, social, ecological and economic dimensions of culture, as well as the functional, social and economic value granted according to the purposes and interests, effectively appreciating EU- CELAC Actions 1, 2, 5 and 8 in particular in an holistic way, and discussed at bi- regional level in the frame of Action 8, Higher Education.

### 2.3. Heritage as a factor in territorial development

The valuation of the heritage in the territory must become an indispensable resource to be incorporated into the strategies of economic dynamism and strengthening of local identity. Our integrated model uses, among others, the following fundamental concepts: protection and enhancement of all forms of heritage and participation, as explained in section 1.4. This process of identification, study and enhancement will permit its safeguarding, understanding and transformation into a territorial economic development strategy (Hermosilla, 2017).

The new management model should consider the valorisation of the heritage, taking into account the concepts of local development, territorial perspectives and social use of the heritage. Thus, this valorisation applied to a local area has the following functions:

- Promote responsibility in the territory;
- Provide tools for joint action;
- Search for economic revitalisation;
- Promote public initiatives  
with the participation of society;
- Give constant information of objectives  
and results to the population involved.

These functions inform our strategy to enhance the value of cultural heritage must be

framed within a territorial development plan in which it shares objectives with other types of strategies that must be interrelated and complemented. We refer to sectoral strategies (industry, commerce, tourism or agriculture) and horizontal strategies (training, communication, cooperation or research).

In recent years we have witnessed a new vision of cultural heritage, a new global scenario that leads us to a new approach to its integrated management, where the heritage is considered as a factor of development (Zamora, 2011). From now on, heritage ceases to be a historical-artistic or natural legacy, and becomes a fundamental resource for development given its environmental, cultural, tourist and territorial functions, so it acquires a socioeconomic dimension. Its transformation into a strategic resource will be essential to provide the territorial area with competitive advantages in the face of the global context that surrounds it.

The use of heritage as a territorial resource requires facing new cultural, economic, environmental and functional challenges; develop new visions and new models of integral management; the knowledge and respect of the established limits, without endangering the essential values of the community owner of the resource. A change of patrimonial paradigm is necessary that considers heritage as a resource, considering the cultural, socioeconomic and environmental functions that it performs, in order to respond to the idea of “patrimonialisation” of the territory (Ortega and Valcárcel, 1998).

The use and functionality that cultural heritage receives depends on the sustainability of territorial development. It is important to integrate cultural heritage in urban and territorial planning, since it belongs to the whole society; to train and make aware all social,

political and economic agents in the idea that heritage and landscape are everyone's responsibility; and to preserve the uniqueness of the landscape of the places.

In conclusion, the purpose of this territorial development is the sustainable improvement of the living conditions of the inhabitants of the area through the diversification of their economic activities, using the existing endogenous resources in the reference territory. The responsible and pragmatic use of cultural heritage to turn it into a factor of territorial development will be the great challenge of the new integrated management. The prudent and rational use of resources will facilitate their contribution to development and their role as a catalyst for the local economy.

#### 2.4. Sustainable development, conservation and territorial development

Sustainable development seeks a sustainable balance that gives rise to an improvement in the quality of life of the members of a community; a balance based on the integration of social justice, a sustainable economy, a lasting natural environment and a safeguard of one's own culture. Local sustainability requires, therefore, a balance between environmental, economic, social and cultural sustainability.

Environmental sustainability refers to the dependence of the functions of our environment, which supplies resources, assimilates waste, and provides environmental services. Economic sustainability advocates sustainable territorial development, that is, one that allows the recovery and regeneration of the natural system facing external pressures for which it is necessary to know the carrying capacity of the environment. Social sustainability pursues the full satisfaction of the

needs of the present generation, guaranteeing that future generations can satisfy theirs. Finally, cultural sustainability refers to how each community interacts with its environment; the understanding of the culture of each community as an asset, because habits, customs and cultural elements are nourished by our communities.

*"An intelligent management of heritage makes it a key element for greater social, economic, environmental and cultural cohesion between the territories and, therefore, a key element of sustainability", according to the report Local Sustainability: an urban and rural approach (OSE, 2008).*

According to Pecqueur (1989), "development is sustainable only if it is balanced with the use of its resources and in the social and territorial distribution of its economic, social and cultural benefits". Sustainable development is defined as meeting the needs of the present generation without compromising the ability of future generations to meet their own needs, according to the Brundtland Report (1987). This development must be doubly united, both in time and space (Caravaca, 1996). Temporally, it implies a use and improvement of current resources towards the future. Spatially, it implies an equal distribution of wealth in a social and territorial perspective.

As pointed out by Troitiño (1998), conservation and development cannot be understood as antagonistic terms, since without conservation it is not possible to guarantee development, having to be two necessarily compatible realities, fruit of the new forms of valuation, management, exploitation and cultural heritage management. In this way they will affect the territorial structures, in which development acquires a new meaning as a multidimensional concept, because

se unlike the idea of growth, development implies a search for social well-being by achieving balance in the distribution, autonomy of decisions, and quality of life.

In our research we will approach, therefore, a concept of development associated with processes that lead to the improvement of quality of life in the territory that is occupied, and pursue the balance between the different types of heritage that make up this territory: human, physical-natural, financial and cultural. This integrating vision is the basis of sustainability, previously applied to natural capital and the environment, but which currently must be the main challenge of territorial development in all its aspects. On top of the above measures, creating a robust model in the context of our research, learning from EU-LAC-MUSEUMS project dialogue and sharing of ideas, and community-buy in of management planning, leads to a sense of belonging, identity work, and increased social cohesion.

### III. SUSTAINABLE MANAGEMENT OF HERITAGE

The search for sustainable heritage management implies institutional cooperation and citizen participation, through an adequate policy of territorial development planning, territorial planning and urban and environmental planning.

All of these requirements will demand the following tasks:

- Preserve, protect, value and revitalise the heritage values. It is important to recognize the collective value of heritage through participation and, therefore, generate more wealth.
- Link the policies that see heritage as a resource with those that see it as a collective value of the territory.

The heritage is exposed to different types of risks that can entail its loss and abandonment. Overexploitation and economic speculation give rise to the untying of the social, natural, and cultural components, and can lead to a dispossession of collective value.

#### 3.1. Societal focus of sustainable management

The new challenges of heritage management involve the whole society, so that social- territorial realities will be taken into account, including the coordination of policies and heritage management through imaginative and innovative solutions; the integration of heritage conservation within the framework of territorial development programs, taking into account the ecological, economic, social and cultural development; and the inclusion of society in the defence,

responsible use and management of heritage. A transformation takes place where the conservation of the heritage is linked to its management, an integrated recovery is pursued, and progress is made towards environmentally sustainable management of a social and spatially cohesive territory.

### 3.2. Benefits of sustainable management for society

The management of cultural heritage is key to the recovery, conservation, maintenance and adaptation to new uses and functions according to the demand of today's society. Key elements to take into account in relation to the benefits for society for an adequate management from the point of view of different dimensions of heritage:

#### A. Social dimensions

There are several key elements we can point out:

- The sense of belonging: it will allow the inhabitants the use of the heritage, while reinforcing the sense of belonging, enhancing the positive image of the place.
- Identity and living heritage: a greater appreciation of the living heritage as part of the local identity is achieved.
- The sociocultural valuation of heritage: there is a pride in the population and its leaders for belonging to a unique place.
- Citizen participation and social cohesion: heritage can become the engine of social cohesion, through the development of initiatives promoted by the citizens themselves, while participating in the defence and protection of heritage.
- Education: educational initiatives that try to bring heritage to schoolchildren, young

people, tourists, and the local population are generated.

#### B. Economic-tourism dimension

Tourism activity is the economic sector most closely related to heritage. Tourism must be understood as an engine of economic development, which allows the development of new economic activities that generate employment, diversifies the local economy, and improves the living conditions of the local population, reinforcing their sense of belonging. From the point of view of the tourist, their conscience and responsibility are strengthened in search of quality tourism, and when managed well, this can result in the wellbeing of the local population (ITR, 2017). It is important that you approach "living heritage" (customs, gastronomy, local fairs, and cultural expressions) as an added value, allowing the physical and functional recovery of cultural heritage with new uses and functions, and local management allowing the attraction of financial resources to cement public-private alliances that generate networks for the conservation and use of heritage.

#### C. Environmental dimension

This dimension includes issues related to ecology, spatial organization, communication routes or equipment. It is necessary to determine the carrying capacity and ecological footprint and the definition of the limits for the adequate use of natural heritage through the use of both indicators. Programs that manage pollution, waste and energy efficiency will be necessary for the improvement of environmental quality and the sustainability of biodiversity.

In relation to the organization of the space, planning is pursued to achieve the maintenance of the landscape. Agricultural spaces improve biodiversity, encourage a diversifi-

cation of crops, and maintain the local population, such as farmers. Communication routes are integrated into the landscape as paths, routes, bicycle circuits, et cetera. Complementary constructions give the need to create support elements for tourist routes (landmarks, reference points, water pipes, and others).

In short, the sustainable management of cultural heritage includes among its principles the achievement of economic efficiency, environmental conservation, and social equity. The sustainable, socially equitable management of heritage assets, together with their preservation and enhancement, constitutes a right as well as a resource of society. On one hand, communities have an obligation to defend this right, because heritage assets are part of their cultural identity. On the other hand, communities must consider the use of heritage as a source of material wealth, and therefore, a component in development policies.

## IV. HERITAGE AND LOCAL DEVELOPMENT

### 4.1. Local perspective of cultural heritage

According to the new patrimonial management model, new ideas have been incorporated into our approach that help to define our objectives:

1. Integration of the notions of cultural heritage and natural heritage – they should not be seen as separate entities. The differences between one and the other lies in the intervention (or not) of people. We define cultural heritage as a set of assets that have been created by human groups throughout history that have survived and that we wish to protect, and natural heritage as a set of environmental goods that have not been created, altered, or manipulated by the human hand, but are a product of nature.
2. Importance of the role of heritage as the identifier of the community. The goods become cultural heritage thanks to a social will (we like it, it makes us proud, it differentiates us, it defines us, it identifies us, and so on).
3. Heritage as a socioeconomic and local development agent.

This local character of the cultural heritage provides the territory in which it is located a “sense of place” (De la Calle, 1998), giving self-esteem and strategies of resistance to outside influences. “Terms such as ‘belonging’, ‘sense of place’, ‘identity’, and ‘community’ are entwined with ideas about place. Place, and the more elusive ‘sense of place’ have been a research focus in several disciplines, including cultural and heritage studies” (Davis, 2009). When the heritage is recognized by the members of the

society, there is an increase in the value of resources that they possess, a change in attitude that promotes an impulse towards the undertaking of new processes of economic improvement, and new strategies of integral development, aimed at obtaining both economic and global benefits.

In this way, the role of heritage as the basis of identity acquires considerable importance. According to the Law of the Spanish Historical Heritage of 1985 “the Historical Heritage is increased and better defended the more the people who live with it love it”.

#### 4.2. Territory and local development

The concept of local development acquires different meanings depending on the approach we assign it, according to Albuquerque (2003). Sometimes it is understood as a development at a lower territorial level, and at other times as an endogenous development. The following nuances will help to find the most appropriate definition: that local development is not only municipal development; that local development is not only endogenous development; that it is a territorial and bottom-up approach; and that it is not only economic development but environmental, cultural, social, institutional and human development aspects will also be taken into account.

In our research project, territory is the key-unit of action for our local development approach. This notion of territorial approach is necessary to assess issues such as:

- A. The introduction of innovations in local production systems;
- B. The design of human resources and training programs;

- C. The obligatory incorporation of environmental sustainability.

The local development approach is characterized by:

1. Taking the territory as the main active unit.
2. The mobilization and participation of territorial actors: public and private, and key figures of local development strategies.
3. The efforts and decisions to establish the strategy to be followed, hence the value of strategic planning.

The need to create favourable conditions to facilitate the proper functioning of local development strategies (Ramírez, 2000) implies the promotion of a local entrepreneurial culture as well as a public-private agreement. We will support this as our strategy while also seeking to improve the living conditions of the local population, through the best use of local resources.

#### 4.3. Cultural heritage, natural and intangible, as local development driver

Our integrated cultural heritage management model (point 1.4) considers it to be an engine for the development of rural areas, that promotes the conservation and proper use of cultural heritage. The need to study the potentialities of the territory, as we mentioned earlier (point 1.4), is the foundation of local development, and cultural heritage plays an elementary role, whose contribution implies:

- The knowledge of the patrimonial resources, not only inventoried but also interpreted globally and in an interrelated way;
- Study of the “personality” of the territory by analysing the relationship between cultural heritage and natural heritage

(formation of landscapes, integration of population centres, et cetera);

- Study of the capacity and training of human resources, both to assess their goods and to manage and improve them;
- The economic value of the cultural heritage, understood as another resource within a context in which it interrelates, contributing to the improvement of development processes, and always respecting and taking responsibility for its historical and symbolic content.

All these factors are part of our integrated management model.

### **Cultural heritage and local development: competitive advantages**

The territory, understood as a social construction in a determined geographic space (or place), constitutes a fundamental actor in the process of local development, and for that reason, it will be fundamental in the promotion of competitiveness (like innovations, quality, and differentiation of products). A local development strategy, therefore, should assess the endogenous resources and take advantage of the parts of the territorial development system, defined by territorial information systems, business cooperation networks, infrastructures and basic equipment, technical assistance and advice, R + D territorial system, training of human resources, marketing of local products, linkage of financial entities and access to credit, and the valorisation of the natural and cultural heritage.

This last area, valorisation, is what constitutes the essence of our study, since it forms a novel framework in local development initiatives by implying a new vision on environmental and cultural heritage; it is considered to be the key feature of our integrated strategy. Conservation and enhancement of cul-

tural heritage are processes that allow the achievement of competitive advantages for the territory. As Albuquerque (2003) points out, the territorial approach allows one to provide each specific situation with an adequate treatment according to its resources, circumstances, and potential development capacities.

There is no doubt that the management of cultural heritage must pursue two fundamental objectives: economic benefits and social benefits. The search for competitive advantages for these purposes becomes the axis of our proposed model, and, therefore, of the local development process. We must flee from homogenization: diversity in heritage, landscape and territorial wealth will be the key to sustainable development.

Based on our research, knowledge of the territorial situation, and learning from sharing between countries in the EU-LAC-MUSEUMS project (especially Chile), we will move away from the traditional approach to heritage management, where local authority administration was almost the only promoter of heritage conservation. We will promote a strategy based on the interaction of local communities with their cultural heritage, in which they become managers of their own heritage. Thus, while the administrations are in charge of conserving and regulating the patrimonial elements, the socioeconomic agents of that territory will work to incorporate them into the economic development process without compromising their conservation. One of the main purposes of our project will be to promote the formation of associations around heritage, stimulate the social use of it, and encourage initiatives of companies and foundations through mechanisms that facilitate co-responsibility between the administration and the population in the protection and enhancement of heritage.

By identifying patrimony within the territory, it acquires meaning, social consideration and value. Heritage should be considered as an intrinsic resource present in all territories, so its recovery and value in sustainability is basic. It ceases to be an object to be protected, in order to become an active subject of intervention. Heritage, recognized as the living memory of a society, is an element of affirmation of identities that favours social cohesion and constitutes a resource and a decisive factor of development.

#### 4.4. Linking local development and sustainable development

Sustainable development meets the needs of the present without compromising the needs of future generations (Bermejo, 2014), as featured in the classic Brundtland Report, "Our Common Future" (1987). This report promotes economic development that respects the environment and that conserves current resources for future generations, but also suggests balanced territorial development. This especially implies harmonizing the social and economic demands of development with the ecological and cultural functions of the territory, and thus contributing to the sustainable and balanced territorial development pursued.

Given the local nature of the heritage management model that we intend to apply in the territory and the relationship between community development and territorial development, the objectives proposed by this European report are adaptable to our territorial management. As indicated in our integrated model (point 1.4) our objectives focus on:

- Economic and equitable growth centred on efficient and competitive territories;
- Social and economic cohesion (necessary for territorial cohesion);

- Environmental sustainability related to the management and preservation of natural resources and cultural heritage;
- Cultural development.

Our approach therefore defines local development as a means to give local actors a voice, part of a strategy that encourages the communities to respond to social needs.

#### 4.5. Community development, a necessity for local development

Nogueiras (1996) defines two models of community development: planning, which establishes external control of the community (as nation, autonomous community, or municipality) whose objectives coincide with the perceived needs of development; and participation, where the basic objective is to enable the community to make decisions about its own development. This last model is the one that interests us, because we regard as the path to inclusive local development. Every community refers to a system of social relations in a defined space, integration based on shared interests and needs. Hence, the development should aspire to be an integrated, endogenously based development that generates employment and increases the income and social welfare of the population. The basis of our local development strategy lies in the fact that local communities know how to respond to their own problems and demands, to be effective, with a high degree of coordination and cooperation.

This evolution from passive conservation to active conservation leads to new models of organization and management of cultural assets, which achieve a value enhancement through multidisciplinary approaches in

consensus with local agents. The local population reaches a developmental role in our model, in which the sensitization towards heritage becomes a challenge to be achieved. This is why the appropriate selection of the most important heritage elements for their value creation is key for the population to be able to deepen their knowledge of their own culture.

## **V. CULTURAL TOURISM AND ECONOMIC DEVELOPMENT. CULTURAL HERITAGE AS A TOURIST RESOURCE**

*“The guidelines for the sustainable development of tourism and sustainable management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various tourism segments” (UNWTO, 2004).*

Cultural heritage, with appropriate management, can be transformed into a real engine of local development thanks to the strategic use of resources from the tourist point of view. An adequate tourist use of the heritage must take into account several conditioning factors, internal and external, such as cultural, economic, environmental and functional challenges; the new visions and new models of integral management; the limits of use; and the protection of the essential values of the communities that hold those resources, cultural or natural.

### **5.1. The management of natural and cultural heritage and tourism. Complicities and divergences**

For Velasco (2009), cultural tourism is the application of specific knowledge for the adaptation of cultural heritage assets in tourism resources, without neglecting the objective of preserving the heritage that the assets represent. Given that cultural heritage has become a tourist resource, thanks to the increase in value of culture today, this opportunity should be taken to promote the social consideration of heritage, making these assets profitable for their conservation and management while preserving the inheritance that the goods represent.

“The exploitation of heritage goods by the tourism industry must bring with it some kind of economic compensation that can be reinvested in the good” (ICOMOS, 1999).

Heritage goods represent different values for tourism and for the local society in which they are located. The priorities of both sectors are different, since for the first the patrimonial resources have, mainly, a value of use: they are valuable for completing the interest of a destination, for the second they have a symbolic value: they represent what the concrete community has contributed to the whole culture. Therefore, while the tourists are interested in heritage consumption, for the local population heritage is of intrinsic interest and demands protection and conservation.

Given the dilemma between tourism and cultural heritage sectors, a series of divergences arise in their respective negotiations:

- A. Tourism management is geared towards economic benefits, tourist-consumers, and towards a consumer value.
- B. The management of cultural heritage is focused on social benefits, cultural consumers, and towards a value of existence.

However, as Velasco (2009) indicates, given the great changes that have taken place in recent decades in contexts, markets, and consumers, approaches can be proposed between both sectors (tourism and heritage) which turn the complicities of their efforts into opportunities for both. Tourists are increasingly demanding and are more concerned about the environment (Nácher, 2015).

All this together, with an increase in the social image that entails cultural consumption, gives rise to the need to diversify this sector. The management of cultural heritage

will seek cooperation in tourism so that the economic profitability pursued does not forget the priority of the conservation of goods, nor the search for the social and economic development of the community in which they find themselves. The cooperation of both sectors will lead to the following complicities:

- A. Tourism management seeks the diversification of the product and the profile of the tourist, value public policies of sustainability and shows awareness of the shortage of certain goods.
- B. Cultural heritage management incorporates economic criteria to guarantee survival, a broad target audience and new uses of heritage, such as education and leisure, are implemented.

## 5.2 Cultural and natural heritage as a tourism resource

Cultural heritage, due to its environmental, cultural, touristic, and territorial functions, should be considered a fundamental resource in tourism development strategies within territorial development programs. The concentration of goods in territories, due to their great potential, will allow the improvement of the quality of life for its inhabitants.

These possibilities of heritage as a promoter of sustainable development should be related to tourism, without forgetting the importance of the heritage-society link, because if we want a balanced and socially fair development it is fundamental to promote the rational use of resources. We should not, therefore, forget the social consideration of heritage: the renewal of its social use, which, in most cases, has been lost.

If we consider heritage as a factor of attraction, we must ensure that tourism brings

benefits to the receiving community, and as the ICOMOS Charter (1999) points out, the dynamic interaction between both sectors entails a right and responsibility, individually and collectively, for understanding, respecting, valuing and actively preserving cultural heritage.

### 5.3 Conservation of cultural and natural heritage and proposals for tourism uses

According to Velasco (2009), to be able to make a proposal to use cultural heritage as a tourist resource it is necessary to carry out an analysis that considers both the protection of heritage and the tourist demand. In our project we need to decide how to protect the heritage assets and what type of visitor we wish to attract. We require:

A. A conservation policy as the basis of the subsequent management proposal, based on the primary research and documentation tasks. The principles to be taken into account are the following:

- Selecting the heritage assets which will be part of our tourism strategy, based on appropriate criteria;
- How to protect the resource from the damages caused by its tourist use;
- How to establish strategies that allow the conservation of the material elements that can be damaged;
- How to preserve the cultural and symbolic character of the space while turning it into a tourist product.

B. A visitor analysis that takes into account the characteristics of the good with which we are going to work. This analysis should consider whether it is possible to establish an ideal typology of visitors. The criteria used must be of two types:

- a. Criteria that allow us to work with different types of visitors, according to characteristics: adults, students, children, ethnicity, disability et cetera;
- b. Criteria that identify differentiated motivations. Depending on the degree of enjoyment of the experience of a visit to a site, these motivations are usually distinguished at least among visitors who have a deep experience linked to prior knowledge of the cultural event and visitors who only participate in a cultural activity as a complement to a trip with other motivations.

In that way, different proposals will be prepared to take advantage of the tourist potential of our cultural heritage following Harrison (1994):

- Design of proposals for different audiences: pedagogical actions, school programs, the elderly;
- Design of proposals for tourists: guides, narrated presentations;
- Design of proposals for visitors with special needs;
- Signposting/waymarking plan consistent with the above;
- Strategy of incorporation into the environment, considering space as a tourist destination;
- Own services for visitors: rest area, souvenir shop, medical services;
- Security considerations;
- Offer of accommodation, catering and complementary activities;
- Infrastructure related to transport.

Once this process of analysis, reflection and design has been carried out, we will focus

on the objective of promoting different ways of benefiting from tourism potential.

In conclusion, the enhancement of cultural heritage requires new functionalities and new uses, which are claimed by those who are willing to pay in order to obtain a specific service. Tourism constitutes one of the economic activities capable of providing the economic resources that facilitate the development of a community.

In this sense, it is essential that the actors of the territory, the members of the local community, are aware of the differences between the resource and the tourist product. The tourist resource is the basic element to be able to develop a destination with enough tourist attraction and difference from the competition. It can be defined as any element that has the capacity, by itself or in combination with others, to attract visitors to a certain territory and to a specific community. In most occasions the tourist resources end up constituting the main factor that originates the displacement of the tourists; and around these you can create hospitality and leisure services, among others.

The concept of tourism products is confusing. It can be defined as a set of tangible and intangible components, which include resources and attractions, equipment, infrastructures, images and symbolic values, in a given territory. Tourism products are related to the entertainment experience and differentiated by unique elements in the territory. Cultural heritage is part of those elements that give the territories singularity, the specific characteristic necessary to be "unique", and there is economic compensation in the form of a price for the offered tourist products.

## VI. SOCIAL ECONOMY AND CULTURAL HERITAGE

*Author: Esther Haro*

The roots of social enterprises are based on the concept of the social economy and, despite their wide legal variety, they share at least four common characteristics: social objective, business behaviour, democratic or participative governance, and reinvestment of benefits. In this sense, these characteristics are very useful instruments to value the cultural heritage for the benefit of the community.

Both in Latin America and in Europe, alongside social economy has emerged concepts such as the solidarity economy, collaborative economy, circular economy, common good economy, third sector, and corporate social responsibility, among others. All these initiatives show the possibilities offered by the social economy.

### 6.1 Social Economy

The current concept of social economy has its origin in the 1970s in France through the creation of the National Liaison Committee of Mutualist, Cooperative and Associative Activities, and years later with the Social Economy Charter, drafted by this same committee, where social economy is defined as the set of entities not of the public sector, democratic functioning and management and equality of rights and duties of the partners, with a special regime of ownership and distribution of profits (Monzón y Chaves, 2016).

The most operational definition currently is the one proposed by the International Center for Research and Information on the Public, Social and Cooperative Economy, (CI-

RIEC), where the social economy is defined as “that set of private companies created to meet the needs of its members through the market, producing goods and services, insuring or financing and in which the distribution of benefits and decision making are not directly linked to the capital contributed by each member, with one vote corresponding to each of them. The social economy also includes non-profit institutions that are non-private market producers, not controlled by public administrations and that produce non-sales services for certain groups of households, with their principal resources coming from voluntary contributions made by households in their capacity as consumers, payments from public administrations and property income”. Therefore, the social economy distinguishes two subsectors: market or business, and non-market or non-profit; in both subsectors, social and personal wellbeing prevails over economic capital, and democracy and equity are the ones that regulate administrative and management systems.

According to the European Network of Ecomuseums, an ecomuseum is a dynamic process with which communities preserve, interpret and value their heritage for sustainable development. Ecomuseums are development projects, in which at least three elements are combined: the territory, the community, and the heritage. Frequently Spanish ecomuseums are managed through local, community initiatives, products of the association. They are usually entities that function as laboratories in which people reflect, act, investigate and participate. Ecomuseums provide themselves with a common work space and are able to launch a self-management project based on cultural heritage. To this end, agreements are established with the various owners (the community, the public administration, and

others), which makes it easier for heritage elements to be visited (usually arranged in thematic itineraries, routes, and so on).

The obtained resources are destined to satisfy the labor needs (creation of employment), the conservation and maintenance of the heritage, or research and training tasks. The ecomuseums are active actors of the territory, which generates economic, as well as social and cultural activity.

### **Cooperatives, associations and foundations**

The three major entities representative of the world social economy are cooperatives, associations, and foundations. The former represent the market sector, while associations and foundations constitute the most numerous entities within the so-called non-market or non-profit subsector (‘non profit organizations’ was coined in the US in the 1980s). In addition to these entities, Spain, through Law 5/2011 of March 29 of Social Economy, established the business group that is part of this economy. The market entities are cooperatives, labor companies, mutual benefit societies, special employment centers, insertion companies, and fishermen associations. Non-market entities are associations and foundations.

### **Entities of the social economy in Spain. Types and definitions**

According to the Law 5/2011, of March 29, of ES and Cháves and Monzón (2016) we distinguish:

#### **1. Market entities**

**A. Cooperative:** business formula based on democratic structures and operations. Its activity is developed based on the international cooperative principles of voluntary joining, democratic management, economic

participation of the members, education, training and information and interest of the community.

**B. Labor company:** company in which the social capital belongs mostly to the workers and they provide paid services in it personally and directly for an indefinite period of time.

**C. Mutual benefit society:** a non-profit organization with a democratic structure and management that exercises an insurance activity of a voluntary nature and complementary to the Social Security system of the state.

**D. Special employment center:** a company with a social commitment towards groups with fewer job opportunities where its workforce is made up of at least 70% of people with functional diversity.

**E. Insertion company:** commercial formula for learning whose purpose is to make it possible for people from disadvantaged groups to access employment through the development of a conventional productive activity. Depending on the Autonomous Community, the staff has a minimum of 30-60% of workers in insertion.

**F. Fishermen Association:** public entity, non-profit organization, representative of the economic interests of owners of fishing vessels and workers of the extractive sector, which acts as an organ of consultation and collaboration with the competent administrations.

## 2. Non-Market Entities

**A. Association:** private non-profit entities, with autonomy of decision and freedom of access that produce non-market services, whose surpluses cannot be appropriated by the agents that create, control, or finance them.

**B. Foundation:** non-profit-making organization whose assets are intended to carry out a general interest purpose on a long-term

basis.

### Social enterprises

Other concepts related to the social economy have emerged strongly over the last decades. Social enterprises as a concept have acquired great international prominence in recent decades and therefore, at the state level. There are several classifications according to their origin. Following the European tradition, the social enterprise is situated within the framework of the principles and values of the social economy. According to Anglo-Saxon thought, social enterprise is defined according to its purpose, that is, social purposes of it predominate against capital. In any case, the definition of social enterprise is multidimensional and it combines aspects of the traditional capitalist enterprise and elements of the social economy.

The opinion of the European Economic and Social Committee (EESC) on "Entrepreneurship and social enterprises" of 2011 establishes common characteristics of social enterprises: they look for social objectives instead of profit, there is reinvestment of most of the surpluses, have diversity of legal forms, are producers of goods and services with social innovation, are independent entities, have participative structures of decision and democratic governance, and come or are associated with organizations of civil society.

In Spain, according to the order made by Díaz-Foncela and Marcuello (2012), the following classification of social enterprises is found:

**1. Insertion companies:** entities dedicated to incorporating in a normalized job position people with difficulties of access to a job. Its mission is to train and employ this group, do not distribute benefits

among their owners, and fulfill an educational function in addition to providing stable employment in industrial, commercial, or service provision activities.

2. **Special employment centers:** companies with the purpose of ensuring remunerated employment and the provision of personal and social services to workers with functional diversity, at the same time as building a means of integration in the general work regime. The special employment centers give priority to guarantee training and permanent support for people with functional diversity in relation to their daily tasks and to facilitate decent and quality employment.
3. **Cooperatives of social initiative:** those cooperatives that have the objective of providing assistance services related to health, educational, cultural or other social activities. It also incorporates the development of any economic activity that includes the labor integration of people at risk of social exclusion and the satisfaction of social needs not addressed by the general market. Thus, as such entities, given the current cooperative regulations, any non-profit cooperative that specifies social welfare as an object of the organization can be understood.
4. **Other companies:** this includes companies that, in accordance with Spear and others (2009), are formed to meet the needs of a particular group of members through commercial and productive activities aimed at providing specific goods and services for any field of social welfare. It also includes social enterprises that have their origin in the production and implementation of commercial activities established to meet the promoters.

### Principles and values of the social economy

The most current principles of the social economy can be found in the *Charter of Social Economy Principles (2002)*.

- The primacy of the individual and the social objective over capital.
- Voluntary and open membership.
- Democratic control by the membership.
- The combination of the interests of members, users and general interest.
- The defence and application of the principles of solidarity and responsibility.
- Autonomous management and independence from public authorities.
- Reinvestment of the surplus to carry out sustainable development objectives.

Based on the principles of social economy, most representative entities, that is, cooperatives and associations, have set their own values and foundations throughout their history. The Declaration of the International Cooperative Alliance on Cooperative Identity (International Cooperative Alliance, 1995) presents values and principles of cooperation (self-help, self-responsibility, democracy, equality, equity and solidarity) that make these business forms stand out from the rest:

- Individuals develop as persons through collective action (self-help).
- The user-members assume responsibility for the foundation and sustainability of the cooperative (self-responsibility).
- The member is the basic unit that constitutes the cooperative and has full rights of participation, information, pronouncement and involvement in decision-making and in the life of the cooperative (equality).

- Returns, allocations to capital reserves or reductions in prices to members in an equitable manner (equity).
- The action derived from this mutual cooperation is a collective purpose where each of the partners is treated in the most just way possible (solidarity).

The *Declaration of the Cooperative International Alliance on Cooperative Identity* of 1995 dictates guidelines by which cooperatives put their values into practice. They are known as cooperative principles: voluntary and open membership, democratic member control, member equitable economic participation, autonomy and independence, education, training and information for their members, cooperation among cooperatives, and concern for community.

The Organic Law 1/2002 of March 22, regulating the Right of Association of the Government of Spain, in Article 2 establishes the principles of associationism:

- All persons have the right to associate freely for the attainment of lawful ends.
- The right of association includes the freedom to associate or create associations, without the need for prior authorization.
- No one can be forced to form an association, to join it or remain in its bosom, or to declare its membership in a legally constituted association.
- The establishment of associations and the establishment of their organization and operation will be carried out within the framework of the Constitution, of the present Organic Law and the rest of the legal system.
- The internal organization and operation of associations must be democratic, with full respect for pluralism. Pacts, statutory provisions, and agreements that do not know any of the aspects of the fundamental right of association will be null and void.
- Public entities may exercise the right of association among themselves, or with individuals, as a means of promotion and support, provided they do so on equal terms with them, in order to avoid a position of dominance in the operation of the association.
- Associations that pursue purposes or use means typified as a crime are illegal.
- Secret associations and those of a paramilitary nature are prohibited.
- The condition of membership of a certain association can not be, in any case, a reason for favor, advantage or discrimination to any person by the public authorities.

In the Resolution of March 13, 1987 of the European Community, and given the association between different countries and therefore different communities, the European Union, among other points, “asks that throughout the Community and for all citizens of the Member States will quickly eliminate all discriminatory measures based on nationality relating to the right to participate in an association, to create or direct it; considers that respect for freedom of association requires that no one be discriminated against on the grounds of their membership of a legally constituted association, and that no one be forced to publicly declare their membership of an association; [...] considers it fully justified to favor through specific tax breaks non-profit associations that provide a service of general interest and that are based on the voluntary membership of their associates, in order to alleviate the too frequent modicity and precariousness of its resources, and proposes that such fiscal

provisions be the subject of a recommendation for harmonization between the Member States in order to ensure greater equality in the situation of the associations that wish to join in order to carry out Community cooperation; considers it necessary that non-profit associations that offer a service of general interest can have greater means at the service of the community, benefiting widely from the possibility of receiving donations from citizens, without affecting the public financing of the aforementioned associations; understands, also, that we must encourage the donations of citizens destined to these associations through tax deductions”.

Thus, in spite of its non-market character with respect to cooperatives, between lines there are, to all effects, similarities between market entities and most representative non-market entities of the social economy.

### **Functions of the social economy**

The values and principles of the social economy advocate for a sustainable and balanced development, in which social welfare prevails. They are the precedent of the social, political, and economic functions of the social economy. The social economy is nourished by territorial resources and transforms them into economic products or services. It is a source of employment that corrects imbalances in the labor market both in times of recession and economic boom, and offers a territorial economic stability based on a much more flexible way of facing economic difficulties. In the social economy, the social welfare of both the members that make up the entity and the society of the territory prevails. A distribution of economic capital is made in an equitable way to the work done by the members of the entity, economic activities and trades are rooted in each territory, and also the entities are

constituted to respond to social needs or demands. This is a very important point in the territorial economic strategy (Mozas and Bernal: 2006, Montero: 1997).

The social economy promotes a scale of shared values and strong local roots based on the cultural identity that identifies a territory and that possesses a set of unique values (UNESCO 1982) for that territory. It also takes special care with the environmental impact of its productive activity and environmental conservation strategies are integrated with economic development strategies (Mozas and Bernal 2006: 136). If business activity is also based on the cultural and natural management of the territory, it is conclusive to justify cultural and environmental functions of the social economy, such as the generation and promotion of cultural capital, the generation and preservation of collective cultural values, joint and collective management of cultural resources, the generation and promotion of environmental capital, the promotion of responsible consumption, and respect for the environment. The sustainability of economic activity does not harm the environment or biodiversity thanks to the solidarity and collective management of environmental resources.

Chaves and Morais (2012: 39) describe the following functions of the social economy:

#### **Economic Functions:**

- Correction of errors of allocation of the offer of the goods and services (private and public goods).
- More equitable distribution of income and wealth, and fight against poverty.
- Correction of resource allocation failures (capital, work, business function).

- Regulation of economic cycles.
- Fight against restrictive practices of competition and against monopolies.
- Correction of unequal distribution of growth in space and local development.
- Generation of positive externalities and internalization of negative externalities.
- Correction of failures linked to techno-productive change, innovation, restructuring of productive sectors, and business fabric.

#### **Social Functions:**

- Generation and maintenance of social and relational capital.
- Generation of social cohesion in the face of social, consumer, and financial exclusion.
- Generation of commitment, voluntariness, and social cooperation.
- Generation and preservation of social values based on reciprocity, social equity, collective responsibility, commitment, and solidarity.
- Improvement of democracy and active citizenship: it allows for the expression and representation of underrepresented interests, generates public spaces for deliberation, and the acquisition of competencies and public virtues.
- Improvement of the effectiveness of public policies.

#### **Cultural Functions:**

- Generation and promotion of cultural capital.
- Generation and preservation of collective cultural values.
- Joint and collective management of collective cultural resources.

#### **Environmental Functions:**

- Generation and promotion of environmental capital.
- Promotion of responsible consumption and respect for the environment.
- Sustainability of economic activity without harming the environment and biodiversity.
- Joint and collective management of collective environmental resources

#### **The general context of the social economy**

During the last decades, international efforts have been made both from the academic sphere and from social economy organizations to study its real contribution to the world economy. One of the great problems of the global social economy is the absence of periodic measurements. This makes it very difficult to highlight their true social relevance and the difference in figures with respect to other types of companies in terms of economic, social, cultural, and environmental impact (Cabra: 2012).

The report *Recent Evolution of the Social Economy in the European Union*, by Chaves y Monzón (2016), collects the latest statistical data that underline its economic and social importance. The European social economy is composed of more than 2.8 million entities and companies and totals more than 232 million members of cooperatives, mutual benefit societies, and similar entities. It provides more than 13.6 million paid jobs in Europe (6.3% of the active population) and has more than 82.8 million volunteers. During the economic crisis the social economy has shown high resistance – the work force has gone from 6.5% to 6.3% today.

In Latin America, the largest number of statistical data available belongs to cooperati-

ves. According to data from the Ibero-American Foundation for Social Economy and the work carried out by Chaves, Mónzon, and Pérez de Uralde in 2013, cooperatives in Latin America employ more than 5.5 million people and have more than 38 million members. From the data available regarding mutual benefit societies, associations, and other entities of the social economy, a total of almost 6 million mutual partners, 825,000 association members and more than 8 million members in other entities are deduced. The total number of paid jobs amounts to more than 7.5 million and the total number of partners in social economy entities totals almost 53 million people between 2005 and 2010.

With regard to the social economy in Spain, as reflected in the report *Recent evolution of the social economy in the European Union* and according to the Spanish Business Confederation of the Social Economy, the country has 189,538 social economy entities, of which 22,766 are cooperatives, 10,213 are labor societies, 1,885 are special employment centers, 181 are insertion companies, 374 are mutual benefit societies and 154,119 are associations and foundations.

## 6.2 Contribution of the social economy to territorial development

The relationships between the social economy and territorial development are inseparable. A territory experiences development processes, thriving in different dimensions: economic, social, cultural and environmental. The social economy contributes significantly to the progress of a territory through different options for development; in the same way, the social economy is a powerful factor to promote and disseminate networks and to execute and stimulate innovation processes.

### 6.2.1 Economic impact

The entities of the social economy are nourished by the territorial resources that are transformed into economic products or services. They constitute a source of employment that corrects imbalances in the labour market both in times of recession and in times of economic boom. They offer a territorial economic stability based on a way of facing the economic difficulties that is much more flexible than the traditional business methods of facing problems (such as dismissals or closures). In the social economy, social welfare prevails both for the members that make up the entity and for the society of the territory. The distribution of economic capital is equitable to the work done by the members of the entity, so the social economy also contributes to an equal distribution of income and territorial wealth. The social economy and its entities are nourished by local infrastructures and facilities for the business or social activity that they carry out, and therefore they contribute to the use and enjoyment of these territorial dotational resources by the native population. Social enterprises promote economic activities and trades rooted in each territory and are also established to respond to social needs or demands and are a very important point in the territorial economic strategy. For all this, as stated in the works of Mozas and Bernal (2006), Montero (1997), Coque (1999), Buendía (2001), among others, the entities of the social economy are an engine for Territorial Economic Development .

### 6.2.2 Social impact

As indicated in the *White Paper on the Social Economy in Spain* (1992) companies and entities of the social economy “try to integrate the economic and the social and emerge in the market as productive organizations with the aim of solving a social problem, collectively, be it of employment, quality of life,

housing, consumption, savings and credit, education, health or defense of agricultural prices by concentrating the offer and extending it to new products”.

Thus, the social economy, which has social welfare among its objectives, includes innovative areas of economic activity with respect to traditional economic activity. The social economy (especially the non-profit side) is the legal basis on which different groups are served for the defence and promotion of human rights. These rights also make up the *raison d'être* of the social economy entities where values based on solidarity, participation, democracy, and equity prevail (Juste *et al.*, 2011). Another distinguishing feature is the high degree of social capital that the social economy promotes, and that is, in the words of Monzón (2010: 20) “a fundamental institutional foundation to promote sustained economic development”. The entrepreneurial spirit is consubstantial with the social economy due to the self-employment it produces and the willingness to offer business solutions to social needs in the area of origin. In the same way a fixation of the population to the territory is generated through the offer of stable and quality jobs, the social economy is indispensable for the social development of a territory.

### 6.2.3 Cultural impact

The social economy generates growth and expansion in the cultural dimension of integral territorial development because, in general terms, it promotes a scale of shared values and strong local roots based on the cultural identity that identifies a territory and that possesses a set of unique values (UNESCO 1982). As is the case with social associations, there is a frequent use of associations and foundations, both non-profit institutions within the social economy. These revalue the local culture and improve the

use and management of the territorial cultural infrastructures and facilities to which the public administration sometimes does not reach. Not only non-profit entities contribute to territorial cultural development, but the rest of profit-making companies of the social economy also drive this dimension where the main business activity is the enhancement of cultural and natural heritage through its management or the reproduction of cultural products and services, as with cultural industries or with creative industries (Herrero, 2011).

In first chapter, we collect the meaning that companies acquire under the modality of social economy, which value the cultural heritage because it is about “exploiting” an resource of the territory for the benefit of the local community itself.

### 6.2.4. Environmental impact

Finally, the social economy promotes an economic, social, and cultural development that respects the environment and the biodiversity of the territory where it is located. Due to the nature of these entities, special care is taken with the environmental impact of their productive activity and strategies for environmental conservation are integrated with economic development strategies (Mozas and Bernal 2006: 136). As indicated by Juste and others (2011: 197):

*“The survival of a local economy depends on the permanence of productive activity, especially in rural areas. This implies the need to consider their environmental impact, as well as the integration of development and conservation strategies.”*

As in the dimensions of cultural development and social development, there is an identification around the environment that advocates for a good state of conservation

for present and future generations, with a low impact on the biodiversity of the territory. The lucrative entities of the social economy are a direct source of sustainability for agriculture, livestock, forestry, and fisheries in line with the *European Union Biodiversity Strategy until 2020*, which defends the conservation and restoration of nature, the protection and improvement of degraded ecosystems, the sustainability of agriculture and forestry, the sustainable use of fishery resources, and the fight against invasive alien species (VPPT 2014). Due to the multidisciplinary nature of the social economy and its economic activity, the environment is one of the direct economic sources. This is the case of agri-food cooperatives since, as indicated by Mozas and Bernal (2006), they necessarily need fertile soils that either preserve their long-term agricultural production system or produce healthy and conditioned pastures for livestock. Renewable energies, a field of recent environmental legislative intervention that has a special impact on territorial development, is also a direct economic activity in the social economy, as in the case of electric cooperatives that opt for this type of energy, and also indirectly because the other entities promote the consumption of renewable energy that respect and conserve the environment. The associations of consumers or cooperatives of responsible consumption and organic production are collectives of the social economy for environmental development together with associations, foundations or social enterprises whose objective is the conservation and promotion of the natural heritage and territorial resources.

### **6.2.5 Impact on networks and territorial innovation**

Both non-profit and market organizations in the social economy establish two systems of networks: one on a small scale, constituted

by the members of the entity and the social capital and synergies that it possesses, and another on a large scale, in which the entity represents a body within a group, as it occurs with federations or confederations. This great predisposition to generate local, regional, state, or international networks implies the integration of the social economy into the territorial development plans by the administrations (Mozas and Bernal 2006, Coque 2005), since they are companies or entities that have arisen from collectives of people and capitals of each territory, linked to the local fabric and that in addition to solving the local demand and needs, promote local partners on both a small and large scale. There is a great willingness to carry out research and development processes and to incorporate and adapt to the changes arising from these processes in both for-profit and non-profit organizations. This is the case so much so that some companies currently account for almost 50% of all companies in the sector (CEPES 2015), and these cooperatives, in the words of Bel and Cabaleiro (2002: 20):

*“In application of the fifth cooperative principle (education, training and information) and, more specifically, in the aspects related to education and training, as well as the possibility of having funds directly applicable for these purposes, allows the cooperative society to become the appropriate channel to carry out research and development processes directly applicable to the activities carried out by its partners”.*

As the processes of research and development, and therefore, innovation processes, come from the entities themselves with full involvement of their partners, the implementation of these innovations is simple. The service structures for the technological and strategic development of a territory, as poin-

ted out by Montero (1997) and Mozas and Bernal (2006), are often constituted as associations or foundations, so that innovation becomes one of the *raison d'être* of these entities.

### 6.3 Social economy as a tool for management of cultural and natural heritage

The entities of the social economy dedicate their services to different social, economic, and political areas and contribute notably not only to functions and dimensions of these factors, but also to the cultural and environmental dimension of a collective, as seen in the previous points.

The activity carried out by these entities focuses on areas as diverse as education, culture, sports, celebrations, coexistence and sociability, civic defence, social services, international solidarity, health, agri-food, housing, consumption, technological development, energy, finance, environment, and community development and promotion, among others (Ariño 2004). It is observed through a wide variety of areas reached by the social economy and the social, economic and political functions it carries out, as well as the direct and indirect, cultural and environmental functions, such as generation and promotion of cultural capital, generation and preservation of collective cultural values, solidarity and collective management of collective cultural resources, generation and promotion of environmental capital, promotion of respect for the environment and responsible consumption, sustainability of economic activity without harming the environment and biodiversity, and solidarity and collective management of collective environmental resources.

The cultural and natural heritage is understood as part of the territorial resources, an inexhaustible source of learning processes in constant evolution since they represent human activities over time in each territory. According to Méndez (2002) and Caravaca and others (2005) the innovative territories have to make rational use of heritage resources. However, when the cultural and natural heritage is the axis of economic processes, products, and services, they become once again the axis of socio-economic innovation of a territory, resulting in the emergence of sustainable business initiatives, economic growth, creation of new jobs, social and territorial cohesion, strengthening of collective identity, improvement of welfare, and involvement of institutions and social organizations. As pointed out by Barreiro and Parga-Dans (2013), all work with cultural and natural heritage is innovative, given the character of exclusivity and representativeness that these assets represent. Such work involves cutting-edge research in search of:

A. Value of use, where the good is managed to respond to a specific need, challenge or scientific, educational, recreational, symbolic, associative or economic opportunity (Darvill 1994).

B. Exchange value, which refers to the purchasing capacity of a good and is conditioned by the quantity of another good with which the first can be acquired.

Both options mark a clear path of research, learning, and innovation processes.

Understanding cultural and natural heritage as assets inherited and collectively accepted as such, and with an aesthetic, spiritual, social, historical, symbolic, authenticity and scientific value that belongs to a specific community, also indicates the significance of heritage to the community as a carrier,

creator, and possessor of the territorial identity. The collective nature of ownership of these cultural and natural assets has traditionally been the reason why their management and promotion has fallen mainly to the corresponding public administration. The social economy has been justified as an alternative to traditional mercantile societies where the interest of the partners is to maximize the benefit. This is characterized by the primacy of the socio-economic wellbeing of both their members and the territorial collective in general (Rodríguez 2013) and makes its entities ideal to administer, manage, and highlight the cultural and natural heritage of a territory.

Through the business activity of cultural and natural management it is understood that the entities of the social economy most suitable for this activity are the three historically most representative types: associations, foundations, and cooperatives.

### 6.3.1 The Social Economy in Valencia: associations, foundations and cooperatives

In the Valencian Community, the social economy is best able to manage cultural and natural heritage through associations and foundations (non-profit) and cooperatives where there is market business activity.

According to the current regulations on associations, foundations, and cooperatives, we have adopted the following definitions to aid our research:

**ASSOCIATION.** a non-profit private entity with economic activity, with decision autonomy and freedom of access that produces non-market services, whose surpluses can not be appropriated by the agents that create, control or finance them.

### Applicable regulations:

Organic Law 1/2002, of March 22, regulating the Law of Association Law 14/2008, of November 18, of the Valencian Government, of Associations of the Valencian Community. Constitution and Founding Act:

- Date and place where the agreement was adopted.
- Identity of the promoters, with expression of their names and surnames, national identity document number and mention of their majority or no majority of age, if they were natural persons; or of their reason or company name and tax identification number, if they are legal entities, and in both cases, of their respective nationalities and domiciles.
- In the case of legal entities, which must be legally constituted, the founding document must be accompanied by a certification of the agreement validly adopted by its competent representative body, in which the will to constitute or form part of the association and the designation of the natural person who will represent it must appear.
- The declaration of willingness of the promoters to establish the association and the pacts that, as the case may be, they have established, and the name thereof.
- The statutes of the association.
- The designation of those who initially perform the representative body according to the statutes.

**Responsibility:** the association or union of associations responds of the management carried out by the promoters, if approved by the general assembly in the three months following the registration. Those who

are members of the representative body will exercise their functions in the interest of the objectives and purposes of the association as established in this law and in the statutes.

### Minimum number of partners

#### /employers:

minimum 3 partners.

#### Organs:

- General Assembly
- Representative body: president, secretary and treasurer (at least).

### Rights and Obligations of the partners/ employers.

All associates have the following

- To participate in the activities of the association and in the governing and representation bodies, to exercise the right to vote, as well as to attend the General Assembly, in accordance with the statutes.
- To be informed about the composition of the governing bodies and representation of the association, its statement of accounts and the development of its activity.
- To be heard prior to the adoption of disciplinary measures against them and to be informed of the facts that give rise to such measures, and must be motivated by the agreement that, in their case, imposes the sanction.
- To challenge the agreements of the bodies of the association that it considers contrary to the law or the statutes.

**Purposes.** The associative model of the Valencian Community considers the achievement of the following purposes as informative criteria of its application:

- The promotion of the associative movement as an ideal channel of participation

in the social, cultural and economic life of the Valencian community, as well as citizen cooperation in the values and aims of the dignity and social welfare of all people.

- The institutional protection of Valencian associativism through the normative configuration of its autonomous regulatory framework.
- The modernization of its instruments of organization, coordination and operation in order to improve the effectiveness and efficiency in the attainment of its associative purposes.
- The promotion of public interest associations for the Valencian community.

**Public participation:** the associations are constituted by agreement of three or more legally constituted natural or legal persons.

### Documentary and accounting obligations:

- Updated list of its associates.
- Accounting that allows obtaining a true image of the assets, the result and the financial situation of the entity, as well as the activities carried out.
- Inventory of its assets.
- Proceedings book of the meetings of its governing and representation bodies.

**Distribution of benefits:** the benefits derived from the exercise of economic activities or the rendering of services must be exclusively used to fulfill their purposes.

**FOUNDATION.** organization created without profit and with business activity in which, at the will of its founders, its assets have been affected by the completion of a general interest purpose for a prolonged period.

**Applicable regulations:**

Law 50/2002, of December 26,  
of Foundations.

Ley 8/1998, of December 9,  
of Foundations of the Valencian Community.

Constitution. Deed of incorporation with at least:

- Name, surname, age and marital status of the founders if they are natural persons, and the name or corporate name if they are legal entities, and in both cases the nationality, address and tax identification number.
- The willingness to establish a foundation.
- The endowment, its origin, and its valuation. The authorizing notary must prove the form and reality of the contribution in the terms expressed in Article 11 of the law, joining the original supporting documents to the deed.
- The statutes of the foundation, whose content will be adjusted to the prescriptions of the following article.
- The identification of the people that make up the board, as well as its acceptance if it is carried out at the foundational moment.
- The certification of the Register of Foundations of the Valencian Community accrediting not to be registered, or pending registration, any other foundation with identical denomination or similar to the one of which it is intended to constitute.

**Responsibility:** employers must perform the job with the diligence of a loyal representative. They will be jointly and severally liable for the foundation of the damages and losses caused by acts contrary to the law or the statutes, or those carried out without the diligence with which they must perform the position. Those who have voted against the agreement will be exempt from liability, and

those who prove that, having not intervened in its adoption and execution, were unaware of its existence or, knowing it, did everything necessary to avoid the damage or, at least, expressly opposed that.

**Minimum number of partners / employers:**

minimum 3 employers.

**Organs:**

- The board of trustees will be constituted by the number of trustees determined by the statutes.
- Other positions: the statutes may entrust the ordinary or administrative management of the activities of the foundation to a manager, and provide for the existence of other positions with advisory or merely executive functions, without prejudice to what is provided in the following article

**Rights and obligations of the partners/ employers.** The employers are required to:

- Comply and faithfully fulfill the foundational purposes in accordance with the provisions of the Law and the Statutes of the foundation.
- Manage the assets and rights that make up the foundation's assets, while fully maintaining their performance and usefulness in accordance with the economic- financial criteria of a good manager.
- Attend board meetings and ensure the legality of the agreements that are adopted.

**Purposes:** foundations must pursue general interest purposes, such as, among others, and in addition to those declared by state legislation as basic conditions of the right of foundation, those of study, promotion and defense of the Valencian natural and cultural heritage and of the Valencian lan-

guage, the study and dissemination of Valencian history, those of support for a model of sustainable development, the promotion of the rural world, those of economic promotion or research, those of support for equal opportunities between men and women, the defense of statutory principles, and any others of a similar nature.

**Public participation:** juridical-public persons will have the capacity to establish foundations, unless their regulatory norms establish the opposite and their constitution does not imply the establishment of public services whose provision, on a foundation basis, is not specially foreseen. The legal persons will have to designate who is to act for them in the act of constitution.

#### **Documentary and accounting Obligations:**

- Diary book
- Inventory book annual accounts
- Economic management report
- Memory of functional activities

**Distribution of benefits:** the surplus of the fiscal year will be applied, in the first place, to offset losses from previous years, and the rest may be applied either to increase the provision, or to reserves, according to the agreement of the board.

**COOPERATIVE.** business formula based on democratic structure and functioning. Its activity is developed based on the international cooperative principles of voluntary adhesion, democratic management, economic participation of the partners, education, training and information and interest in the community.

#### **Applicable regulations:**

Law 27/1999, of July 16, of Cooperatives.  
Decree Legislative 2/2015, of May 15, of the Consell, which approves the revised text of the law of cooperatives of the Valencian Community.

Constitution. Public deed and the registration of the same in the register of national cooperatives or the Valencian Community with at least:

- The names and surnames of the founding partners, if they were natural persons, or the corporate name, if they were legal persons; and, in both cases, the address.
- The willingness of the grantors to set up the cooperative.
- The statutes that must govern the operation of the entity.
- The expression that the minimum capital stock has been fully subscribed and disbursed.
- When the contributions are monetary, notarial certificate that the certification of the deposit in the name of the cooperative has been exhibited and delivered, in a financial institution, of the corresponding amounts; the certification must be incorporated into the matrix.
- The value assigned to the non-monetary contributions, if any, stating their registry data, if any, with details of the contributions made by each of the constituent members.
- Appointment of the members of the first governing council and their respective positions and, where appropriate, designation of the person or persons designated as administrators.
- The expected date for the cooperative to start its operations, which can be determined with reference to a subsequent event.

This date can not be prior to the granting of the deed of incorporation, except in cases of transformation into cooperatives or mergers.

- Declaration that there is no other entity with the same denomination, for which purpose the appropriate certifications will be presented to the notary or authorizing notary, which must be incorporated into the original deed.

**Responsibility:** the cooperative will be responsible for its debts with all its present and future assets, except for the cooperative training and promotion fund, which will only be liable for the obligations stipulated for the fulfillment of its purposes. The responsibility of the partners for the social debts will be limited to the nominal amount of the contributions to the share capital. The statutes may establish additional liability for the insolvency case of the cooperative.

#### **Minimum number of partners**

##### **/ employers:**

minimum 5 partners  
(2 Coop of associated work).

**Organs.** Necessary organs in the cooperative are:

- The General Assembly.
- The Governing Council or administrators or administrators.
- The Liquidation Body, when the cooperative dissolves and goes into liquidation.

The statutes may regulate the creation and operation of commissions or delegated committees of the general assembly, especially the commission of resources, the management control commission and the social committee, provided for in this law.

**Rights and obligations of partners / employers.** The partner of the cooperative has the following economic and political rights:

- Participate in the economic and social activity of the cooperative, without any discrimination, and in the way established in the statutes.
- Receive the corresponding portion of the surplus of the distributable year, in proportion to the use that has been made of the cooperative services, which will be credited in the manner agreed by the general meeting.
- Collect, if applicable, the interest fixed by the social contributions.
- Obtain the update of the value of their contributions under the conditions set forth in this law and in the statutes.
- Receive the settlement of their contributions in case of withdrawal or liquidation of the cooperative.
- Attend, with voice and vote, the general assemblies.
- Elect and be elected for social charges.
- Be informed, in the manner regulated in the following article.
- The other rights established by the rules of this law or the statutes.

**Purposes:** the voluntary grouping of natural or legal persons, under the conditions of the law, at the service of their associates, through the exploitation of a collective enterprise on the basis of mutual aid, the creation of a common patrimony and the attribution of the results of the cooperative activity to the partners based on their participation in said activity. Any legal economic-social activity may be the object of the cooperative. For the purposes of this law, cooperative activity

is defined as the set of benefits and services that, without the intention of profit, performs the cooperative with the partners, in compliance with the purpose of the cooperative.

**Public participation:** the Valencian Government and other public entities, in the terms established in the following article and provided that an agreement adopted by a two-thirds majority of the members of the governing council, may be part of any cooperative for the provision public services and the exercise of public economic initiative.

#### **Documentary and accounting obligations:**

- Accounting Books.
- Minutes books of the Governing Council and General Assembly.
- Record book of partners and contributions to capital.

**Distribution of benefits:** once the mandatory reserves have been allocated, they can be divided among the partners.

#### **6.3.2 Final Thoughts**

The main difference between associations, foundations, and cooperatives is that the first two types of entities are considered non-market, while cooperatives are considered market entities. The association is characterized by being, in origin, a group of people with common interests, while the nature of the foundation consists of a heritage, from which the founder emerges, and which is ascribed to an end. The cooperative is a group of people with common business interests and with an initial patrimony that is usually contributed by the partners to the so-called "social capital". The three types of entities are governed by the corresponding community regulations or by state regulations when so dictated by community regulations.

The minimum necessary bodies correspond in associations and cooperatives, these being the general assembly, composed of the partners, and the representative body (in the case of cooperatives, called the governing council) which is in charge of managing and administering the entity. In the foundations, the representative body is called patronage and will be composed of the number of employers that determine the statutes, and there may also be other bodies or positions responsible for the management of the foundation.

The associative movement in the Valencian Community has, as its goal, the participation in the social, cultural and economic life of the region as well as citizen cooperation in the values and aims of the dignity and social welfare of all the people.

Foundations must also pursue aims of general interest, such as the study, promotion, and defense of the Valencian cultural and natural heritage and the Valencian language; support for a sustainable development model; promotion of the rural world; promotion of the economy or of research; and support for equal opportunities between men and women.

Cooperatives, as we have seen, are also governed by values and principles based on the general interests of social welfare, ending in the exploitation of a collective enterprise but on the basis of these principles. Any economic-social activity is lawful to develop, therefore, the management of cultural and natural heritage through a cooperative, and is totally viable in the Valencian Community.

Public participation in associations, foundations, and cooperatives is marked by the different regulations that specify the possibility

of partners or employers to legal persons. The current regulations of Valencian cooperatives mention verbatim the possibility that the Valencian government and other public entities form as members of any cooperative for the provision of public services. The valuation of collective heritage such as cultural and natural heritage can thus be understood as a public service.

The social economy from its origins is a motor of multidimensional development for a ter-

ritory. As an innovative formula, the entities of the social economy of public participation constitute an innovative instrument of the first order, since it allows for public-private collaboration in the provision of services to citizens. The vocation for social and community welfare of the social economy and the duty to provide services to the citizen of the public administration conceive these models of associations, foundations, and cooperatives as the most suitable territorial development inclusive strategy.

## ENTITIES OF SOCIAL ECONOMY IN THE VALENCIAN AUTONOMOUS COMMUNITY

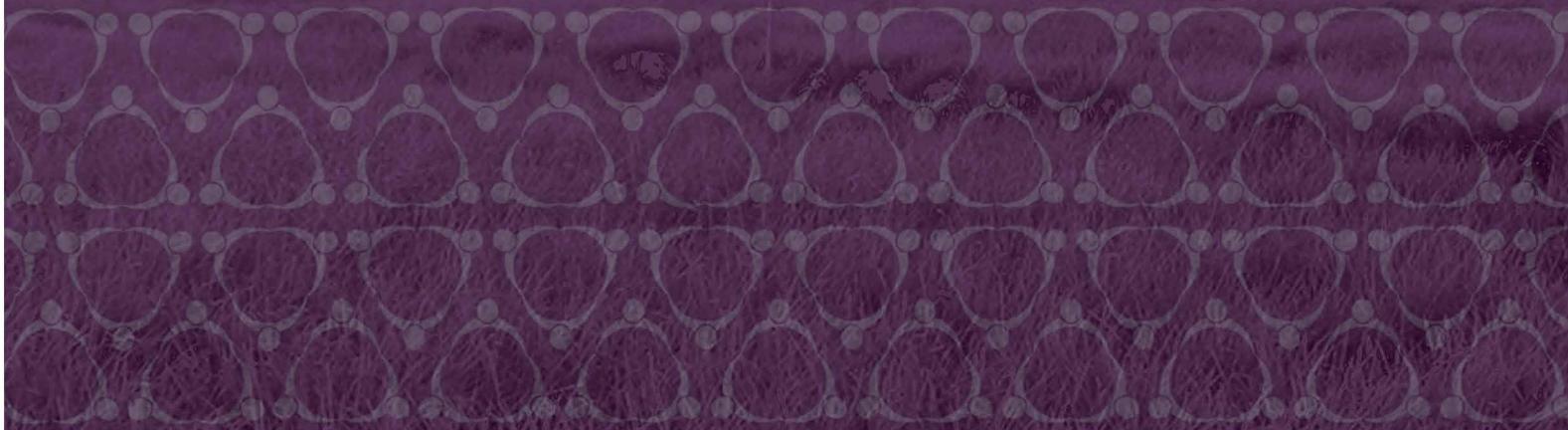
Associations, foundations and cooperatives of the cultural and natural heritage management in the Valencian Autonomous Community.

1. Associations	
Asociación Cultural de Amigos del Museo Histórico Militar de Valencia. Foundation and direct management.	Valencia
Asociación de Amigos del Pintor Manaut-Museo Manaut. Founded and directly managed by the museum of the same name.	Valencia
Asociación de Amigos del Museo Nacional de Cerámicas y Artes Santuarias "González Martí". Management of activities and increase of museum funds.	Valencia
Asociación de Amigos del Museo de Bellas Artes of Valencia. Management of activities and increase of museum funds.	Valencia
Asociación Cultural Ferrocarril de Farja. Foundation and direct management of the miniature outdoor railway.	Benicassim, Castellón
Aula Militar Bermúdez de Castro. Foundation and direct management of the Museo de Historia Militar de Castellón.	Castellón
Asociación de Amigos del Museo de Cerámica de l'Alcora. Management of activities, and increase of museum funds.	Alcora, Castellón
Asociación de Belenistas de Alicante. Foundation and direct management of the Museo de Belenes.	Alicante

2. Foundations	
Fundación Bancaja. Foundation and direct management of the Bancaja Cultural Center.	Valencia
Fundación Chirivella Soriano. Foundation and direct management of the Contemporary Art Center of the same name.	Valencia
Fundació Museu del Tèxtil de la Comunitat Valenciana. Foundation and management of the museum of the same name.	Ontinyent, Valencia
Museo-Fundación de la Comunidad Valenciana Salvador Tatay Meseguer. Foundation and direct management of the museum of the same name.	Bétera, Valencia
Fundación Libertas 7. Foundation and Management of the L'Iber Soldaditos de plomo Museum.	Valencia
Fundació-Museu Arxiu de la Taronja. Foundation and direct management of the museum of the same name.	Burriana, Castellón
Fundación C.V. MARQ. Management of the Museo Arqueológico de Alicante.	Alicante

3. Cooperatives	
Cooperativa Onil. Owners and managers of the Museo del Aceite- Cooperativa Virgen de la Salud. Alcoy.	Alicante
Cooperativa Agrícola de Utiel. Owners and managers of the Museo del Vino Bodega Redonda.	Utiel, Valencia
Cooperativa Payá. Transfer of the museum collection and co-founder of the Museo Valenciano del Juguete.	Ibi, Alicante

4. Cultural Management Cooperatives.	
Essent Creativa S. Coop-Crit Companya de Teatre. Its objective is the implementation of shows and the recovery of cultural heritage through theater and the use of scenic arts as an integration tool.	Alboraia, Valencia
CaminArt, Camins de Cultura i d'Art. Its objective is to offer alternative tourist-cultural services and guided visits to disseminate and boost the historical artistic and cultural heritage of the city of Valencia.	Valencia
Ideari Coop. V. Tourist guide to promote Gandía Interior. Gandía museum management. Cultural didactic management.	Gandía, Valencia
Divert Coop. V. Forestry activities, support activities, and cultural education.	Villena, Alicante
Bambando Turisme i Experiències, Coop. V. Carry out guided visits, tourist promotion activities, and family and educational leisure initiatives.	Morella, Castellón





# Museum Management

## PART TWO

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## Museum Management

*Authors: Jorge Hermosilla, Mónica Fernández and Ghaleb Fansa*

### INITIAL CONSIDERATIONS

Museums are entities that manage part of the cultural heritage, and can be factors of economic development for a given territory. They are elements of territorial development, as a cultural resource, as a link in a territorial network, and as an innovation center. For this it is essential that both museums and the communities related to them are able to obtain corresponding benefits. For the former, this is an increase in the supply of patrimonial resources, an increase in income, or a greater social and territorial projection. For the community, we highlight both the economic and social benefits, since museums act as elements of social cohesion and reactivation between museums and communities.

Precisely this function, reactivation, is a task that should not be neglected. It is vital that the management of a museum insists on

establishing and consolidating alliances between museums and local communities, as well as delving into other areas of work, such as internal logistics and external relations.

The management of a museum requires the adoption of sustainability criteria. A sustainable museum must address concepts such as shared responsibility, the adaptation of the museum to the local socio-economic reality, the activation of a critical attitude, social responsibility, and the search for the economic benefit for members of the community.

Adequate management should consider museums as productive projects, which is why they may turn to principles such as profitability or viability, without neglecting sustainability. The following paragraphs address museum management models and analyze the possibilities of the "Museum Territory" format, between the integral museum, the community museum, and the ecomuseum.

## I. PURPOSES OF MUSEUM MANAGEMENT: MISSIONS AND TASKS

### 1.1 The organization and functions of a museum

As Ballart (2001) reminds us, museums contribute to the creation of knowledge with help from the society, and to its diffusion for the benefit of the citizens, emphasizing the educational dimension, which includes its ability to transmit cultural identity. On the other hand, they play an important economic and social role in the place that loves them.

As discussed in chapter 1 (Model of Owned Strategic Planning), there are many and varied definitions that we find for museums, from those of the official organizations to each one of those given by different specialists in the field. For us, the most relevant is that of the International Council of Museums (ICOM), which states that a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. In the same way, the number of functions assigned to the institution may also vary from one manual to another. Later on we will describe those functions that best fit our purpose to be able to apply an adequate management:

1. Collect. Acquire or recover previously selected objects.
2. Document. Identify and inventory each good.
3. Keep. Preserve from deterioration and restore.
4. Investigate. In the field or in the library/archive.
5. Expose. In an attractive and coherent way.
6. Communicate. Interact with the public.

While the first three functions have to do with the assets of the museum, the last two are related to the activities in relation to the recipients. The research function is required by both assets and activities. All these functions occur within an organization, with a structure and an established division of responsibilities. Given the need for a good functioning of the museum, effective management is the key to achieve these objectives and the sustainability of the organization. The purpose of the management of a museum should be to facilitate the decision-making that leads to the achievement of the museum's mission, the fulfilment of its mandate, and the execution of its short and long-term objectives for each of its functions (Lord and Lord, 1998).

In this way, management becomes a basic tool to carry out all the functions previously attributed to the museum. It will be necessary, therefore, to express the purpose of the museum organization in a management plan, which include the following:

- The mission: it is an objective statement about the *raison d'être* of the museum.
- The mandate: object of dedication of the institution.
- The goals: qualitative long-term goals.
- The objectives: short-term quantitative achievements.
- Monitoring and evaluation

Once defined, the previous terms will have to relate to the functions of the museum, and management emerges as an instrument of union. The proper functions of management to facilitate the achievements of the museum includes five interrelated functions, aimed at providing the required coordination, orientation and momentum:

1. **Inspire with a sense of mission.** In order to effectively develop the policies of the institution, it is necessary that the mission be perfectly identified and that the manager be able to stimulate the rest of the people involved.
2. **Communicate the mandate.** Once the mandate is understood, it must be communicated inside and outside the museum.
3. **Direction towards the achievement of goals.** It will be necessary to guide everyone towards the achievement of the goals, which demands good leadership.
4. **Control.** It is important to have the correct allocation of the necessary resources according to schedule and budget to achieve the objectives.
5. **Evaluate the fulfilment of the functions.** It is a crucial task to evaluate the fulfilment of the functions. This evaluation will be carried out in terms of effectiveness, knowing if the results have been obtained, and efficiency, which measures the results obtained in relation to the resources used.

## 1.2 Museums and their communities

Brown Goode, in his 1895 *The Principles of Museum Administration*, described the mutual responsibility between museum and community – a debate continuing to the present day. Museums perform essential functions for the wellbeing of the community, and therefore, the museum manager must maintain a high degree of efficiency to maintain the trust of the community. On the other hand, the community must provide adequate means to support the museum.

This need to bring the museum closer to the community leads to the presentation of a series of functions that did not feature in early museum definitions. In 1974, ICOM said “the museum is a permanent institution, non-profit, at the service of society and its development, open to the public, etc.” and Law 2/1984, of January 9, of Museums of Andalusia states in its preliminary title, Art. 1. - “For the purposes of this Law, museums are permanent institutions, open to the public, oriented to the general interest of the community, etc.”, and for Ballart and Tresserras (2010) the museum ceases to be a container of objects and becomes “a true heritage factory, revealing in its heritage products -exhibitions, publications and activities-, of tensions and consensus, political, social and cultural, of the community itself”.

Society, public, community and other similar terms always appear in definitions and references to museums, so we must never lose sight of the main goals that integral management pursues, always in search of the benefit of the population. But it is not until the Latin New Museology (DeCarli, 2004) when the following new principles were established: cultural democracy, community, territory, awareness, open and interactive

system, and dialogue between subjects and disciplines. Following this trend, we set out our main objective for our project: to ensure citizen participation and participation of local communities in the museum project as an indispensable condition towards creating the sustainable museum.

### 1.3 Museums and sustainability

As we have seen, the importance of the community in which the museum is located will be decisive in decision-making in the integrated management model (part one, point 1.4) that we will utilise. The sustainability of the institution and its participation in the development of its environment makes the management of the museum a basic tool for the achievement of a sustainable territory. *“Museums affirm themselves as a reference to cultural consumption demands of local populations and those who come from abroad to know, enjoy and experience the emotions conveyed by the exhibited works, while this dynamic helps to conserve buildings. And to improve landscape environments and, therefore, to the sustainability of the territory “ (Zárate, 2017).*

Nowadays, this is a demand on the part of the local society and of the community in which it is integrated. It will be necessary to take into account the dual purpose we face: the creation of the conditions to achieve institutional sustainability, in terms of human resources, infrastructure and logistics, and the possibility of generating resources to the members of the community and local development. As Teresa Morales (2009) points out, in Latin America and Mexico in particular, the museum must not only be sustainable in economic terms, whose income exceeds expenses, but more urgently in social terms, so that its function is sufficiently

valued by the community, which would have repercussions in economic sustainability, given that the population would be willing to if they consider the museum “theirs”.

Integrating Latin America and European models of museums the new museology teach us that both challenges (economic and societal sustainability) can be achieved with modern museological management, appropriate to the requirements, needs, and opportunities of the environment, and thanks to a joint implementation of projects and activities for active preservation of heritage resources by creating a responsible heritage infrastructure. A sustainable museum meets the following conditions: efficiency in the execution of the museological functions, the new meaning of the relationship with the community, the preservation and enhancement of the integral heritage, and the generation of resources and benefits for the community and the museum.

Consequently, for the museum referred in point 1.4, to generate its own and its community sustainability, we will seek to achieve the following results, because we want “a community museum for the community” (Teresa Morales, 2009):

- A. Generate income and increase resources for the museum, to increase its efficiency;
- B. Increase the number of visitors to the museum, which will allow the message to reach a wider audience;
- C. Value the heritage resources, favouring their preservation, recovery and responsible use through the creation of cultural products;
- D. Services and cultural products offer taken jointly by the museum and the community, so that the experiences of the public are more significant;

E. Generate income and benefits to the members of the community, and thus improves the quality of life and favour local development.

The achievement of the aforementioned objectives will bring benefits for both the museum and the community. In more detail, we can cite the specific objectives:

A. The benefits for the museum, which include the expansion of the offer, the generation of new offers, the local and regional projection, the diversification of income.

B. The benefits for the community, in terms of increased income, training, recognition that generates prestige, confidence and appreciation.

In summary, given that the proposed museum is integrated into the environment in which it is located and belongs to a community, the involvement of the members of that community in the museological project is considered an essential requirement. Participation is essential to achieve the objectives while pursuing the return of benefits to those involved through direct or indirect financial compensation. To guarantee participation, collaboration forms must be created, such as panels of experts and agreements with cultural associations and with the public administration. The community gets, fundamentally, to strengthen their identity, improve their quality of life, strengthen their appropriation to cultural heritage and build bridges to other communities. For Marchioni (1999) the improvement of the living conditions of a community requires the involvement and participation of the population as a whole, an active involvement of the different administrations, starting with the local administration, and a balanced and coordinated use of existing resources. We will seek to ensure these criteria are met in our project.

#### 1.4 The reactivation in a museum: a new function of its management

All museological management responds to the functions of preservation, research, and communication, however, as DeCarli (2004) indicates, it will be necessary to break this system through socialization, for which it takes up the concept of an integral museum proposed at the Santiago Round Table in 1972, where it is defined as that *“destined to give the community an integrated vision of its natural and cultural environment”*. In this same conference it was recommended that *“through the museums, greater awareness of the problems of the rural environment be created and solutions suggested”*. This proposed opening will be necessary to obtain a sustainable museum, and will consist of the integration of a new function (DeCarli, 2004), ‘reactivation’, defined as a set of actions designed to integrate the community as an ally. These are:

- The diagnosis of patrimonial resources, aimed at investigating the natural and cultural heritage resources of the region, as well as their level of use and knowledge of the related existing legislation.
- The census and registration of human resources of the community, in order to find out the potential in that community. It is carried out by the museum with the support of the community through legal forms where its inclusion in a social economy format is guaranteed.
- The organization of productive projects (proposal, viability, organization, and development) related to the theme of the museum, with the participation of the members of the community.
- Training for the community, whose purpose is to share knowledge and museological techniques with the community, and to

develop skills and abilities to improve the quality of life of the local population through the gain of cultural and social capital.

Our plan to use this new museological system in order to create a sustainable museum must comply with the requirements of functionality and stability, for which it must satisfy the conditions of balance between its four functions (preservation, research, communication and reactivation), the permanent feedback between these functions, the fluid interaction with the environment, and the control of possibilities and demands from abroad.

### 1.5 Management of the sustainable museum: action levels and programs

For our proposal for a museum to be sustainable, it is necessary that the management we carry out be developed on three levels of action, and depending on each of them the museum will carry out three different programs or lines of action, namely:

- External Program. It will determine the functions of the museum, according to the demands and offers of the medium, which offers possibilities for development and growth while at the same time compelling it to adapt continuously to new demands.
- Interior Program. The museum will focus on autonomy in the execution of functions, the ability to work as a team and to promote responsibility and commitment.
- The environment, which refers to the efficiency of management based on working together with the community.

In more detail:

#### External Program

We will seek to:

- A. Know the new tourist markets of the region,

as well as the current demands and future trends of cultural tourism. It is necessary to make an intelligent use of these new scenarios and be up-to-date with respect to all the changes that occur in the demand, in order to prepare, museum and community, for a cultural offer that produces in the tourist significant experiences that allow the understanding of the visiting community and its patrimonial resources. "It is a priority to promote the approach of the public to museums " (Fernández Sabau, 2009).

- B. Make use of information and communication technologies, since the sustainable museum will obtain from this tool a fundamental support to carry out its work more efficiently.
- C. Develop the image of the museum, essential to communicating efficiently all the information about the organization in a visible, coherent and attractive way, so that the museum can be recognized and identified with clarity.

#### Interior Program

- A. Organize the team and internal communication within the museum. By accepting the museum's full responsibility in all assigned functions, its staff must become an integrated and flexible team, familiar with the new objectives and mission of the institution. As proposed by DeCarli (2004), different work units will be responsible for their respective functions: preservation, research, communication and reactivation. The conditions necessary for the performance of these tasks to be efficient are: clarity and commitment in their objectives, reasonable autonomy, and constant feedback.

The specialization in the various areas (technical and administrative) as well as joint

training (permanent and support staff) will allow everyone to know about the various functions carried out by the museum as well as the new trends in museology and related topics. The efficiency of the different work units is a condition of the sustainable museum and implies:

- Communication among its members that generates understanding and respect;
- Participation and integration in the work process;
- Decision making by consensus;
- Respect and tolerance towards the proposals of team members, favouring personal development;
- Delegation of functions and responsibilities within the team;
- Motivation and incentives to create.

B. Diversify funding sources. In the sustainable museum all the technical and administrative personnel and members of any project associated with the museum must be involved both in the generation and, above all, in the development of resources, since this second option entails commitment. It is important to create strategic alliances with institutions and organizations with which to carry out joint projects with anticipation and management capacity, which allows long-term planning, as recommended by Fernández Sabau (2009), in order to maximize existing resources and generate new ones.

C. Compete for the attraction of the public. Our museum must be competitive in its efforts to attract the interest of the potential visitor, responding to a clear identification of what it wants to communicate according to the needs and interests of the public. The sustainable museum will not only compete to generate income, but above all to ensure that our messages reach a wider audience.

## Regarding the environment

A. Detect, share and transmit information about the heritage (cultural, natural, tangible and intangible), in order that the public perceives the joint work museum-community, and must meet the following conditions:

- Prioritize information related to the theme of the museum;
- Involve the community;
- Accompany every cultural offer with a detailed description of its history, use and function in its cultural context.

We will achieve this by:

- A census of human resources, of which individuals are members as well as representatives of associations, in order to know the sectors of the community through which the museum can channel its activities since both the economic purpose and attention to the environment directly influence the community in which the museum is projected;
- Preparation of a thematic database, consisting of the recapitulation of all the information related to the heritage that is part of the museum, trades and traditional production techniques, customs, natural and cultural heritage resources of the region, et cetera;
- Create a bank of potential projects and possible activities, for which it will be essential to identify the theme of the museum.

B. Create cultural services and products with the community. Thanks to the relationship between museum and community in the management process pursued by the sustainable museum, it is possible to respond to the demand of cultural tourism by creating a cultural offer, in which museum and community act as partners

when developing joint productive projects, given the importance of museums as a focus on cultural tourism attraction to the territory and as an economic engine thereof (Fernández Sabau, 2009). The following scheme explains the creation of said offer:

1. Patrimonial resources (cultural, natural, tangible or intangible). Subjected to the actions of identification, conceptualization, creation and management, its value is achieved.
2. The provision of cultural products promoting visits, attendances, participation and purchasing.
3. Cultural offers. Once the corresponding communication actions have been carried out (graphic material, internet, cultural guides, etc.) the product is transformed into an offer.
4. Cultural consumption. It occurs when the product has already been promoted and the offer reaches the public.

The participation of the community in the creation of this cultural offering may generate benefits such as:

- Integration in productive projects that increase economic income;
- Participation in activities that expand their market inside and outside the museum;
- Access to training workshops on knowledge and techniques within their own trade or the methodology for the organization and planning of their cooperative or family business.

### 1.6 Sustainable museums and communities: relationship and productive projects

According to DeCarli (2004), a sustainable museum is any “institution that carries out research, preservation, communication and reactivation of heritage through a modern museum management appropriate to the requirements of its environment; and that in order to generate a sustainable local development and benefits for the museum, it carries out jointly with members of the communities, projects and activities of active preservation exercising a responsible usufruct of the patrimonial resources”.

Museum and community must act together to create cultural services and products as well as to offer them to the public. Heritage resources, through their value and transformation into cultural offerings, become the key means to meet the demand for cultural tourism. Two situations must be taken into account in relation to the creation of these cultural offerings: on the one hand, the need for a serious and meticulous research process and shared responsibility; and on the other hand, the control, through indicators, of the direct and indirect impact that it can produce in the community, which entails taking preventive measures to avoid negative effects. The sustainable museum becomes a true bridge of communication between the community and its heritage, integrating it into a process of shared responsibility in its preservation, thanks to an awareness process.

According to the Caracas Declaration of 1992, “the museum is an adequate space for the community to express itself and can act as a catalyst for relations between the community and the different public and private authorities. It is recommended that each museum be clearly aware of the so-

cio-economic reality to which it belongs. That the museum promotes the activation of the critical conscience of the community, through new readings of heritage. That the museum assumes its responsibility as a social manager, through museum proposals that contemplate the interests of its public. That the specialized museums assume their leadership role in the thematic areas that are theirs". The sustainable museum establishes three different types of relations with the community in which it is integrated, according to the latter: public, ally and partner. As a privileged public it will be the recipient of all the communication activities of the museum; as an ally it will participate in the processes of preservation and enhancement of heritage resources; and as a partner, it will collaborate in the creation of cultural products and services and their offer to the public.

In a similar vein to the EULAC-MUSEUMS research agenda in Austral, Chile, these new relationships between museum and community become the all-important basis on which our actions will be established, so that the museum has a direct impact on the community, prioritizing initiatives that generate tangible benefits for the local population (Fernández, 2014). These actions will be:

- Carry out a permanent research process with the community;
- Educate and motivate the community to assume its responsibility for preservation;
- Share knowledge of museum methodology with the community;
- Promote and stimulate in the community the creation of cultural assets and the reproduction of natural resources;
- Support the development of productive reactivation activities and projects.

We are aware that the task of involving the community in this project is very complex. Therefore, it should be defined which are the local actors that show social leadership, and it would be these who channel the first effort.

### **Productive reactivation, creation and development of production projects**

Productive reactivation is the starting point of the projects that will be carried out and in which the local population assumes a fundamental role. This is the case of the territory museums that are being designed and materialized around the cultural landscapes of The Huerta of Valencia, The Albufera and the Historic Irrigation of Cortes de Pallás. We define it as the process of applying techniques and knowledge of a trade or traditional practice to establish its viability within the current market. The sustainable museum should adopt this concept to keep alive traditions, practices, and trades within the same communities. It is possible to open new markets, applying to group organization techniques, family businesses, cooperatives, and others, to return profitability, viability and dignity to farmers and individuals with knowledge of traditional techniques. All this will require an increase in the supply of products and services, some directly assumed by the museum, and others through a variety of small businesses or cooperatives around the museum, generating jobs in productive projects that are developed, sharing resources and investing with the museum for their mutual benefit. We must not forget the economic purpose and the tangible benefit that the museum and the community intend to obtain. By getting involved in community development (within the museum's thematic limits), support for new sectors of the community will revert to a new appreciation of these towards the museum.

Here we detail the phases we will adopt in our project, with the support of local community:

1. Carry out a strategic planning process in the museum to select the future project and determine a development proposal.
2. Document all the necessary information related to the theme of the project, as well as study its viability in the market and its sustainability.
3. Identify the participants, especially those who possess essential knowledge.
4. Involve the chosen group in the mission and objectives of the museum and the chosen project.
5. Qualify for the proposal of an economically viable project.
6. Involve the group in obtaining information.
7. Determine the responsibilities of both the museum and the community as participants in the project to be developed (objectives, participants, costs, products, offers to the public).
8. Establish strategic alliances with organizations that allow us to expand our resources (institutions, organizations, universities, et cetera).
9. Establish the definitive work agreement, with a time limit.

The achievement of objectives will always be based on the establishment of a stable and solid relationship between the museum and the participating community group.

## II. MUSEUM MANAGEMENT MODELS AND FORMS OF FINANCING

It is necessary to establish new forms of fiscal management adapted to what society demands of the patrimony. The public administration becomes a social agent that should favour business initiatives and the development of productive structures in all fields, including that of culture. The promotion of the private, business or associative, independent, efficient and competent sector will create value in a territory. As we have already seen (part one, point 1.3), there are various agents that can participate in the cultural project: public administrations, non-profit organizations, product and service companies, and project management and cultural services companies, each with its corresponding interests and functions.

With regard to the sources of funding, for Barrera (1998), the complication involved in obtaining the necessary resources to pay for a cultural project is evident. We will have to carry out a series of tasks such as: relating our objectives with possible forms of financing, identifying potential contributors, negotiating and strengthening financing, and planning financing activities to achieve the objectives. Although the traditional model of financing cultural projects is usually that of public investments, we must consider other types of financing such as sponsorship, through which a lasting relationship is established between a funding organization and a project or activity, either from a more specific fund, or from European Community funds, which finance projects and through fulfilling a series of requirements. But, undoubtedly, our main role as managers of a museum that aims to be economically sustainable will be to obtain the majority of the necessary funding through the exploitation of our heritage.

## **The exploitation of cultural heritage, an alternative to financing.**

Barrera (1998) suggests that the exploitation of heritage is becoming the most effective source of financing. The exploitation of heritage is based on the principle of total or partial financing from the resources generated by the cultural activity itself. As can be seen, this principle is at odds with the tradition of the free services of this kind, firmly anchored in the mentality of both managers and citizens. However, below we identify the key aspects of the process of implementing a project linked to economically viable, socially participatory heritage that does not compromise its conservation.

**1. Management/exploitation framework.** A very important aspect of any project linked to a public good such as heritage is the set of rights and obligations attached to each of the parties.

In principle, this document (agreement, contract) must be presided over by the purposes of a political nature defined by the administration responsible for the good that is to be exploited. It can be assumed that any intervention of heritage must fit within a local development strategy so that, in addition to the economic and administrative clauses, should be stated the objectives of social and cultural type that are pursued as well as possible inspections, sanctions, and even rescissions of the contract in case of non-compliance. This document is of great importance, since from the beginning, it determines the rules of the game and establishes the mechanisms of control. And, we must not forget that the administration can cede the management, but not the responsibility of maintaining the heritage in perfect conditions for the enjoyment of future generations.

**2. Segmentation of the public.** A deeply rooted belief among planners (and what is more serious, also among the new managers or operators) is to think that the mere fact of periodically opening and closing a heritage-type attraction will arouse the interest of all kinds of public, who will come anxious to know more about that monument, museum, et cetera. If any merchant knows perfectly well that their products do not interest all kinds of clients, why would a cultural product be different? What we call publicly generic is not more than a set of groups (segments) more or less homogeneous of people who have some characteristics in common: demographically, psychologically, similar tastes, interests and opinions, and others. So a first step will be to define the segments that we want to address to meet expectations and needs of each of them (schools, seniors, families, university students, hikers, mass tourism, et cetera) (Kotler, 2001).

**3. Creation of products and services.** The more we know our audience, the easier it will be to define the cultural services as well as the way in which we will provide them. There is great confusion between the concepts of product and service. We could say very briefly that a product is formed by a set of services (or by products, if preferred). For example, in the cultural product of a museum we could find the service of guided visits, shops, and pedagogical proposal for schools and the individual visit. Some segments can share the same service so that from the different selected segments we will know the services that we will have to offer, the way of providing them, the languages that we will use, the professional profiles that we will need, and even the opening hours.

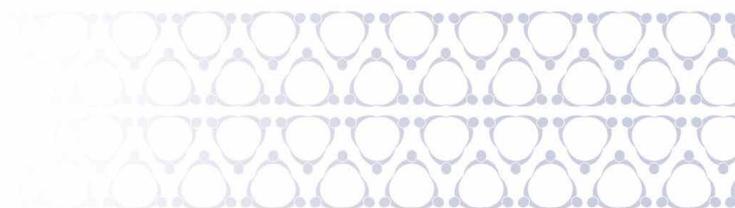
**4. Design of communication and distribution strategies.** Communication, as a fundamental process of the museum (Ariel, 2007), is

a set of instruments that helps us to put our product in contact with the public at whom we are aiming. Despite what is commonly believed, communication is a much broader process than simple advertising and includes other equally important aspects such as promotions, public relations, news generation, and sponsorship, of which we have already spoken before. How can one intuit both the communication and the distribution channels that we will use in the same way as the rest? The characteristics that define a service also depend on the peculiarities of the segments of the public to which we are targeting. We will capture a school audience from a pedagogical dossier addressed to their teachers or parents' associations, while for the individual and cultured visitor, we will use the general brochure, an advertisement in a specialized magazine, or an Internet page.

**5. Economic, social and cultural viability.** In speaking of the management/exploitation framework, reference has already been made to the importance of defining the rules under which the rights and obligations of the public administration must be reconciled, ultimately responsible, and the managing body/exploiter of the heritage. We must make some final comments about the different connotations that the concept of viability has when it comes to a project linked to the heritage. First, we must start from the fact that you cannot privately manage a heritage asset without receiving sufficient financial compensation to cover the total costs of the operation, plus a margin that guarantees the reinvestment and maintenance of all the elements put at the service of the visitor. For this, it will be necessary to demand from the managing bodies the utmost rigour, transparency and professionalism in their management, orchestrating a system of periodic evaluation and control meetings. Secondly,

it should not be forgotten that within the framework of a development strategy and the fight against unemployment, it is necessary to take into account local entrepreneurs for the implementation of this type of project, even if this requires a heavy investment in the dynamization and training of these agents.

The sustainable management of a museum requires economic viability, so it is necessary to establish a process of implemented actions aimed at achieving said profitability. A process that requires a constitutive and formal document of commitment between the parties (public administration, owners, community), of the definition of potential clients (the necessary segmentation of the public), of the creation of attractive and competitive products based on experience and interpretation, of the design and application of marketing techniques for cultural products linked to the museum, of the preparation of a business plan that reflects the viability of the museum project for which the economic compensation for the services provided must be considered, and finally, of the budget balance in order to cover expenses.



### III. CREATIVE MANAGEMENT OF CULTURAL LANDSCAPES

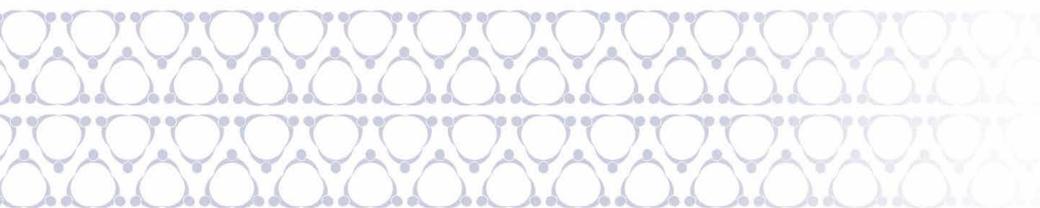
Cultural landscapes contribute through their uniqueness to local and regional identity, and reflect the history and interactions between humankind and nature. Consequently, as indicated in the European Territorial Strategy (1999), they have considerable value, among others, as a tourist attraction. The conservation of these landscapes is important, but it should not hinder, or even make impossible, their economic exploitation. In some cases, specific protection of the places of particular interest is imposed. In other cases it is necessary to preserve or recover entire landscapes. Agricultural use is the most decisive factor in preventing the destruction of cultural landscapes.

In the same way, experiences based on the format of the ecomuseums provide us with

alternatives for the enhancement of heritage founded on cultural landscapes (Peter Davis, 2011). In this sense, we must take into account the principles that govern ecomuseums, such as the prominence acquired by local initiatives, the possibilities it offers for self-management projects, and the main character acquired by territoriality – that is, the close and direct relationship with the territory.

In our research we need to consider:

- A. The conservation and creative development of cultural landscapes that have a particular cultural, historical, aesthetic and ecological significance;
- B. The valorisation of cultural landscapes within the framework of integrated territorial development strategies;
- C. The improvement of coordination of development measures that affect landscapes;
- D. The creative recovery of landscapes damaged by human intervention.



## IV. TERRITORY MUSEUM MANAGEMENT. A CULTURAL PROJECT

The management of our museum becomes the main axis of our mission within its wider cultural and natural landscape. We can consider it a cultural project which would encompass the following actions:

- Defining a museological program;
- Creating a museographic program;
- Carrying out projects necessary to adapt the territory;
- Developing a management model (ownership, personnel);
- Creating a financing plan.

Our project must be justified by the territorial diagnosis and consist of a document resulting from the process of reflection of a team which serves to guide our actions and facilitate decision making, establish priorities, and optimize resources to achieve maximum results. It must be realistic and coherent in its phases and be open to the participation of all agents and publics, and tested through feedback and validation from our EULAC project partners.

In general terms, a project must respond to certain sections and phases, such as:

**The denomination.** A title that includes as clear and synthetically as possible the central idea of the project.

**The theme.** Define concisely what the project is about in general terms. In other words, what is the substance of the project. For this, the general contents of the project will be described and if it is an institution, its mission will be stated.

**Justification.** Antecedents and origins of the project; why do we consider that project; what we rely on to propose it; who entrusts them to us; of what conceptual foundation it derives from; in what specific aspects they insist; and what originality, degree of innovation or experimental nature the project embodies.

**Goals.** The most important aspects that are intended to be achieved will be detailed: what we propose the project for, what we intend to achieve. The objectives must be as concrete and quantifiable as possible in order to be subsequently accepted and evaluated.

**Recipients.** A cultural project must be structured based on who it is intended for. The study of the demand of our project can determine more clearly the objectives. It is necessary to identify homogeneous groups or "segments" on which to position ourselves and to know them thoroughly to adapt the proposals to their needs, concerns, et cetera. With respect to the real or potential users of our projects or services, we would have to answer the following basic questions in a demand or market analysis: Who they are, how many they are, where they come from? How can we contact them and what promotional method should we use? What message can be transmitted to each segment? What services the different groups demand?

**Performances.** The aim is to specify in more detail the contents and specific characteristics of the actions to be carried out and their associated tasks, that is, how we are going to make the objectives proposed in the project a reality.

We will aim to consider all these issues in our project.

## V. EVALUATION AS AN ASPECT OF MANAGEMENT

“Evaluation is a way of converting experience into knowledge” (Velasco, 2009).

Evaluation of a project’s success requires:

A. The establishment of evaluative criteria:

- if the products or services meet the expectations of the demand;
- if the service can be improved;
- if the resources invested are efficient and effective.

B. The construction of indicators that generate quantifiable data.

Given the public and social nature of planning, there are also issues arising from this public nature, including to what extent the service is adequate in social terms, the priority of some programs over others, and the improvement of social equity with our actions.

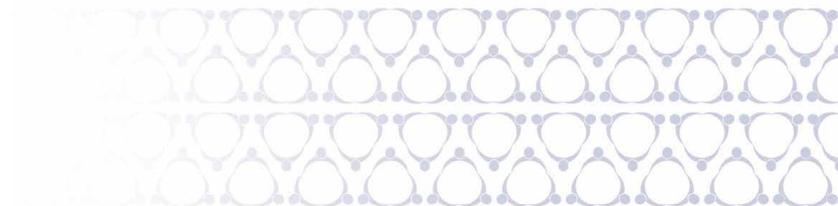
Velasco (2009) suggests the evaluation of projects should focus on:

A. The design of the asset management proposal (approach of the specific situation, planning of its use and method of implementation of actions);

B. The execution of the program, the reach of the target audience and how it is being managed;

C. Effectiveness of the program (achievement of objectives) and efficiency (cost-benefit ratio).

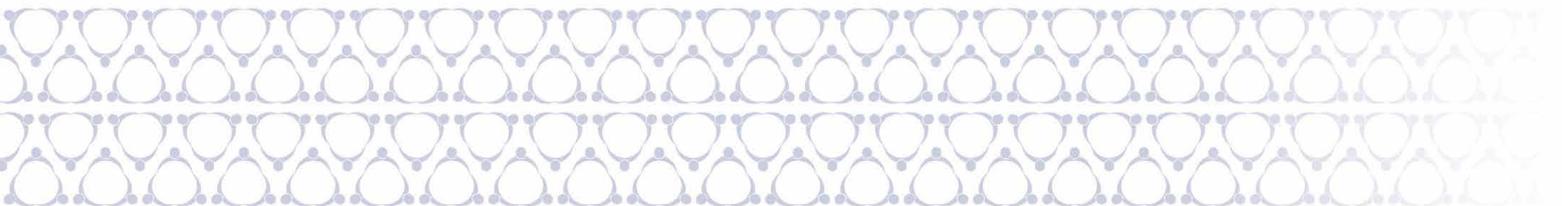
Museums, both in its closed format (building) and in its open format (territory-museum), as agents of social participation, must be monitored, and must control changes in the public (such as profiles, behaviours, expectations). “They must maintain contact with their closest reality” (Fernández Sabau, 2009). The ultimate purpose of this evaluation should be to redirect the action or to issue a global assessment, whether made during the process, or at the end of it.



## VI. CONCLUSIONS

The sustainable museum assumes active responsibilities for development, organization, and the encouragement of the sectors of the community with which it works, while generating benefits for both the museum and the community. We have established the following premises as necessary to reorient the work, given the greater responsibility of the museum towards its community and its cultural landscape:

- A. A new relationship with the community
- B. A horizontal structure
- C. Active preservation of heritage
- D. Generation of tangible benefits
- E. Expansion of offers to the public
- F. Diversification of financing and generation of resources
- G. A new vision of what the museum can be, embedded within its territory







**Practical Case  
Studies**  
PART THREE

## PART THREE

### Practical Case Studies

*Authors: Miguel Antequera and Roberto Escrivá*

The third part of this document acquires a practical dimension: some Valencian museums are analyzed with the purpose of knowing what is the reality of the Valencian museography related to the territory.

The analyzed museums have characteristics that allowed us to select them when we proposed the EULAC-MUSEUMS project: the Science Museum of the University of Valencia, recently created, is based on territorial elements related to paleontology, geology and biology; and the network of museums of the Diputación de Valencia “Xarxa de Museus”, which is related to the local territorial scale in both municipalities and communities of municipalities. From the analysis of the diverse experiences we deduce that there is a diversity of management

models of the Valencian local museums, but none follow the guidelines of the community museums. Furthermore, some of them base their management on criteria of sustainability and a link with their territorial environment, as it is the case of some ecomuseum. There are no existing Museum Territories in our territorial research area, offering a privileged opportunity to apply our theoretical research and bi-regional investigations to practice on the ground for the benefit of our local communities. First though, in what follows we take stock of current professional practices of Valencian museums operating within more traditional museum definitions and functions (with collections and conservation of objects being core concerns), to understand the current museum reality in which to situate our innovations.



*The Natural History Museum of the Universitat de València*

## I. THE NATURAL HISTORY MUSEUM OF THE UNIVERSITAT DE VALÈNCIA (MUVHN)

The Natural History Museum of the Universitat de València (MUVHN), the University's Natural History Museum, is a new installation created with the idea of gathering in a single space the most relevant elements of its 32 scientific collections, hundreds of thousands of specimens, and offering this enormous cultural and scientific heritage to Valencian society. In addition, the MUVHN will be a research and training centre for the university community and the general public. The museum, which has the sponsorship of the Generalitat Valenciana, the Diputació de València, the Ministry of Education, Research, Culture and Sports (General Directorate of Culture and Heritage and the Ministry of Education and Research), and the collaboration of the University's General Foundation, is located in the Burjassot campus.

The Universitat de València has a rich scientific and natural heritage gathered in many different collections, ranging from officially recognized museum institutions to collections created and used mainly for research and teaching. This heritage is associated with its own history and is scattered throughout its multiple centres. Not surprisingly, the Cabinet of Natural History of the University of Valencia, founded in the mid-nineteenth century, was the second most important heritage and scientific centre in Spain (second only to the National Museum of Na-

tural Sciences in Madrid). The University's commitment to its heritage is reflected in the recognition of all its collections, including the Museum of Geology of the Universitat de València, a museum centre officially recognized by both the regional administration (Resolution 26/02/1996, DOGV 2.742), and by the University of Valencia itself as a University Museum. It is the first university museum recognized with this category in Spain. As such it became the catalyst for the concept of a new natural history museum.

The Museum of Geology of the Universitat de València (MGUV), from its origins, but especially since its recognition as University museum, became the official centre for the Deposit of Movable Property both in terms of geology and palaeontology, as well as other elements related to science and natural history, so that the scientific and natural heritage of the University has been enriched continuously in recent years – it is more than a geological museum. Among its mandatory functions as a museum are conservation, maintenance, research, and inventory of the specimens that make up its collections, making them available to interested researchers (with the creation and management of a "Tipoteca", a repository for type specimens). In addition, it acts as a centre for scientific dissemination, exhibitions, workshops, and programs aimed at both the university environment and the general public. It also acts as scientific and patrimonial advisor both for the administration (sites reports, collections expert's reports, et cetera), and for general public and private organizations.

These collaborations with other entities led to the museum making contact with all the entities of the Comunidad Valenciana (the Valencian autonomous region) that guarded paleontological collections. Jointly and through an agreement with the City of Arts and Sciences (CACSA), a representative exhibition of Paleontology of the Valencian Community was held in which 23 entities contributed, loaning their collections completely free of charge. This exhibition, called “Els Nostres Dinosaurians” (‘Our Dinosaurs’), was inaugurated in July 2016 and has since become permanent, with attendance exceeding one million visits (as of January 2018).

In this exhibition, the MGUV developed a role of scientific coordinator, serving as a link between CAC and the different museums and museum collections with paleontological material that have given their pieces to the exhibition. The MGUV has carried out the tasks of making contact, delivering expertise and valuation of the material, and evaluation of its economic value for insurance purposes. In addition, the MGUV and the members of the Department of Geology of the University of Valencia have participated as reviewers and proof-readers of the descriptive content of the pieces and of the audio-visual and didactic content belonging to the exhibition.

Given the activity with scientific heritage, the Museum of Geology began to act as repository of materials that were increasingly heterogeneous both in origin and in composition, so the description of their collection corresponds more broadly to a Museum of Natural History. That is why the University of Valencia took the initiative to bring all these collections together in a single space, taking advantage of them and optimizing the resources. Thus, the Museum of Geology of the UV became the Museum of Natural

History (MUVHN), both by the University of Valencia (Acord Consell de Govern UV 22\_ diciembre\_2016) and by the Department of Education, Research, Culture of the Generalitat Valenciana. Resolution of April 12, 2017 (DOGV number 8025 / 24.04.2017).

In its new guise, the museum holds a wide variety of collections and has become a centre of documentation and scientific and technical information, for the public as well as for specialists. It has created an appropriate space for meetings, conferences, colloquiums, and debates on current scientific topics. It aims to be a space for cultural and scientific dissemination through the updating and the use of new technologies, which incites curiosity and promotes the exploration and learning for visitors of all ages.

The MUVHN gathers collections that were in the Museum of Geology but also zoological collections of the Department of Zoology, where the taxidermy specimens, recovered from the fire of the Historic Cabinet, were kept, together with more recently incorporated elements from teaching and research. It is also the depository of the collection of Natural History Father Ignacio Sala (Jesuits of Valencia). It is a valuable and abundant collection (more than 16,000 pieces) attached by agreement to the patrimonial collection of the MUVHN through successive agreements (2003, 2015).

The general objectives of the MUVHN are captured in this mission statement:

To encourage, investigate, promote, document and support activities that promote knowledge of biodiversity and cultural pluralism, promoting sustainable development and respect and protection of our environment, enhancing the prestige of the University of Valencia and the Comunidad Valen-

ciana in general, through its heritage and its relationship with society.

**Its more specific objectives are:**

1. To gather, in an appropriate space, the most relevant elements of its 23 scientific collections and offer this significant cultural and scientific heritage to the Valencian society.

2. To be a training space for different recipients:

A. University community.

B. Educational community, with special emphasis on high schools. For this purpose, a Teachers' Classroom will be created on the first floor of the Museum with the most advanced equipment to prepare the faculty for their training and to facilitate the carrying out of joint activities between the museum, the faculties and the educational centres.

C. Security Bodies. Advice and training in matters of heritage, both movable and immovable for security agents (Seprona, Guardia Civil, and others).

D. Traveling exhibitions. Different themes prepared in agreement with the teaching staff and local cultural centres will be exhibited throughout the territory.

E. Mediator in heritage, facilitating communication between schools and the University.

F. To value the own resources of the educational centres that have collections of Natural History, collaborating, through agreements, in the recovery and adaptation of said collections.

G. To act as a hub into the natural and cultural landscapes of Valencia and as a facilitator of community engagement with their heritage.

3. The MUVHN will be a research space. Given its connection with the different departments of Biology, Zoology, Botany, Geology, and others, The MUVHN has the best team of researchers in natural history of the entire Comunitat Valenciana, who participate not only in regional missions, but also nationally and internationally. Through research there is an update and constant renewal of knowledge of the most relevant issues. A Reference Centre, with the possibility of accepting requests for joint research, didactic, dissemination projects, et cetera, at different levels, a centre that provides scientific and technical advice for the different collections and museums that lack a conservator and specialized personnel that provides access to researchers (national and international) to the different collections and that collaborates in studies and investigations of materials.

4. The MUVHN, continuing the activities that the previous Museum of Geology was developing, will remain a reference centre for the conservation and restoration of all the materials that, by legal imperative, are deposited in it. If we understand the collections of the Museum as a "Land and Life Reference Library", we will understand that its conservation and proper management (through conservation, restoration, inventories, et cetera) is essential.

5. The MUVHN will be a space for dissemination and territorial projection. A "non-formal" education centre, with its own resources (of collections and knowledge) that cannot exist in other educational environments and that will contribute and complement an added value to regulated education. In addition, this centre has a second objective: to promote the sustainable development of their territories through the enhancement of the heritage of the territory and the development of rural tourism, with an important cultural value.

**Dissemination:** an intermediary between the most advanced knowledge and the knowledge needs of general public. The museum as a container of knowledge and as a didactic resource.

**Organization of temporary and travelling exhibitions** that will facilitate the dissemination of the most rigorous knowledge to society. This program will be developed in a special way with the collaboration of the Generalitat Valenciana and the Diputaci3n de Val3ncia.

**Advice and creation of didactic resources** (such as collections for teaching centres, originals or replicas, on loan or permanently).

6. The museum activity will be extended through the organization of seminars, workshops, meetings, and debates, through which scientific knowledge will be transmitted to society.

7. The MUVHN will collaborate with other entities with competences or interests in this problem, through the Palaeontology Collections Network; of course, this collaboration will have a special relation with the Pr3ncipe Felipe Science Museum, with other specialized museums, and with the local entities of the Comunitat Valenciana.

8. It will also act as an advisor for the development of new museum projects or museographic collections in the territory, in close collaboration with local (city halls, councils) and regional corporations (Generalitat Valenciana).

9. It will act as a Consultant and Adviser Centre in matters of Natural Heritage and Environmental Impact for the different public and security administrations (environmental impact reports, seizures of patrimonial material).

## RECIPIENTS

1. Valencian society, particularly educational centres, with conservation and restoration workshops to teach and encourage how to value this heritage. Also, given the range of the available collection and the origin of the pieces, temporary exhibitions can be organized in different cities.

2. Collaboration in the training and updating of teachers mainly in Secondary, through classroom courses, field practices and distance courses.

3. Training in Natural History of the Comunitat Valenciana and knowledge of its Natural Heritage.

4. City of Burjassot, availability for educational centres and other groups (like the elderly).

5. University community with a teaching and research centre in all the fields covered by natural history.

6. International Community, being a centre of reference when housing collections of great scientific, didactic and patrimonial value.

## SOCIAL PROJECTION, DISSEMINATION AND TRAINING

One of the fundamental objectives of the University is its social role. The Museum of Natural History of the University of Valencia, through the organization and management of these heritage collections, could be the best platform for the University to give visibility to a legacy that will have societal impact.

Although its main didactic activity is to serve as a support tool in university teaching to students and teachers in all those subjects related to its collection, it also receives the visiting public, both individually and

in groups belonging to very diverse fields. The MUVHN has already been carrying out various outreach programs attending school groups, individual visits, offering workshops, lectures, participating in different programs both within the University and with other entities. The tutoring of the Undergraduate Degree Final Project and study practices corresponding to the Degrees of Biology, Environmental Sciences, Chemical Sciences, collaborative projects with provincial and national entities, collaborations in exhibitions with other museums, internal studies of the museum itself, and scientific publications are also carried out. Among them we find guided tours and workshops for students of various schools, workshops for Saharawi children of the “Vacations in Peace” program, etc.:

#### **Programa Conèixer,**

<http://www.uv.es/uvweb/futurs-estudiants/es/actividades-secundaria/programa-coneixer-1285852806105.html>

#### **La Nau dels Xiquets i les Xiquetes**

[http://www.uv.es/uvweb/futurs\\_estudiants/es/vivir-universidad/ventajas-universitarias/nau-dels-xiquets-les-xiquetes-1285852804900.html](http://www.uv.es/uvweb/futurs_estudiants/es/vivir-universidad/ventajas-universitarias/nau-dels-xiquets-les-xiquetes-1285852804900.html)

#### **Setmana de la Ciència**

[http://www.uv.es/uvweb/futurs\\_estudiants/es/actividades-secundaria/actividades-alumnos/semana-ciencia-1285852808153.html](http://www.uv.es/uvweb/futurs_estudiants/es/actividades-secundaria/actividades-alumnos/semana-ciencia-1285852808153.html)

#### **Fes Ciència a la UV: La biología en tus manos: el reloj fósil**

<http://www.uv.es/uvweb/delegacion-incorporacion-UV/es/cooperacion-secundaria/fes-ciencia/biologia-tus-manos/bases-1285871005448.html>

#### **Expociencia, Jornada de Puertas abiertas**

<http://www.pcuv.es/es/Expociencia2017/presentacio.html>

#### **Olimpiadas de Geología:**

<http://www.uv.es/uvweb/delegacion-incorporacion-UV/es/cooperacion-secundaria/olimpiadas/geologia/bases-1285871001865.html>

#### **Día de los Museos**

#### **Visitas guiadas a la Nau Gran:**

<http://www.uv.es/uvweb/servei-extensio-universitaria/ca/servei-extensio-universitaria-1285900077517.html>

We want to highlight one of the programs that we have been participated with for several years:

Within the program “Vacances en Pau” (Vacation in peace) of temporary reception of Saharan children, activities are carried out in the Geology Museum of the University of Valencia during their summer stays. These activities include various didactic workshops. By this two objectives are achieved, to carry out a leisure activity for children who do not have access to this kind of services in their native country, and to increase the scientific knowledge of said children through games and inclusive participation.

### **OTHER COLLABORATION ACTIVITIES IN TRAINING PROGRAMS**

#### **Didactics of Museology in the Master of Applied Palaeontology (UV-UA):**

Within the UV Master’s Degree in Applied Palaeontology, the Museum is responsible for developing and teaching practices and theoretical sessions within the subject Museology and Museography, based on content related to museums, especially paleontological and geological ones.

### Conferences within the postgraduate study Master in Applied Paleontology (UV-UA).

Through the Museum, during the two years of existence of the Master of Applied Paleontology, various conferences with curators and directors of government agencies have been organized within the didactic program of the subject of Museology and Museography, both for students and for general public interested in Museology and Paleontological Heritage.

Collaboration with other Museums through the tutoring of students in external internships and Undergraduate Degree Final Project and master projects:

- Museum of Natural History Brother León de E.E. H H. La Salle- Paterna:
- ISURUS Paleontological and Science Museum of Alcoy.
- Museum of Natural Sciences of Onda

## NEW TECHNOLOGIES

In order to join the experiences that have been developed in other museums and cultural spaces, the Museum of the University of Valencia of Natural History has developed two applications using new technologies that we think will be an important advance for social integration and modernization and updating.

### An accessible museum

It is the first museum that was created as an inclusive project, and among its objectives is the purpose of constant improvement, having the ability to evolve, and be available and at the service of all citizens.

To move around the museum and discover its collections, both people with visual and auditory functional impairments and the ge-

neral public will have the help of an audio guide that can be downloaded directly to the phone. Feedback Cultural, the company specializing in accessible content through its accessible culture project, has created this pioneering application that stands out for its contents of an inclusive nature and for using beacons that are activated by proximity. These are devices that transmit a signal via Bluetooth LE and start the content that has been downloaded to the mobile device as soon as someone passes by. The user will have all the information of the exhibition on their phone, which will be reproduced as they explore and advance through the museum.

### Virtual reality app

PterosaVR is the mobile virtual reality application for the Natural History Museum of the Universitat de València. Thanks to this, we can contemplate *Tropeognathus* in its original habitat. The new mobile application developed by the MHNUV will provide visitors with a virtual experience of amazing immersion, while introducing them to the extraordinary group of pterosaurs. With the sole help of a phone the public will witness directly the sequential reconstruction of *Tropeognathus*: its skeleton, its musculature, and even its skin and external appearance. Once returned to life - thanks to virtual reality - the *Tropeognathus* will start its flight, leaving the museum and entering its Mesozoic habitat, all in front of the viewer.

## THE 32 COLLECTIONS

To this date, at the University of Valencia, a total of 32 Natural History collections can be catalogued. All of them patrimony of the Universitat de València, are scattered in different locations, given that they are “living” collections and the result of research, and are stored in the right conditions for their function.

## BOTANY

- Living Plants Collection
- Collection of Vascular Plants of the Herbarium (VAL) - Microalgae symbionts of lichens
- Seaweed Herb (VAL\_Algae)
- Collection of Mushrooms (VAL-Myco)
- Collection of Lichens (VAL-Lich)
- Bryophyte Herbarium (VAL-Brio)
- Collection of the Germplasm Bank
- Carpoespermataca collection
- Educational Garden
- Histology and Vegetal Anatomy Collection

## GEOLOGY AND PALEONTOLOGY

- Collections of Micropaleontology
- Collection of Caenozoic continental vertebrates - Vertebrate non-mammal fossils
- Triassic Collection
- Fossils of the Spanish Devonian
- The Legacies of Geology and Palaeontology
- The Teaching collections
- Minerals and industrial rocks
- The old Museum of Geology

## ZOOLOGY

- Collection of Entomology
- Nematology Collection
- Department Teaching Collection - Historical Collection
- Marine Zoology Unit Collection - Land Helminthology Collection - Marine Biology Collections

## OTHER COLLECTIONS

- Collections of Natural Sciences Father Ignacio Sala S.J.
- Collection of Scientific Instruments
- Museographic Collection of the Astronomical Observatory - The Spanish Type Culture Collection
- Donations and Legacies

## MANAGEMENT

Anna García Forner was appointed at the end of last year as delegate of the rector for the direction of the Museu de la Universitat de València: Història Natural. The academic advisory council is formed by the dean of the Faculty of Biology, Javier Lluch Tazazona; the director of the Department of Zoology, María Ángeles Raduán Ripoll; the director of the Department of Botany and Geology, Antoni Aguilera Palasi; the head of the Geology and Palaeontology section of the former department of Geology, Héctor Botella Sevilla; the director of the Botanical Garden, Isabel Mateu Andrés; and the director of the Cavanilles Institute of Biodiversity and Evolutionary Biology, Juan Salvador Monrós González.

## SPONSORS AND COLLABORATORS

The University of Valencia, through its Vice-Rector for Culture, has launched and executed the creation of the MUVHN that has been possible thanks to the sponsorship of the Presidency of the Generalitat Valenciana, Presidency of the Diputació de València, the Ministry of Education, Research, Culture and Sports, and the collaboration of the General Foundation of the Universitat de València. The Diputació de València has been involved in the launch of the new Museum of Natural History of the University with a contribution of 100,000 euros that reinforces the collaboration of both institutions in the structuring of the territory and the transmission of knowledge. In the words of the president, Jorge Rodríguez, "this new space for knowledge dissemination demonstrates the potential and the need for collaboration between public administrations in order to, as in this case, recover the important collection of the old Museum of Natural History and

bring Valencian society closer to its important scientific heritage”.

## SOCIAL MEDIA

The Museum uses the following media:  
<https://www.instagram.com/museuhn/>  
<https://www.uv.es/museuhn>  
<https://www.facebook.com/museuhn/>  
<https://twitter.com/MuseuHN>

## FINAL REFLECTION

Once analyzed the Museum of Natural History of the UV, recently created and with which we aimed to identify the relationship between a museum of an academic profile and its territorial environment, it has become clear that this type of museum, very common in the Valencian Community, characterized by a project promoted by academic authorities and designed by a university technical team, moves away from the concept of eco-museum and community museum. Unlike these, it is not an institution that has emerged from the social demand of a community. We are talking about an initiative that highlights the value of the collections that make it up, based on paleontology, geology, biology,

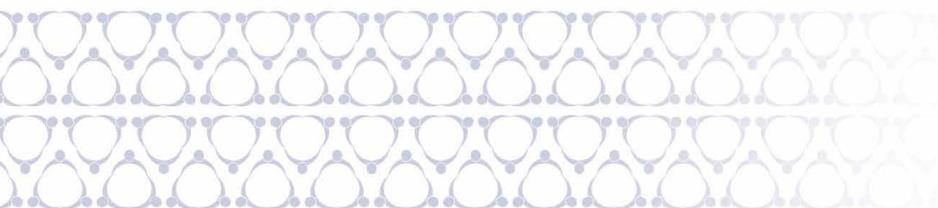
etc. As it happens in other museums, in the MUVHN, the habitual functions of a museum are realized, such as permanent and temporary exhibitions, investigation, scientific dissemination, etc.

However, we can point out at least two circumstances related to the progress of our project, product of the relationship between museum and territorial development:

A. It has been possible to identify the close relationship between the existence of the territory's own resources and the possibilities of creating museum structures based on the treatment of those resources. This is the case of natural resources related to paleontology, geology or biology.

B. The external dimension of the museum is noteworthy, since it leads a network of local institutions distributed throughout the Valencian territory. In our project, in which we intend to analyze the relations between museums and territorial development, this is a very interesting case to study.

In short, the MUVHN has allowed us to identify some of the keys that define the relationship between museum and territorial development. We refer to resources and territorial networks.



## II. THE NETWORK OF MUSEUMS OF THE PROVINCE OF VALENCIA. LA “XARXA DE MUSEUS”

Museums and permanent museographic collections are numerous in the Valencian territory. They appeared in the first years of the democracy (in the late 1970s and early 80s), and since then they have undergone constant changes to adapt to the new socio-economic and cultural reality. Today, the cultural centres relate to territory, heritage, and communities. They are not museums filled with collections to be admired. Museums and culture are elements of territorial development from a socio-economic, territorial and innovative perspective.

Here we make a definition and differentiation between museum and permanent museum collection in the “Valencian System of Museums” in the Comunitat Valenciana. The laws differentiate between museum and museographic collection to regulate recognition and allow extra subsidies to municipal or shared management financing. The objectives, functions and services of the ethnological museums network of the Diputació (provincial government) are also explained. The management of museums is analysed as elements of development from a social perspective, forms of integration with society; territorial vision, the museum’s relations with its territory. As well, the innovation and improvement processes are identified, and the integration in other museum networks is analysed.

### 1. Museums and permanent museum collections in Comunitat Valenciana

The International Council of Museums adopted the following definition of a museum at

the 22nd General Assembly in Vienna (Austria), on August 24, 2007: “The museum is a non-profit, permanent institution, at the service of society and its development, open to the public, which acquires, preserves, researches, communicates and exposes the material and immaterial heritage of humanity and its environment with the purpose of education, study and recreation”.

By the order of February 6, 1991, the Ministry of Culture, Education and Science regulated the recognition of museums and permanent museum collections of the Comunitat Valenciana. The Valencian Cultural Heritage Law (Law 4/1998, of June 11) completes the aforementioned order, remembering that the collections may be public or private. The Ministry created the “Valencian Museum System”, which integrates all those museums held by the Generalitat (regional government) and those of state ownership whose management is entrusted to it, as well as museums and museum collections in public or private ownership. All of them are recognized by the Ministry of Culture, Education and Science in accordance with the provisions of this Law.

For the purposes of this Order, Museums are “institutions of a permanent nature, open to the public, without profit, aimed at the general interest of the Comunitat Valenciana, which gather, acquire, order, conserve, study, disseminate and exhibit in a scientific, didactic and aesthetic way, for the purpose of research, enjoyment and scientific and cultural promotion, collections of goods of cultural value “.

Museums’ functions are listed as:

- The conservation, cataloguing, restoration and orderly exhibition of collections;
- Research in the field of their collections or their specialty;

- The periodic organization of scientific and informative exhibitions, according to the nature of the Museum;
- The preparation and publication of catalogues and monographs of their collections;
- The development of an educational activity regarding its contents;
- Any other function that by their statutory norms or by legal or regulatory disposition is entrusted to them.

Museums, necessarily, must meet the following requirements:

1. Permanent, sufficient and adequate facilities, in the opinion of the General Management of Valencian Cultural Heritage;
2. Have a senior technician, with research and management functions related to Archeology or Art History, for example;
3. Inventory and registration book, according to officially established models;
4. Opening hours to the public would be no less than fifteen hours a week;
5. Budget that guarantees a minimum operation;
6. Report regularly to the General Management of Valencian Cultural Heritage, with statistical summaries of the museum's visits.

In contrast, the permanent museographic collections (or cultural centres), according to the previous order of the Comunitat Valenciana, are “those that gather goods of historical, artistic, scientific and technical value, or of any other cultural nature and that, due to the small size of their collections, lack of their resources and lack of technician, can't meet the minimum conditions to develop the cultural function entrusted to the Museums”.

The permanent museum collections must meet the following requirements:

1. Stable, sufficient and adequate facilities;

2. An inventory, according to the officially established model;
3. To be visited by the public at least once a week.

In the museographic collections there is no need to hire a specialist technician, because they are conceived as an exhibition space.

To the presented analysis, we also take as a reference the methodological proposal that Chile used in the work that they did to make a brief characterization of the network of museums of the region of Los Ríos, objective group of their applied research. What was proposed there to begin with was a weighting matrix, in which, based on ICOM's definition of museums, museological functions are broken down and how each of them is represented in the museums of the network. This is consistent with the need to generate a basic structure and select case studies afterwards.

Below we present an analysis of the territorial distribution of museums and permanent museographic collections. The information comes from the municipal data bank, Argos information portal, consulted at the end of 2017.

### 1.1 The territorial distribution of museums and collections

In the Valencian Museum System, the province of Valencia stands out with 47.6% of museums, followed by Alicante at 33.1% and Castellón at 19.3%. The city of Valencia hosts 20% of the cultural centres (museographic collections) of the province and the metropolitan area of Valencia (Capital, l'Horta Nord, Sud and Oest) represents 40% of the province and one fifth of the cultural autonomic containers. In the province of

Castellón, the districts of Maestrat, La Plana Alta and La Plana Baixa represent 60% of the cultural entities of the province and 11% at the regional level. In the province of Alicante, the districts of La Marina Alta, La Marina Baixá, l'Alacanti, El Baix Vinalopó and El Baix Segura account for 70.3% of provincial and 23% of the regional.

In the Comunitat Valenciana there are 138 museums and 110 recognized museographic collections. 53% of the collections are located in towns with less than 5,000 inhabitants, while 79% of the museums are located in cities with more than 50,000 inhabitants. Between the cities of Valencia, Castelló, Alicante, and Elche, with populations of over 100,000 inhabitants, 37 museums are counted, of which only 14 are municipal. The other 23 are state-owned (Generalitat or Diputación), University-owned, or ecclesiastics, among others. In this sense, 62% of museums and museum collections of Comunitat Valenciana are municipal, 10% are ecclesiastical and 18% are museums and collections from associations, foundations or private-collections, among others. See table and map attached at the end of the chapter.

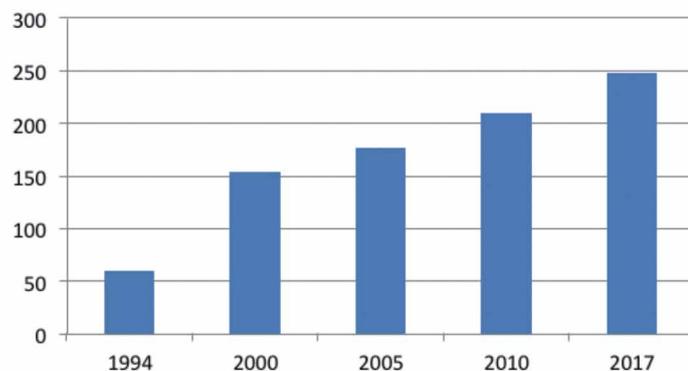
The subjects present in the Valencian Museum System are Archeology, Contemporary Art, Decorative Arts, Fine Arts, House Museum, Natural Sciences and Natural History, Science and Technology, Local, Specialized, Ethnography and Anthropology, General and Historical, or combinations of several areas. In fact, many museums complement their exhibitions with ethnological material and ethnographic or anthropological exhibitions. In this perspective, museums of Ethnology, Ethnography or Anthropology make up 27% of the museums of the system. But if we count the house museums, the festive museums, the historical museu-

ms, the museums with the ethnology tag in their name or in one of their permanent collections, we find ourselves with 70% of the Valencian “museum park” with an ethnological component.

### 1.2 The growing evolution of museums and collections

The recent creation of new museums is due to the achievement of new socio-cultural realities and territorial development policies. The migration to the cities in search for economy has depopulated the rural interior areas that are trying to develop through cultural and

Evolution of the Valencian museum system  
(Diputación of Valencia, 2017)



natural tourist resources as opposed to sun and beach tourism. These agricultural areas have the potential to collect objects for museographic collections. With European funds, museum projects are carried out since “history is what brings to the human communities the certificate of authenticity of origin” (Aguilar, J., 2006). Facing the impact of cultural products from abroad “we can react by trying to preserve, reaffirm or revitalize our local cultural specificities, such as our gastronomy, music, festivals or traditions” (Hernández, 2005: 129-131). Therefo-

re the territorial distribution of the Valencian System of Museums is characterized by a recent creation and concentration of cultural entities in the Valencian coast and the supremacy of the metropolitan area of Valencia with 40% of the province and a fifth of the regional cultural centres. There is a smaller presence and spread of museums to the rural interior that opts for museographic collections, 53% of the collections are located in towns with less than 5,000 inhabitants, while 79% of the museums are located in cities with more of 50,000 inhabitants. The collections absorb less technical, human, and economic resources, and museographic projects have been developed thanks to institutional, regional or European support in the interests of rural development. The management of museums and collections is mostly municipal with 62% of the cases and with a monographic theme or ethnological, ethnographic, or an anthropological vision in 70% of them.

## **2. From the network of museums of the Diputació of Valencia to the network of ethnological museums**

The Culture Department of the Diputació of Valencia created in 1999 its own Network of Museums with the Sala Parpallo, the Bullfighting Museum, the Valencian Museum of Il·lustració i la Modernitat, and the former Prehistoric and Valencian Culture Museum, today separated as the Museum of Prehistory and the Museu Valencià d'Etnologia (Ethnology Museum), because they had sufficient differentiated identity.

This network, denominated “Xarxa de Museus”, wanted to reorder the resources in search for efficiency but with a structure of hierarchical and vertical decision making, resulted in “an authentic bottleneck in which

paralysis, dysfunction and even tactical confrontation between the parts of the structure was the norm” (Joan Gregori, 2006). In 2005 it was restructured and management made more horizontal, and local municipal projects are transferred to the museums of the Diputació with related themes.

At the beginning of 2017, the Diputació de Valencia through the Valencian Museum of Ethnology (the main reference centre for traditional and popular Valencian culture), created the Network of Local Ethnological Museums with the philosophy of strengthening the existing advice and cooperation between the Diputació and the municipal councils and associations. Being a network institutionalized in the decree of its creation, a series of objectives and services that deal with training, advice, and cooperation were listed. The objectives include enhancing communication between the local managers and the MUVAET (Network of Local Ethnological Museums) by the exchange of experiences and good practices, in addition to improving professional skills through training and retraining; promoting cooperation between museums to optimize resources (exchange policies, co-production of exhibitions, etc.); and finally, disseminating the activities jointly, and creating spaces for this purpose.

The training services are translated into annual conferences in local museums and there will be technical and management seminars in which, after a presentation by a specialist, a debate based on the individual experiences related to the subject will take place. The advice will deal with museological or museographic projects, educational projects, marketing, among other topics.

The cooperation services that MUVAET presents are:

- Inventory and cataloguing of museum collections;
- Loan storage of those materials commonly used in museums;
- Projects of cooperation between different museums (joint exhibitions, sharing the dissemination of activities ‘museums talking about each other’, joint advertising, and others);
- Traveling exhibitions. Those of the Valencian Museum of Ethnology and others produced by local museums;
- Presentation of local museums at the headquarters of the Valencian Museum of Ethnology;
- Coordination to carry out certain events together, such as International Museum Day;
- Establish, from the Diputació part, of a system of subsidies that will allow local museums to renew their material, on one hand, and, on the other, to carry out all those activities necessary for the production of exhibitions, educational projects, dissemination, etcetera;
- Edition of catalogues of the permanent exhibitions of the associated museums.

### 3. Museums and their territorial, social and innovation development

The predominance of the municipal museums in the Valencian Museum System, the supremacy of the ethnological theme and the concentration in number in the province of Valencia justify that, in order to know the museums as development elements from a social and territorial perspective and to identify their processes of innovation, a survey was carried out with the representatives of the museums that make up the Network of

Local Ethnological Museums of the Diputació de Valencia.

The survey was given to the representatives, technicians or managers of the 29 museums of the Ethnological Network, and was answered by three quarters of them. However, through bibliographic, journalistic, and online searches it has been possible to complete information about the rest of the museums, so the survey information has been completed at 90%. Given the nature of the study, the survey was quite open and answered questions about how did they relate to the population to establish relationships, the experiences in the integration of collaborative networks with other entities (administrations, museums, companies), how they related to the territory, and the innovative actions they had carried out.

#### 3.1 The museums, their resources and management

In the network of local ethnological museums, a majority of them are municipal. Their management and maintenance relies mainly on the municipalities, and depending on their size and particular strategy they will provide more or less economic resources to conserve and disseminate their cultural heritage. However, there are specific additional subsidies from the Regional Ministry, the Diputació, and even the European Union. We emphasize two museums:

A. The recovery of the Cassoleria (old Pottery) realized by the city council of Potries, the Ministry of Public Administrations, the Generalitat, the Valencian Agency of Tourism and the Funds of Rural Development of the European Union;

B. The Casa Gran of Pobla de Vallbona through the town hall together with the participation of workshops or occupation workshops.

There are also cases of associated museums, such as the Museum of the Horta Sud Josep Ferrís March with a budget for the year 2017 of 112,569 euros, both in expenses and in income. The Inter-municipal Mancomunitat de l'Horta Sud contributes 75% of the budget, the City Council of Torrent 10%, Caixa Rural de Torrent 10%, and Fundació Caixa Torrent 5%. It has carried out 221 activities in the museum: 181 directed to groups (schoolchildren, adults, associations, et cetera) and 40 punctual ones. The museum maintains a constant relationship with the associations and museum entities of the region with which it programs joint activities.

An interesting and extrapolated example of a small museum is MUVAMEL, Museo Valenciano de la Miel (Valencian Museum of Honey), a new museum inaugurated in 2003 and owned by the municipality. The city council, once it saw the building, decided to delegate its management and let a company takeover the museum project, providing content, designing the exhibition, and being responsible for its maintenance and programming for 10 years, in order to recover the investment. However, the municipality finances 50% of the costs, and through a follow-up commission ensures the agreement. The museum gets financial support: 20% from other institutions, 20% from ticket sales, and 10% from the museums shop.

There is a total agreement among the managers about the insufficient economic and human resources that the municipalities give to these Valencian cultural entities. The need for more human resources is necessary to make these centres more dynamic in the following fields: opening hours, exhibitions, conferences, lectures, seminars, publications, and greater dissemination through social networks and the internet. It is obvious that this insufficiency in resources is greater

in the smaller municipalities, which have museographic collections and whose person in charge has other tasks within the municipal institution. However, the larger museums that have a responsible technician and other employees have to fulfil more functions, therefore have a greater volume of work and an even greater lack of funding.

There is a spirit of survival among the technicians and managers, as they argue that the museums have to be municipal, since they are part of the local community, and serve the public in general. Therefore, tickets to museums, activities, educational workshops, and routes, are free or have symbolic prices. There is also a collective effort to offer a quality cultural service, where the cultural heritage evolves very quickly, and these changes are adapted and updated beyond their possibilities due to the social support they have.

External capital is essential to explain the creation of museums in small towns, since the recent inauguration of several museums has been made after years of collaboration between institutions and groups. Most museums are installed in historic buildings, including BIC (cultural heritage sites) or BRL (locally relevant assets) on municipal or private property; these may be houses, mills, factories, and workshops. Expenses to be met include restoration and rehabilitation, acquisition of exhibition, inventory and cataloguing of the pieces, and design of the exhibition project.

### **3.2 The social relations of museums**

The most intense relations of the museums with the local society are the connections with educational centres and associations. High schools, schools and associations are the main consumers, since they carry out

guided tours in the museum itself or outside it through thematic routes organized by the museum. In addition, the centres hold educational workshops regarding the museum topic with their corresponding pre- designed didactic units.

The relationships of museums with civil associations (social function) are more intense and diverse than with schools (education function). Besides being visitors, they are producers in all the permanent or temporary collections that deal with ethnological, ethnographic, and anthropological themes, because they participate through donations of objects, photographs, costumes, audios, videos, et cetera. Occasionally, the students of schools with the support of the responsible technicians have made temporary exhibitions. Normally civil associations do not participate in management.

Depending on the theme of the centre, relations are closer with particular associations, and they may even take part in management (Campaners at MITMAC, artisans of the fan at MUPA, or at the Algemésí Festival Museum). In addition, contacts, collaborations and synergies are established between associations of the same subject outside their local scope. There are networks, relations between museums and the population, that favour exhibition programming and the museums activities, which could not be so big without the collaboration with associations. It is also noticeable that "the continuous feedback between the community and the museum will allow the continuity of the cultural infrastructure" (Arrieta, 2013: 31). Thus it can be said that part of the management of one of the museums obeys the principles of the integrated, participative management.

Moreover, museums involve all kinds of associations to create content, activity, and

visits, and therefore temporary itinerant exhibitions must be personalized as far as possible within the identity of the aimed public. This possibility is made by the person responsible and the degree of association existing in the municipality. Normally they take advantage of the anniversaries of any association, either from initiative of the museum or by the people entrusted with the production of an exhibition or informative activities around that anniversary of a festivity, association, club, and so forth. This way they are able to program and personalize the exhibitions in collaboration with the population. The sustainability of small local museums is given by the appreciation of the people who make up the community of neighbours, visitors and users (Zanón, 2017).

### 3.3 The innovation processes of museums

All the museums analysed in the network of ethnological museums have introduced improvements in their centres, even those who did not respond to the survey, as has been verified through bibliography, journalistic information and via the Internet. These improvement processes are very important: concerning numbers, shape and importance. Improvements are found in the buildings (accessibility, maintenance, restructuring of spaces, extensions), holdings (computerization, expansion, cataloguing), exhibition equipment (introduction of ICT with videos, audios, projectors, iPads), and collections (new formats, new contents, renovation of the exhibition discourse).

Talking about new funding channels, it is understood that a part must always be public to guarantee the original functions of these centres and exercise their cultural and territorial role, not only in their locality but in their area of influence. However, in the com-

mercialization of the museum, they cite the possibility of having shops with products and souvenirs that would finance the shop itself, which would have an impact on the local economy, provided they were local, regional or locally made handcrafts. Therefore, one way to optimize public investment, “to do more with less money”, involves the creation of museum networks in search of combined efforts, resources, knowledge, and experiences. That is, museum networks are to create and facilitate synergies between different actors, museums, associations, politicians and other university institutions, regional studies institutes, and municipalities associations. The creation and development of museum networks is a manifestation of innovation processes in this sector.

### **3.4 Territorial connections and museum networks**

So far it has been seen how museums develop the territory because they are meeting points and they join efforts with different groups that, through innovation, exploit the cultural heritage while adapting both to their own and to changing external processes. Today’s society is full of network organizations which can easily be classified into economic or business networks and networks formed from social and institutional aspects that imitate the organization of the former adapting to the complex changing reality.

The network of ethnological museums has already generated several meetings (six) between museums management and cultural technicians. The respondents say that these meetings are the way to follow because they exchange experiences, ideas, and generate new contacts and informal networks among them. They create a network of networks in a horizontal cooperation that translates into te-

rritorial development with social and political support. This is shown by the program of itinerant exhibitions of the Valencian Museum of Ethnology with 39 scheduled itineraries that will visit more than 20 local museums. The co-production of the itinerant exhibition “Faixa roja. Faixa blava. La pilota valenciana”, with the Museu de la Pelota (traditional Valencian sport) in Genovés is a good example ([www.museuvalenciaetnologia.es/museu-de-la-pilota-genoves](http://www.museuvalenciaetnologia.es/museu-de-la-pilota-genoves)).

One of the more informal networks detected is the one carried out by the representatives of six museums: the Ceramics Museum in Manises, the Municipal Museum of Paterna, the Floor Tile Museum in Paiporta, the Palmito Museum (MUPA) in Aldaida, the regional museum of l’Horta Sud Josep Ferris March, and the Castle of Alaquas. This is a non-institutionalized network, but they program joint activities and share resources by diversifying and disseminating exhibitions and culture in general. This initiative of the network maintains relations with the EU-LAC-MUSEUMS project, providing ideas and information.

Another network of museums is the one made through the reading project. A project financed by the Generalitat Valenciana as a result of a study of the Universitat de València, it is formed by the following five museums: National Museum of Ceramics and Sumptuary Arts González Martí, the Prehistoric Museum of València, the History Museum of València, the Valencian Ethnological Museum, the Palmito Museum de Aldaida (MUPA), and the Regional Museum of l’Horta Sud Josep Ferris March. It is also a project to which more will be added: museums, new pieces, signposting, cycles and conferences. It is a project in which different institutions collaborate at different scales, such as the Ministry of Education, Genera-

litat Valenciana, the Diputació de Valencia, and Universitat de València. It seeks to share common expository stories by sharing pieces from each museum.

The interconnectivity between museums and archaeological, cultural, natural, local and regional heritage sites has been detected through our survey. These relationships materialize through the different activities, especially guided trails and routes that the museums develop in their local or functional area. They are usually themed routes according to the exhibition or the museum typology. The route of l'Aigua in the mill of Quartell (related to water), the honey route to the Valencian apicultural centre in Montroi from the Valencian Museum of Honey (MUVA-MEL), and the route of the artisans of fans from the Palmito Museum (MUPA) in Aldaia, are good examples. In this sense, there are different tourist programs with routes and cycle tourism that are driven by associated municipalities such as in Vall d'Albaida or Canal de Navarrés-La Costera. The Ecomuseum of Bicorp is a centre for interpretation of cave painting and an ethnographic museum on the traditions of the municipality. It offers visits to the Caves of the Spider and those at the Moreno ravine to show the Levantine Cave Art, declared World Heritage Site by the UNESCO. These initiatives can benefit from the proposals that are being developed within the EULAC-MUSEUMS project, since some of them use the territory as a factor of singularity.

The House of Senyoria has elements from the archaeological site El Puntal dels Llops, located in the foothills of the Sierra Calderona, an Iberian period site and part of the Ruta dels Ibers (Iberian route). It is a project of cultural tourism in inland territories promoted by the Diputación in collaboration with eight municipalities. The consistory of Olocau, together with the Diputación, has improved the

conditions for the town visits, has created a guide service, and has programmed activities of diffusion and cultural leisure, such as the days of Iberfesta Olocau (town festivity). In addition, the Casa de la Senyoria has pieces donated by the Prehistoric Museum of Valencia. This way, the deposits offered in this program are also offered as specific activities for other museums.

Museum connections with business are very scarce and are reduced to the specific sponsorship of some activity through local companies and local businesses, which in turn and as much as possible also collaborate with associations and cultural activities municipal.

#### 4. Conclusions

The Valencian museum system has a large number of facilities, 248 centres, with a recent museum explosion since the 1980s, and a concentration on the Valencian coast, especially the metropolitan area of Valencia. Given the plurality of origins of museums (public, private, different public administrations) it is impossible now to consider a single managing entity capable of integrating them. They have a dependency on the consistories and specific subsidies from different public and political bodies: local, associated municipalities, provincial, autonomous, state, and international. These subsidies have allowed in a coordinated manner the emergence of museums and interpretation centres in the Valencian interior that through the conservation and dissemination of cultural heritage allow or will allow their territorial development.

The work carried out in the context of EULAC MUSEUMS, especially through direct contact with the Xarxa of Museus, has allowed

us to characterize these museum centers. As noted in previous paragraphs, personal interviews have been conducted with the directors or managers of the museums of this network. In the same way, the network director (Francisco Tamarit) was interviewed twice. The direct contact with this group will allow us to set up a commission of experts formed by those responsible for the museums of The Huerta of Valencia, the object of our project.

The museums of the ethnological network are local, municipal, of small size, and have been nourished with the donation of objects by the population. They are small museums with an extensive programming and activities of all kinds around the cultural, natural, and archaeological heritage. Social relations energize the museums and cover up the insufficient economic and human resources that the consistories grant them. They are relatively functional centres that scare away political will, of free or by appointment access, without presence on the Internet, without research and without the production of catalogues. Museums, in the Valencian geographical context, are politically profitable cultural entities, that also combine social efforts in favour of territorial development through local and regional heritage.

All museums have carried out innovation processes and have projects or improvement ideas pending. In buildings (accessibility, maintenance, restructuring of spaces, extensions); in holdings (computerization, expansion, cataloguing); in exhibition equipment (introduction of ICT with videos, audios, projectors, iPads), and in the collections (new formats, new contents, renovation of the exhibition discourse). The creation of the network of ethnological museums in the province of Valencia can be included as an innovation due to its recent creation, 2017, and because it has introduced and will in-

troduce improvements in museums. However, it is true that a “network museums” is an idea already installed in the museum-world as shown by the cultural policies of many places.

Museums, educational centres and associations are the actors of social networks that interact in the exploitation of cultural resources. In general terms, schools are the main consumers of local museums through guided tours and specific educational activities. This is very important because the knowledge of our heritage, culture, and our signs of identity in a globalized world promotes the appreciation of our cultural and heritage assets and facilitates their conservation.

The associations are producers and consumers of culture with a strong interaction with cultural centres. Many of the temporary exhibitions are held with local or regional associations of all kinds, although it is true that associations of housewives and retirees are very present. Depending on the theme of the museum, closer relations are obtained with some type of association linked to the theme, and are even part of the management, as in the Albaida Bells Manual Ring Museum, for which the bell ringers association was the driving force behind its creation, and in the same way that fan artisans in Al-daia were promoters of the Palmito Museum. Moreover, local associations are in touch with other local associations or are part of regional associations or federations.

The museums and the permanent museographic collections offer connections with the local and regional territory because they have the functions of ecomuseums, interpretation centres of the cultural heritage, offering “tourist routes” in a constant way around the theme of the museum, prior to reservations. They also offer and disseminate acti-

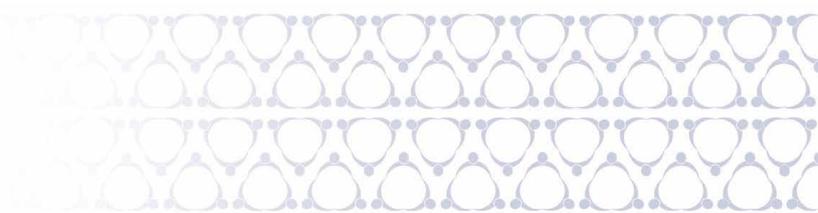
vities of regional and provincial tourist programs of bicycle touring, hiking and other visits. In addition to the network of museums of the Consortium of Museums of the Comunitat Valenciana, the network of Museums of the Diputaci3n of Valencia and the recent creation of a network of local ethnological museums, there are other interesting, more informal, non-institutionalized museum networks such as museums for l'Horta, with six museums; or the reading project: itineraries in the key of gender with five museums and in an expansion phase; or the integration of the Museo Fallero de Gandia in ICOM.

The panorama of local museums presents a relatively good health: there are numerous museums and ethnological collections with deficient economic and technical resources but with social relations that favour their functioning instilled; they generate territorial connections with the realization of tourist-cultural routes; new connections are generated and they work together, in cooperation, sharing resources; they are in a constant process of innovation and have a tendency towards the thematic specialization for its differentiation; and with innovations in expository discourse with a tendency to reflect and criticize.

To summarize, there is conservation of cultural heritage suitable to be visited with several attractive points in not very extensive territories, with figures of BIC, BRL, movable assets of patrimonial relevance, intangible assets of local relevance, and UNESCO declared World Heritage traditions. They are cultural resources close to tourism, full of services that complement each other. Museums develop the territory to be centres of meeting and cooperation between different groups that disseminate this cultural heritage and exploit resources in an educational, and even touristic, way.



*Museu de la Rajoleria.  
Paiporta, Valencia*



## SURVEY SENT TO MUSEUMS

### A. Characteristics of the museum

1. Identification: name, municipality, date of creation or recognition, director, responsible, thematic, local resources.
2. Ownership: Who owns the museum?  
Public institution, private company, people, others.
3. Management model. Which entity manages the museum? Type of management.  
If the management doesn't fall on the museum, how have you proceeded to choose the management entity? Through contest/tender, agreement, concession.
4. What type of elements are shown? Ethnological, archaeological, artistic
5. To whom do the patrimonial assets exhibited in the museum belong?
6. Ethnological, archaeological, artistic

### B. Relationship with the local society

Modalities of integration with the society. How is the society involved in the museum?  
Education, cultural associations, tourism.

### C. Relationship of the museum with the territory (function of ecomuseum)

Existence of thematic routes from the museum.

Within the municipal cultural program, what is the importance of the museum?

### D. Network integration

How does the museum relate to other museums? And to other administrative institutions?  
District, province, region, national, international.

What kind of relationship does the museum have with entrepreneurs?

What kind of experiences does the museum have regarding common projects with other institutions?

Presence and maintenance on the internet, web, social networks.

### E. Innovation processes (any improvement)

What improvements have been introduced in the institution?

Improvement in the exhibition equipment, visualization, disclosure;  
in the commercialization of the museum.

### F. Missions of La Xarxa de Museus (museumnetwork)

How have you interacted with the Valencian Ethnological Museum of La Xarxa?

Training, advice, cooperation, exchange.

### G. Economic activity

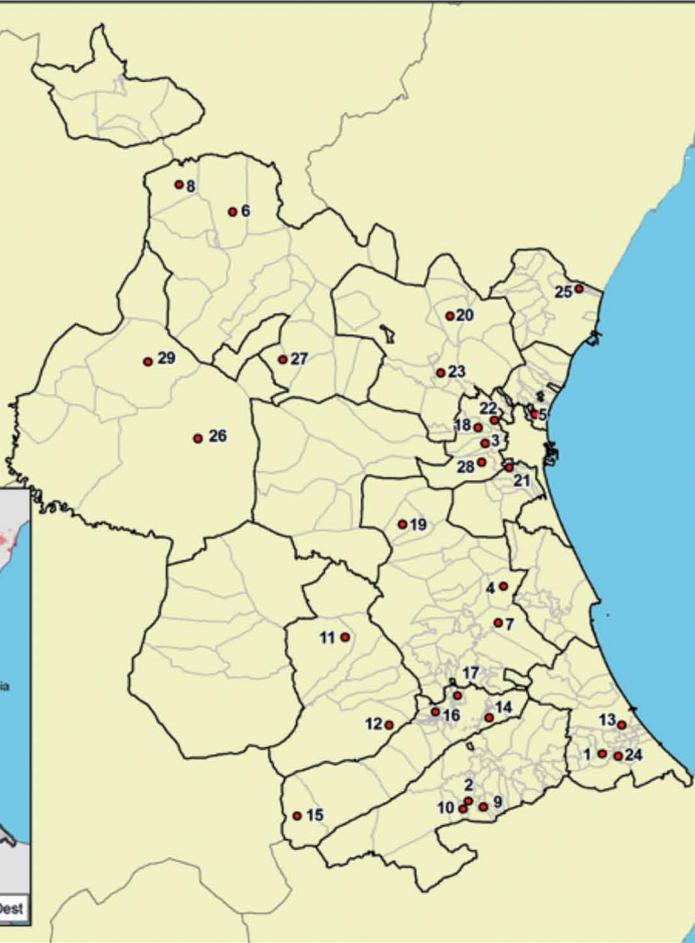
How does the museum generate income?

What is the current management model?

Possibility of an improved management model (sustainability, local development).

¿Cuál es el modelo de gestión actual? Posibilidad de un modelo de gestión mejorado (sostenibilidad, desarrollo local).

## Network of Local Ethnological Museums



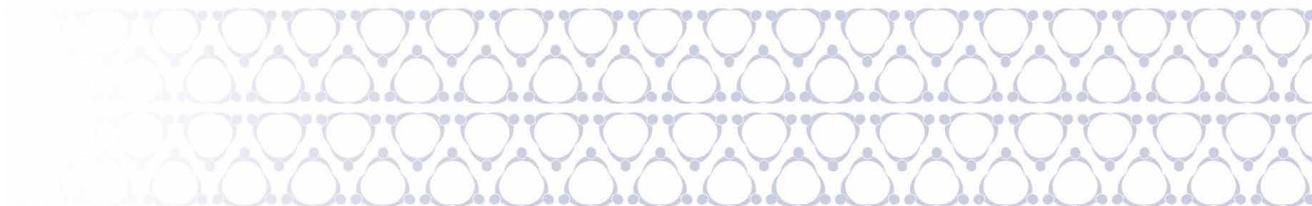
H.N: Horta Nord; H.S: Horta Sud; H.O: Horta Oest

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Museo Etnológico de Ador</li> <li>2. Museo Internacional del Toque Manual de Campanas d'Albaida (MITMAC)</li> <li>3. Museo del Abanico (MUPA), Aldaida.</li> <li>4. Museo Valenciano de la Fiesta, Algemesi.</li> <li>5. Museo de l'Horta d'Almàssera.</li> <li>6. Museo Etnológico d'Alpuente.</li> <li>7. Museo Municipal d'Alzira (MUMA).</li> <li>8. Ecomuseo de Aras de los Olmos.</li> <li>9. Tradición de Artesanías: Piedras, Campanas y Esparto d'Atzeneta.</li> <li>10. Museo Etnológico de La Vall d'Albaida.</li> <li>11. Ecomuseo de Bicorp.</li> <li>12. Museo Arqueológico de Enguera.</li> <li>13. Museo Falleo de Gandia.</li> <li>14. Museo de la Pilota, Genovés.</li> </ol> | <ol style="list-style-type: none"> <li>15. Museo de Etnología, La Font de la Figuera.</li> <li>16. Museo de Luis Perales, Llanera de Ranes.</li> <li>17. Museo de La Casa del Pozo, La llosa de Ranes</li> <li>18. Museo de Cerámica de Manises.</li> <li>19. Museo Valenciano de la Miel, Montroi.</li> <li>20. La Casa de la Señoría, Olocau.</li> <li>21. Museo de la Rajolería de Paiporta.</li> <li>22. Museo Municipal de Cerámica de Paterna.</li> <li>23. Museo de la Casa Grande, La Pobra de Vallbona.</li> <li>24. Museo Etnológico Angel Dominguez, Potries.</li> <li>25. El Molí Nou, Quartell.</li> <li>26. Museo Municipal de Requena.</li> <li>27. La Almazara del Conde, Sot de Chera.</li> <li>28. Museo Comarcal de l'Horta Sud, Josep Ferrís March, Torrent</li> <li>29. Museo Municipal d'Utiel</li> </ol> |
|---|---|

MUSEUM	TIPOLOGY	CITY	POPULATION	ENTITLEMENT	MANAGEMENT	THEME
Museo Etnológico Ador	CM	Ador	1.400	PM	PM	Ethnography and Anthropology
(MITMAC) Museu Internacional del toque manual de campanas d'Albaida	M	Albaida	5.946	PC	PC	Ethnography and Anthropology
(MUPA) Museo del Abanico	CM	Aldaia	31.320	PM	PM	Specialized
Museu Valencia de la Festa	M	Algemesí	27.511	PM	PM	Immaterial
Museu de l'Horta d'Almàssera	CM	Almàssera	7.308	PM	PM	Ethnography and Anthropology
Museo etnológico de Alpuente	M	Alpuente	644	PM	PM	Ethnography
Museu Municipal d'Alzira (MUMA)	M	Alzira	44.255	PM	PM	Archaeology
Ecomuseo de Aras de los Olmos	CM	Aras de los Olmos	375	PM	PM	Ethnography and Anthropology
Tradició artesanal d'Atzeneta	CM	Atzeneta d'Albaida	1.155	PM	PM	Ethnography and Anthropology
Col·lecció museogràfica d'etnografia i costums de la Vall d'Albaida	CM	Benissoda	425	MANC	PRIV	Ethnography and Anthropology
Ecomuseo de Bicorp	CM	Bicorp	526	PM	PM	Archaeology, patrimony
Museo Arqueológico de Enguera	M	Enguera	4.926	PM	PM	Archaeology
Museu Faller de Gandia	M	Gandia	74.121	PRIV	PRIV	Ethnography and Anthropology
Museu de la Pilota	M	Genoves	2.815	M	M	Sports, Ethnography and Anthropology
Museu d'etnologia	CM	La Font de la Figuera	2.067	PM	PM	Ethnography and Anthropology
Col·lecció museogràfica d'etnologia Luis Perales	M	Llanera de Ranes	973	PM	PM	Ethnography
Museu de Ceràmica de Manises	M	Manises	30.630	PM	PM	Scienc and technology

MUSEUM	TIPOLOGY	CITY	POPULATION	ENTITLEMENT	MANAGEMENT	THEME
Museu Valencià de la Mel	M	Montroi/ Montroy	2.865	PM	PRIV	Ethnography and Anthropology
Casa de la Señoria	CM	Olocau	1.750	PM	PM	Archaeology
Museu de la rajoleria Paiporta	M	Paiporta	25.241	PM	PM	Science and technology
Museu Municipal de Ceràmica de Paterna	M	Paterna	68.547	PM	PM	Archaeology
CM la Casa Gran	CM	Pobla de Vallbona, la	23.684	PM	PM	Ethnography and Anthropology
Museo etnològic Àngel Domínguez	CM	Potries	1.013	PM	PM	Ethnography and Anthropology
CM Molí Nou	CM	Quartell	1.539	PM	PM	Science and technology
Museu Municipal de Requena	M	Requena	20.320	PM	PM	Archaeology
CM Almazara del Conde	CM	Sot de Chera	370	PM	PM	Specialized
Museu Comarcal de l'Horta Sud	M	Torrent	80.630	PM	CONS	Ethnography and Anthropology
Museu Municipal	CM	Utiel	11.601	PM	PM	Ethnography

CM: Museum Collection M: Museum PM: Municipal PRIV: Private CONS: Consortium MANC: Municipalities associations







**Application of the integrated  
model in cultural landscapes.  
The configuration of  
“Territory Museums”**

**PART FOUR**

# PART FOUR

## Application of the integrated model in cultural landscapes. The configuration of “Territory Museums”

*Authors: Jorge Hermosilla, Mónica Fernández, Miguel Antequera and Roberto Escrivá*

### I. THE CULTURAL HERITAGE MANAGEMENT MODEL. INITIAL CONSIDERATIONS

This section shows how the integrated management model is being applied in three Valencian cultural landscapes, related on this occasion to the historical management of water. We refer to the Huerta of Valencia and the Albufera of Valencia, in the coastal plain, and the Moorish Huerta of Cortes de Pallás, located in the mountainous interior of Valencia.

In first chapter we discussed the opportunity to value these cultural landscapes through a museum modality that provides the territory with an unquestionable role as well as the (local) communities that sustain them.

The proposed Museum Management Model, taking into account the uniqueness and particularities of the Valencian museums, as well as the management thereof, is based on a large part of the principles of the Integrated Museums, Community Museums and even Ecomuseums. And of course the Territory Museum, or Museum Territory.

**A. The Integrated Museum.** Cultural spaces where history is linked to the present, and contribute directly to the awareness of local communities. An institution at the service of society.

**B. The Community Museum.** Spaces that project the way of life of local communities, so that they strengthen the collective identity. These are group and collective actions that reinforce the traditional culture, and facilitate the enhancement of their patrimonial resources through proposals prepared by the community itself. They are understood as an instrument for expanding development strategies in rural communities.

**C. The Ecomuseum.** Spaces related to leisure, with recreation, as a sign of the expansion of cultural offerings in developed areas, such as Valencia and its territorial surroundings.

**D. The Territory Museum.** Space arranged and organized to enhance the cultural heritage settled in it. It obeys to the formulation of economic, social, environmental, educational and cultural objectives. We refer to functions that highlight the relationships between the territory and the landscape, and the local society; the need to establish an active dialogue between the cultural heritage and society; the opportunity to facilitate the awareness, training and conservation of this heritage; and the creation of cultural products with tourist (and economic) appeal.

## II. THE TERRITORY MUSEUMS IN THE WORKS, A PRACTICAL STRATEGY IN THE MEDIUM TERM

The selected cultural landscapes, the Huerta of València, the Albufera, and the Huerta of Cortes de Pallás, have some initial features in common that condition the possibilities of their transformation into "Territory Museums". We highlight:

A. These are cultural landscapes that have never been valued from an integral and tourist point of view. In some cases there has been some specific initiative that has allowed and enhanced some element (old houses, for example), or some stretch/sector of the landscape through private initiatives (like the lake of La Albufera, with visits). There are no global and integral cultural-tourism products.

B. It is about cultural landscapes with a high human pressure. Anthropogenic action becomes a continuous threat to its conservation. They are territories that suffer the pressure of urbanism, the loss of agricultural income, and the retreat of agricultural practices.

C. There are no museographic experiences in geographical environments originated from community or local initiatives. Usually, the museum modality that prevails is created from "top to bottom", through the direct intervention of public administrations and, occasionally, of private initiative.

D. There is a lack of coordination between the various administrations and institutions involved in these projects.

E. The main local actor of these landscapes are the farmers, who maintain the agricultural holdings to a large extent. They are the permanent creators of those agrarian cultural landscapes. Traditionally, the Valencian farmer is conservative and resists making changes or improvements in their fields and environments. A significant aging process has been identified.

Thus, the current scenario requires actions with an integral character, which must be worked with sufficiently prudent time periods. This entails a management strategy that includes areas of work internal and external to the project, the future Territory Museum, as well as the social area aimed to create the necessary alliances with local communities. And all this is achievable through participatory, sustainable, multidisciplinary and efficient management.

Our work plan will collect the phases of the project, the necessary tasks in each of them, the most realistic schedule possible, and those responsible. It is necessary to calculate a real budget adjusted to reality. This plan will be included in specific agreements between the concurrent parties.

## A. The External Area

Several actions are being undertaken in this extensive area of work. The network of institutions interested in the project is contemplated, as well as the possibilities of participation in it. In this way, it is about knowing and adapting to the external demands of cultural products.

### A. Creation of a network of external institutions

A network of contacts has been established, with their respective agreements signed, with Valencian institutions related to the project. This is the case of the Valencian Government (General Management of Cultural Heritage), the Provincial Government (Network of Museums of the Diputación de Valencia), and the Local Governments (City Councils of Valencia and Cortes de Pallás).

### B. Know the new scenarios of the region, as well as the demands of cultural tourism.

A regular relationship is maintained with the Valencian Tourism Agency (Valencian Government) and with the Department of Tourism of the City of Valencia, both collaborating entities of the EULAC-MUSEUMS project, to update the changes that occur in tourism demand. This information is necessary to offer attractive and competitive cultural products.

### C. Make use of information and communication technologies and develop an attractive image

It is planned to create several technological tools that facilitate the fluency of communication and information in relation to the Territory Museums that are intended to be created. It will be carried out during the development of the EULAC-MUSEUMS project.

## D. Know the levels of territorial development and local development processes in the geographical environment

It is vital to know what are the conditions and the effects of the economic and social processes that contribute to the development of the municipalities and surrounding regions.

## B. The Internal Area

It is about guaranteeing the museum's autonomy so that it can exercise its competences, its functions, and reach its established goals. For this it is vital to decide what management formula is proposed and developed, depending on present and future scenarios. In the same way, it is fundamental to establish the bases of operation of the available human and financial resources.

Among the programs we carry out, we point out:

### A. Develop a management formula in accordance with the Social Economy.

This is the one that best suits the spirit of the integrated and community museums, applied to Valencia and its surroundings. Social and personal welfare is prioritized over economic capital, and democracy and equity are the ones that regulate administrative and management systems. The social economy from its origins is a motor of multidimensional development for a territory. As an innovative formula, the entities of the social economy of public participation constitute an innovative instrument of the first order, since it allows public-private collaboration in the provision of services to citizens. In the case of the Huerta of Valencia, it is intended to create some kind of association between various groups. In the case of Cortes de Pallás, the City Council is the one who must lead the process.

### B. The organization of a project team and internal communication.

The necessary work units are being designed to perform the following functions: preservation, research, communication, and reactivation (alliance between the territory museum and the local community). We count on the technical staff of some of the collaborating public administrations (such as town halls and museums).

### C. Diversify the sources of financing.

Work is being done to obtain the economic participation of several collaborating entities, both public and private. The final project prepared by the University of Valencia will collect a business plan, which pursues sustainability in management and efficiency in the model, and will be shared with all EU-LAC-MUSEUMS researches, and with the global interested community online.

### D. Creation of competitive cultural-tourism products

We have proceeded to identify in each cultural landscape (the Huerta of Valencia, the Albufera and the Huerta of Cortes de Pallás) the existence of heritage resources related to historic irrigation infrastructures. The work of identification, analysis, and evaluation of this heritage has allowed us to differentiate the most interesting elements. Finally, the first designs of the future Territory Museum have been proposed, for which “doors, interpretation centers, themed itineraries, thematic windows and touchstones” have been differentiated. We have identified what we want to communicate according to the potential of each cultural landscape, and the needs and interests of the public, as either visitors or tourists.

### E. Interpretation Plan

A series of actions are being implemented aimed at the valorization of heritage sites as

well as public awareness and commitment to the protection of these cultural landscapes. For this, studies that have been carried out on the meaning and value of cultural landscapes are necessary.

Actions are being designed to preserve and safeguard the heritage values of natural and cultural environments. For example, it is highly advisable to guarantee access to water resources for irrigation by maintaining the historical irrigation infrastructures (irrigation ditches mainly), respecting the authenticity of the irrigation systems studied. At the same time it is essential to promote the understanding of the local community to achieve its definitive involvement in the Territory Museum project. Various dissemination formats will be produced, such as audiovisuals, exhibitions, and publications, accompanied by communication actions through social networks and other media.

### C. The Social Environment Area

We refer to the management directed to the improvement of work with the community, to the function qualified as “reactivation”. A certain flexibility and adaptability is necessary depending on the territorial singularities, the nature of the representative collectives, or the goals that are to be achieved.

The following programs and actions stand out:

#### A. Identification of representative groups of local communities

We are faced with two different scenarios. In the Huerta of Valencia, the most decisive group is the farmers, mostly represented by the Tribunal de las Aguas of the Huerta of Valencia, the historical organ of water management, which represents the owners of traditional irrigated land of the Huerta. In the

case of Cortes de Pallás, the most prominent group are the owners of the irrigated land parcels of their Huerta; but there is no community of irrigators, since their functions are carried out by the municipality. In both cases, Valencia and Cortes, more participation in the project is required.

For this reason it has been decided to articulate new actions that facilitate the incorporation of other groups to this initiative. A commission of technicians and directors of local museums will be created.

#### **B. Participation and collaboration in the study of hydraulic heritage**

We have proceeded to detect and record several specialists from both areas who will be able to contribute and transmit information about the heritage, and who have

collaborated in our patrimonial analyzes. A thematic database has been developed through a catalog and inventory of the elements of tangible and intangible heritage, elements of catchment, transport, and use of water resources.

#### **C. Creation of cultural services and products with the community**

Territory Museums act as a focus of cultural tourism attraction to the territory and as an economic engine of the territory itself. Therefore, it is intended to address a series of tasks that include the consideration of patrimonial resources, the creation of accessible cultural products, the configuration of a cultural offer conditioned by communication actions, and cultural consumption, determined by the degree of public satisfaction

### III. THE CREATION OF THE PRODUCT: THE TERRITORY MUSEUMS IN THE HUERTA OF VALENCIA, THE ALBUFERA OF VALENCIA AND THE HUERTA OF CORTES DE PALLÁS

The cultural landscapes that are the subject of our analyzes and projects have their origin in the collection, channeling, distribution, and use of irrigated water. That is why both the elements and the systems formed by them, which allow historical irrigation, are fundamental.

Our methodology includes the opportunity and the need to identify the heritage elements that have worked for centuries to facilitate the irrigation of thousands of hectares of our cultural landscapes, to then create attractive products integrated into the territory. That is why we proceed to the preparation of a detailed inventory of the various elements of traditional irrigation, so it has been necessary an exhaustive and comprehensive field work, and the application of an inventory file that responds to our needs.

We have inventoried in the Huerta of València 396 elements, among dams, ditches, starters, mills, etc.; in the Albufera, another 305 elements, in which the historical engines stand out; and in the Huerta of Cortes de Pallás, 299 (catalog, not inventory). Next, we have proceeded to define which patrimonial elements are the most representative, qualified as “historical irrigation touchstones”. The criteria that have been considered are the state of conservation, the location and its distribution, or the singularities of some of those elements. 41 touchstones have been differentiated for The Huerta of Valencia and The Albufera, and 15 in Cortes de Pallás. They have been mapped. Finally, the first Territory Museums proposals have been

prepared, based on the structures recommended by the most current bibliography (Manel Miró). For this purpose, the following has been done:

- Meetings with local stakeholders, related to water management and with entrepreneurs related to local tourism;
- A cartographic analysis of the location of heritage touchstones related to historical irrigation, the communications network, roads and rural roads, and the traditional settlement, concretely the old farmhouses (settlement of medieval origin).

The cartographic design of the future “Territory Museums” of The Huerta de Valencia, The Albufera of Valencia, and The Huerta de Cortes de Pallás, includes the usual parts such as: Door or Interpretation Center, thematic windows, heritage touchstones, and thematic itinerary.

The Territory Museum of the Huerta: the next center that will be inaugurated at The Tribunal de las Aguas headquarters in the city of Valencia is proposed as a Door or Interpretation Center. It is planned and will be financed by the City Council of Valencia. Three spaces of great cultural attractiveness have been identified that have been defined as “Window of the Azudes” (origin of the water); “Window of the Arch of Moncada”; and the “Window of Alboraiá”. A possible route has been drawn and verified.

The Territory Museum of The Albufera: it is proposed as a Door or Interpretation Center and is the Information Center located in the district of El Palmar. It is an authorized center funded by the Valencian Government, which is active. The “Window of the Arco de la Albufera”, in which there are numerous historical engines, the tancats, is proposed as different space.



*Acequia (Irrigation ditch)  
Moncada. Vinalesa*

The Territory Museum of Cortes de Pallás: it is proposed as a Door or Interpretation Center for the old washing place, enabled for that function. The City Council plans to act on it. Two spaces of great patrimonial value are differentiated, the “Window of the Corbinet”, which combines natural and cultural heritage, and the “Window of the Barranco de San Vicente”, the origin of the Cortes de Pallás irrigation system.

### 3.1. Identification of the elements of heritage of the historical irrigation

- Inventory of historical irrigation elements: Huerta of Valencia (396), Albufera of Valencia(305), Huerta of Cortes de Pallás(299)
- Cartographic representations (3)

Through our research we have identified the following heritage features of the irrigation system of the Huerta. This is divided into three sections based on political boundaries – Valencia, Albufera and Cortes de Pallás.

The inventory of the elements related to the hydraulic heritage has been prepared based on the following model file:

MODEL OF INVENTORY FILE OF THE HERITAGE (HYDRAULIC)	
<b>File</b>	Number
<b>Municipality</b>	Identification
<b>Element</b>	Name. Typology
<b>Region</b>	Identification
<b>District</b>	Minor Place Identification (if applicable)
<b>Judicial district</b>	Rural or urban
<b>UTM (ETRS89)</b>	X, Y coordinates
<b>Latitude</b>	North or South degrees
<b>Longitude</b>	West or East degrees
<b>Altitude</b>	m.a.s.l. (meters above sea level)
<b>Map</b>	Scale code 1:10.000
<b>Building</b>	Elements of construction
<b>Building date</b>	Differentiation between construction and extensions
<b>Functional typology</b>	Civil or religious heritage
<b>Legal Status</b>	Property: Public, Private      Users: Public, Private
<b>Use</b>	Common function or functions of the element
<b>Documentary sources</b>	Field work Oral source Written documentation Cartographic documentation and orthophotography
<b>Authorship</b>	ESTEPA (Unit of Studies of the Territory, Landscape and Heritage)
<b>Date</b>	When the registration is made
<b>State of conservation</b>	Scale of states: from optimum to degraded
<b>Accessibility</b>	Access to the element, according to the communication routes
<b>Description:</b>	Enumeration of features related to the cataloged element. Location. Aspects of the history of interest to interpret the element and its patrimonial value. Historical and present functionality. Relationship between the element and the local society. Management of the element. Dimensions and singularities. Construction materials. Values. Evaluation.
<b>Photography</b>	Photographic reproductions: elevation, profile, plan
<b>Sketch</b>	Graphic outline of the element. Dimensions in scale
<b>Mapping</b>	Location map. Detail map of the environment

## INVENTORY OF THE HUERTA OF VALÈNCIA

Nº	NAME	MUNICIPALITY
1	Motor de la Pastora	Alaquàs
2	Pou de S. Francesc de Paula	Alaquàs
3	Pou de la Viuda	Alaquàs
4	Motor de S. Pascual Bailón	Alaquàs
5	Llengua del Terç	Alaquàs
6	Caseta de la Rulla	Albal
7	Motor de les Altes	Albal
8	Motor de la Foia	Albal
9	Motor de Santa Ana	Albal
10	Aqüeducte del Barranc de Cabrera. Séquia Reial del Xúquer	Albal
11	Motor de Quiles	Albal
12	Motor del Camí Vell d'Albal o de Russafa	Albal
13	Motor i bassa de l'Ermita de Santa Ana	Albal
14	Motor dels Pobres	Albal
15	Motor de Sant Blai	Albal
16	Els Quatre Partidors	Albal
17	Partidor del Roll d'Albalat	Albalat dels Sorells
18	Quadrat de la Séquia de La Huitena y Partidor de la Séquia de La Fila d'Albalat	Albalat dels Sorells
19	Partidor de la Séquia Divisòria	Albalat dels Sorells
20	Motor de les Senyoretas	Albalat dels Sorells
21	Motor de Talabuig	Albalat dels Sorells
22	Motor de les Huitenes	Albalat dels Sorells
23	Motor del Carnisser	Albalat dels Sorells
24	Motor, bassa i llavador del Mas del Rosari	Albalat dels Sorells
25	Motor de San Gil	Albalat dels Sorells
26	Motor de l'Alberenga	Albalat dels Sorells
27	Llengües del Molí de l'Assumpció (l'Ascensió) o de la Barraca	Alboraia
28	Llengües de Miracle - Gaiato	Alboraia
29	Motor de Sardina	Albuixech
30	Motor d'Alcaina	Albuixech
31	Motor del Rollet	Albuixech
32	Fesa de l'Aliaga	Alcàsser
33	Fesa d'Alcàsser	Alcàsser
34	Aqüeducte de la Cañada del Pinet. Séquia Reial del Xúquer	Alcàsser
35	Fesa Primera del Pinet	Alcàsser

Nº	NAME	MUNICIPALITY
36	Fesa dels Horts	Alcàsser
37	Fesa Segona del Pinet	Alcàsser
38	Fesa de Beniparrell	Alcàsser
39	El Motoret o Motor Nou	Alcàsser
40	Motor i bassa d'Esquefa	Alcàsser
41	Motor i bassa del Cervelló	Alcàsser
42	Motor Nou	Alcàsser
43	Motor de la Estrella	Alcàsser
44	Motor de Solís	Alcàsser
45	Motor i bassa de Nogales o Sant Salvador	Alcàsser
46	Sènia de Carassa o del Tonto	Alcàsser
47	Motor de Roget	Alcàsser
48	Motor de Morán	Alcàsser
49	Motor de Rubert	Alcàsser
50	Motor del Pilar	Aldaia
51	Llengua del Roll d'Aldaia	Aldaia
52	Motor del Braç de Fora	Aldaia
53	Motor de la Muleta	Aldaia
54	Motor de San Salvador	Aldaia
55	Motor de San Salvador de la Pedra	Aldaia
56	Motor de Sant Valer	Aldaia
57	Motor del Maset Roig	Aldaia
58	Motor Verge dels Dolors	Aldaia
59	Motor de Nuestra Señora de la Salud	Aldaia
60	Caseta de la Séquia Nova d'Eixarcs	Alfajar
61	Motor del Rabisanxo	Alfajar
62	Motors de Romero	Alfajar
63	Motor de la Platera	Alfajar
64	Motor de la Castanyera	Alfajar
65	Las Turbinas o Motor del Final	Alfajar
66	Motor de la Mare de Deu del Do	Alfajar
67	Sènia d'Alfajar	Alfajar
68	Pou i abeurador Artesià d'Alfajar	Alfajar
69	Cano del Carraixet	Alfara del Patriarca
70	Llengua del Braç d'Alfajar	Benetússer
71	Caseta del Palacio	Beniparrell

Nº	NAME	MUNICIPALITY
72	Caseta del Cano	Beniparrell
73	Motor de Santa Bàrbara	Beniparrell
74	Motor del Pólio	Beniparrell
75	Llengües de Burjassot – Alborgí	Burjassot
76	El Pouet	Burjassot
77	Motor de S. Joaquín	Catarroja
78	Motor del Fadri	Catarroja
79	Motor de Miramar o del Bony	Catarroja
80	Motor (Tancat) de la Sardina	Catarroja
81	Motor del Racó de la Tancà	Catarroja
82	Motor del Tancat de Naia	Catarroja
83	Motor del Canalet	Catarroja
84	Tancat de Sarier	Catarroja
85	Motor de la Paisana	Catarroja
86	Motor del Temporal	Catarroja
87	Motor de la Font de la Rambleta	Catarroja
88	Bassa de Ferris	Catarroja
89	Motor d'Antolí	Catarroja
90	Motor del Pou Nou	Catarroja
91	Motor de San Salvador	Catarroja
92	Motor del Doraor	Catarroja
93	Motor de Santa Anna	Catarroja
94	Almenara de Catarroja	Catarroja
95	Quadrat de la Séquia del Quadrat / Quadrat i Partidor de la Séquia del Quadrat	El Puig
96	Llengües de Puçol i el Puig	El Puig
97	Motor de les Terres Baixes	El Puig
98	Motor de Sastre	El Puig
99	Font Blanca	El Puig
100	Els Ullals	El Puig
101	Motor de Cebolla	El Puig
102	Font de la Tanca	El Puig
103	Ullal de la Tanca	El Puig
104	Ullal de Ferrando	El Puig
105	Cano de la Calderona	El Puig
106	Partidor del Roll de Foios	Foios
107	Partidor del Roll d'en Cardó	Foios

Nº	NAME	MUNICIPALITY
108	Motor de la Unión	Foios
109	Motor de Ramonet	Foios
110	Motor de Sant Antoni	Foios
111	Motor Virgen del Patrocinio	Foios
112	Motor de La Fila de Foios	Foios
113	Motor del Braç del Roll	Foios
114	La Font del Cuiper	Foios
115	2ª Mina de la Reial Séquia de Montcada	Godella
116	Motor i bassa	Godella
117	La Mina	Godella
118	Sifó de la Séquia de la Mina	Godella
119	Partidor del Roll de La Creu	La Pobla de Farnals
120	Motor del Llari	La Pobla de Farnals
121	Font de Cantaranes	La Pobla de Farnals
122	Fuente del Pozo de Alfajar	Lloc Nou de la Corona
123	Assut de Manises o Quart, Benacher i Faitanar	Manises
124	Segon Registre de la Séquia Tapada	Manises
125	Assut de Séquia Tapada	Manises
126	Primer Registre de la Séquia Tapada	Manises
127	Motor i bassa de Lluis	Manises
128	Aqüeducte del Mig de l'Horta	Manises
129	Assut de Mislata	Manises
130	Cuarto registro de la Séquia Tapada	Manises
131	Segon derramador del Canal de Daroqui	Manises
132	Motor, bassa i llavador Villa Maria	Manises
133	Motor de Sant Miquel	Manises
134	Tercer registro de la Séquia Tapada	Manises
135	Quinto registro de la Séquia Tapada	Manises
136	Els Arcs	Manises
137	1r derramador del Canal de Daroqui	Manises
138	Registre Séquia Tapada	Manises
139	Partidor de Faitanar	Manises
140	Llavador i Font de Massalfassar	Massalfassar
141	Partidor de la Séquia de La Fila	Massamagrell
142	Quadrat de la Séquia de la Sequiola	Massamagrell
143	Partidor de la Séquia del Roll	Massamagrell
144	Partidor de la Séquia de Les Filetes	Massamagrell

Nº	NAME	MUNICIPALITY
145	Motor del Rolletó	Massamagrell
146	Motor de la Séquia del Corral	Massanassa
147	Motor de la Font Cabilda	Massanassa
148	Motor del Primer Roll	Massanassa
149	Motor del Cementeri	Massanassa
150	Motor del Mig	Massanassa
151	Motor del Vapor de Burriel	Massanassa
152	II Sifó de Favara	Massanassa
153	Motor de Sant Vicent	Meliana
154	Motor de Gaspara	Meliana
155	Motor dels Molins	Meliana
156	Motor del Crist	Meliana
157	Motor del Camí de la Gallineta	Meliana
158	Motor del Molí	Meliana
159	Motor de Camila	Meliana
160	Motor de Manú	Meliana
161	Partidor del Braç de la Llosa	Mislata
162	Motor del Quint	Mislata
163	Llengua de Mislata Esquerra	Mislata
164	Partidor de la Séquia de L'Olivereta	Moncada
165	1r Sifó de la Reial Séquia de Montcada	Moncada
166	Partidor del Roll de l'Os	Moncada
167	2n Sifó de la Reial Séquia de Montcada	Moncada
168	Partidor del Roll Fondo	Moncada
169	Partidor del Roll dels Francs	Moncada
170	Quadrat de Montcada	Moncada
171	Partidor de la Séquia de La Fila d'Alfara del Patriarca	Moncada
172	Partidor de la Séquia de Bofilla	Moncada
173	Aqüeducte del Braç de La Campana	Moncada
174	1r Sifó del Braç de La Campana	Moncada
175	2n Sifó del Braç de La Campana	Moncada
176	Aqüeducte del Braç Nou	Moncada
177	Motor de San Ricardo	Moncada
178	Motor de Santa Bàrbara	Moncada
179	Motor de San Pedro	Moncada
180	Motor de Nuestra Señora del Pilar	Moncada
181	Sifó del Braç Nou	Moncada

Nº	NAME	MUNICIPALITY
182	Pou de San Juan de Ribera	Moncada
183	Motor i bassa de Moròder	Moncada
184	Bassa de la Lloma de Convi	Moncada
185	Partidor de la Séquia del Rollet	Museros
186	Partidor del Roll del Molí	Museros
187	Partidor i Quadrat de la Séquia de la Fila de Sant Onofre	Museros
188	Quadrat de Museros	Museros
189	Motor i bassa del Mas de Selma	Museros
190	Motor i bassa del Palmar	Museros
191	Motor i bassa de Sant Onofre	Museros
192	Motor dels Capelos	Museros
193	Motor del Pont de Vigues	Museros
194	Pou de Sant Bernat	Paiporta
195	Pou de S. Roc	Paiporta
196	Motor de San Francisco	Paiporta
197	Motor del Porvenir	Paiporta
198	Assut de Tormos	Paterna
199	Assut de Mestalla	Paterna
200	Derramador de Tormos	Paterna
201	Assut de la Reial Séquia de Moncada i Almenara Reial	Paterna
202	1ª Mina de la Reial Séquia de Montcada	Paterna
203	Almenara del Pontó	Paterna
204	Partidor de la Séquia Catalana	Paterna
205	Partidor de la Séquia de la Fila	Paterna
206	Derramador de la Tandra - Aqüeducte de la Séquia de la Fila	Paterna
207	Motor i bassa Hort d'Almenar	Picanya
208	Pou de S. Miquel	Picanya
209	Motor de S. Agustí	Picanya
210	Llengua del Xiprer, la Martina i les Cadiretes	Picanya
211	Motor de la Puríssima o de la Sang	Picanya
212	Motor S. Jaume	Picanya
213	Motor de S. Isidro	Picanya
214	Motor de Vistabella o San Valero	Picanya
215	Motor de l'Hort de Lis	Picanya
216	Motor de l'Hort del Llop	Picanya
216	Motor de Sant Josep	Picanya
218	Motor de Sant Cristòfol	Picanya

Nº	NAME	MUNICIPALITY
219	Motor de San Ramón	Picanya
220	Motor de Giner	Picanya
221	Fesa de la Torre	Picassent
222	Fesa de la Foia	Picassent
223	Fesa del Bou	Picassent
224	Fesa i motor de la Pina	Picassent
225	Fesa del Pintat	Picassent
226	Fesa de Bernat	Picassent
227	Fesa i Motor del Realó	Picassent
228	Fesa i Motor de Reyes	Picassent
229	Fesa i Motor de Barrina	Picassent
230	Fesa i Motor de Sant Cristóbal	Picassent
231	Motor i bassa de Grill	Picassent
232	L'Androna	Picassent
233	Motor i bassa dels Foresos	Picassent
234	El Clot de la Gramassada	Picassent
235	La Canal	Picassent
236	Motor de Pallorfa o Lletuga	Picassent
237	Motor i bassa de l'Alé	Picassent
238	Motor del Pla de l'Aljub o Vallivana	Picassent
239	Motor del Mas de Dalt o Progreso	Picassent
240	Motor del Devadillo de Abajo o Mare de Deu de la Vallivana	Picassent
241	Motor de San Cristóbal o Devadillo de Arriba	Picassent
242	Motor del Progreso	Picassent
243	Motor de Romero o del Realó	Picassent
244	Motor de Vila o Pou de Sant Antoni de Padua	Picassent
245	Motor i bassa de los Hermanos Tarazona o Vicente Forriga	Picassent
246	Motor de Don Valeriano o Baixador d'Espioca	Picassent
247	Motor i bassa de Cubert	Picassent
248	Pou de San José	Picassent
249	Motor i bassa de Jaumet o J.Tarazona	Picassent
250	Motor de San Isidro	Picassent
251	Motor de los Hermanos Roig o Elisa	Picassent
252	Motor i bassa de Rafael Pastor o del Notari	Picassent
253	Motor Nou o d'Iberia	Picassent
254	Mina del Mas del Reig	Picassent

Nº	NAME	MUNICIPALITY
255	Quadrat i partidor de la Séquia dels Arenals	Puçol
256	Partidor del Roll de La Fila	Puçol
257	Partidor del Roll Primer	Puçol
258	Partidor del Roll de La Marca	Puçol
259	Partidor del Roll de Les Pedres	Puçol
260	Partidor del Roll de l'Alter	Puçol
261	Partidor del Roll del Canyar	Puçol
262	Motor de San Isidro Labrador	Puçol
263	Motor de L'Alter	Puçol
264	Motor del Brosquil	Puçol
265	Ullal de Castelló	Puçol
266	Motor del Xopet	Puçol
267	Motor de Rata	Puçol
268	Motor del Azagador	Puçol
269	Tancat de les Marjals	Puçol
270	Llengües de S. Onofre	Quart de Poblet
271	Pou Verge de la Llum	Quart de Poblet
272	Llengua del Braç del Mig i del Braçet	Quart de Poblet
273	Motor de la Verge de la Victoria	Quart de Poblet
274	Motor Virgen del Olivar	Quart de Poblet
275	Motor de San Francisco de Paula	Quart de Poblet
276	Motor i bassa dels Capellans	Quart de Poblet
277	Llengua de Santa Cecília	Quart de Poblet
278	Sifó Séquia de Mislata Esquerra	Quart de Poblet
279	Llengua del Braç dels Moros i Braç de França	Quart de Poblet
280	Aqüeducte del Roll de Gràcia	Quart de Poblet
281	II Aqüeducte del Roll de Gràcia	Quart de Poblet
282	Partidor del Roll Colomer	Rafelbunyol
283	Motor La Maquineta	Rafelbunyol
284	Partidor de la Séquia d'En Ferris	Rocafort
285	Partidor del Roll dels Frares	Rocafort
286	Partidor del Roll de l'Atmeler	Rocafort
287	Quadrat de Rocafort	Rocafort
288	Sénia i bassa	Rocafort
289	La Molineta	Rocafort
290	Motor de la Hermandad	Sedaví

Nº	NAME	MUNICIPALITY
291	Fesa de l'Albudor	Silla
292	Caseta de la Baura	Silla
293	Primera Caseta del Cementeri	Silla
294	Segona Caseta del Cementeri	Silla
295	Caseta de la Pilotera	Silla
296	Fesa i motor de la Cuadra	Silla
297	Caseta de Gabiello-Campot	Silla
298	Caseta de Fita-Venta	Silla
299	Fesa i motor dels Desamparats	Silla
300	Fesa del Plater	Silla
301	Fesa de Silla	Silla
302	Caseta de la Camisola	Silla
303	Caseta de la Vega	Silla
304	Caseta dels Horts	Silla
305	Caseta de la Canal	Silla
306	Mina de la Séquia del Molí	Silla
307	Caseta del Mas	Silla
308	Motor de la Partida Comú de la Font de Mariano	Silla
309	Motor del Mill o d'Alapont	Silla
310	Motor de la Font Nova o Moret	Silla
311	Motor de Carota	Silla
312	Motor del Mig del Comú	Silla
313	Motor dels Germanells	Silla
314	Motor del Port-Progreso	Silla
315	Motor del Hueso	Silla
316	Motor del Séquiasset o Paiportí	Silla
317	Motor del Desaigüe o Previsores	Silla
318	Motor del Dulero	Silla
319	Motors de la Torreta-Vega	Silla
320	Motor del Roro o Francés	Silla
321	Motor dels Calvos o Mustieles	Silla
322	Motor del Pasiego	Silla
323	Motor del Mas de Baix	Silla
324	Mina de l'Albudor	Silla
325	Llengües d'Alboraia - Almàssera	Tavernes Blanques
326	Cano del Barranc (Carraixet)	Tavernes Blanques

Nº	NAME	MUNICIPALITY
327	Aqüeducte del Braçal de l'Estrela	Tavernes Blanques
328	Arquets de Baix	Torrent
329	Arquets de Dalt	Torrent
330	Pou del Sord	Torrent
331	El Pantà	Torrent
332	Pou Primitiu Muntanyeta de Cabrera	Torrent
333	Pou de l'Omet	Torrent
334	Pou Santonja o de Trènor	Torrent
335	Pou de Santonja	Torrent
336	Motor de Sant Jordi o de Gruga	Torrent
337	Pou el Pedroso o Sant Roc	Torrent
338	Pou els Sants de la Pedra	Torrent
339	Pou Sindicat Vell	Torrent
340	Pou Mas de Don Pedro	Torrent
341	Posada del Pavo	Torrent
342	Caseta d'Aigües de l'Assut de l'Or	València
343	Caseta de la Séquia del Rei	València
344	Motor del Tremolar	València
345	Motor del Petxinar o de Sant Antoni	València
346	Motor de Pujol	València
347	Motors del Tancat del Racó de l'Olla o Gallinero	València
348	Motors del Tancat de l'Illa	València
349	Motors del Tancat de l'Establiment	València
350	Motors del Tancat de l'Alcatí	València
351	Motor del Tancat de les Piules	València
352	Motors del Tancat del Recatí	València
353	Motor del Tancat del Pomero	València
354	Motor de l'Alter de Romaguera	València
355	Motor de la Hermandad de Riego del Perellonet	València
356	Llengües de Ferrús – Borbotó	València
357	Llengües de Benicalap – Burjassot (o de Ventura)	València
358	Fesa del Tio Tòfol	València
359	Llengües de Masquefa – Palmar	València
360	Llengües de Palmar – Calvet	València
361	Llengües de Sant Llorenç	València
362	Llengües de l'Alqueria de Ferrús	València

Nº	NAME	MUNICIPALITY
363	Pou de Sant Andreu	València
364	Motor del Cairer	València
365	Assut antic de la Séquia de Rovella	València
366	Motor de Santa Bàrbara	València
367	Motor de la Puríssima	València
368	Motor de San Cristóbal	València
369	Motor del Santíssim Crist de la Fe	València
370	Motor de Sant Vicent Ferrer	València
371	Sifó de la Séquia de Favara	València
372	Galipiente de la Alqueria d'Alba	València
373	Motor de Sant Antoni	València
374	Motor de San Miguel de Soternes	València
375	Motor de Sant Pascual	València
376	Motor de la Pipa	València
377	Motor dels Peixcadors	València
378	Motor del Noi	València
379	Motor del Volant	València
380	Motor de San Miguel	València
381	Llengua del Braç de Sant Jordi	València
382	Llengua d'Estarella	València
383	Partidor de la Séquia de la Fileta	València
384	Partidor de la Séquia de la Fila o de Massarotjos	València
385	Abeurador del Pilar	València
386	Motor del Amparo	València
387	Motor de l'Hort	València
388	Motor de Sant Benet	València
389	Quadrat de la Séquia dels Alcavons	Vinalesa
390	Partidor de la Séquia de La Fila	Vinalesa
391	Motor del Roll	Vinalesa
392	Motor de Macarella	Vinalesa
393	Motor del Terset	Vinalesa
394	Motor de Mirambell	Vinalesa
395	Motor María Auxiliadora	Xirivella
396	Llengua del Roll y Cantalobos	Xirivella

## INVENTORY OF THE ALBUFERA OF VALENCIA

Nº	NAME	MUNICIPALITY
1	Aqüeducte de la Serrillera	Albalat de la Ribera
2	Aqüeducte del Braç de Codonyer	Albalat de la Ribera
3	Ullal de La Tancà	Albalat de la Ribera
4	Ullal Gros	Albalat de la Ribera
5	Ullal del Mallorquí	Albalat de la Ribera
6	Ullal de la Mula	Albalat de la Ribera
7	Ullal de les Ànimes	Albalat de la Ribera
8	1ª sènia de la Tancà	Albalat de la Ribera
9	3ª sènia de la Tancà	Albalat de la Ribera
10	Molí Vell	Albalat de la Ribera
11	Sifó del Braçal de Pestilla	Almussafes
12	Sifó de la Travessa	Almussafes
13	Sifó del Rec de la Sendeta	Almussafes
14	Sifó del Braçal de les Planes de Sauder	Almussafes
15	Motor de Montanyana	Almussafes
16	Canet de la Mina	Almussafes
17	Canet de Bassa Alta	Almussafes
18	Canet de la Porteta	Almussafes
19	Canet de Montanyana.	Almussafes
20	Canet del Braçal Nou	Almussafes
21	Canet de la Senyoria	Almussafes
22	Canet de la Travessa i la Figuera	Almussafes
23	Antic Canet de la Travessa	Almussafes
24	Canet del Braçal del Xapó	Almussafes
25	Molí del Carmen	Almussafes
26	Fesa Vella	Benifaió
27	Canet del Molí Vell	Benifaió
28	Canet del Compte	Benifaió
29	Mina de la Séquia d'Alginet	Benifaió
30	Mina del Braçal del Compte	Benifaió
31	Motor del Clavel	Corbera
32	Pou del Cantalot	Corbera
33	Motor de la Font de Sant Miquel	Corbera
34	Font de Sant Miquel	Corbera
35	Bassa de la Font de Sant Miquel	Corbera
36	Motor de la Cruz del Calvario	Corbera
37	Motor i bassa de les Coves	Corbera

Nº	NAME	MUNICIPALITY
38	Motor del Llancer	Corbera
39	Motor i bassa de l'Hort del Barranc de la Font	Corbera
40	Sénia i bassa de Gares	Corbera
41	Cano de les Mallades	Corbera
42	Sénia i basses de Casa Rubio	Corbera
43	Sénia i bassa de Campaneta	Corbera
44	Sénia i Bassa de l'Hort de Beltran	Corbera
45	Motor de Moreno	Corbera
46	Motor i bassa de l'Hort de Bellod	Corbera
47	Sénia i bassa de la Suecana	Corbera
48	Parada de Marrades	Corbera
49	El Rodador	Corbera
50	El Cano Roig	Corbera
51	Sifó Séquia dels Fondos	Corbera
52	Ullal de Maria Ferrara	Corbera
53	El Macoc	Cullera
54	Cano del Cebollar	Cullera
55	Cano de Bolinxes	Cullera
56	Cano del Pla	Cullera
57	Cano de Valo	Cullera
58	Cano de Ràfol	Cullera
59	Assut de la Marquessa	Cullera
60	Motor dels Borrns	Cullera
61	1ª Sénia-motor y Ullal del Brosquill	Cullera
62	Sénia y Motor de Faitona	Cullera
63	Abeurador de Faitona	Cullera
64	Aljub del Brosquill	Cullera
65	2ª sénia-motor i ullal del Brosquill	Cullera
66	3ª sénia-motor i ullal del Brosquill	Cullera
67	4ª sénia i motor del Brosquill	Cullera
68	Sénia, motor i ullal de la Garseta	Cullera
69	Sénia Litoral	Cullera
70	Sénia Alta	Cullera
71	Sénia-motor de la Calç	Cullera
72	Motor de Vidal	Cullera
73	Motor de la Bassa Rassa	Cullera
74	1er Sifón de la Sèquia de Sant Salvador	Cullera

Nº	NAME	MUNICIPALITY
75	2º Sifón de la Sèquia de Sant Salvador	Cullera
76	3er Sifón de la Sèquia de Sant Salvador	Cullera
77	4º Sifón de la Sèquia de Sant Salvador	Cullera
78	5º Sifón de la Sèquia de Sant Salvador	Cullera
79	6º Sifón de la Sèquia de Sant Salvador	Cullera
80	7º Sifón de la Sèquia de Sant Salvador	Cullera
81	8º Sifón de la Sèquia de Sant Salvador	Cullera
82	9º Sifón de la Sèquia de Sant Salvador	Cullera
83	10º Sifón de la Sèquia de Sant Salvador	Cullera
84	11º Sifón de la Sèquia de Sant Salvador	Cullera
85	12º Sifón de la Sèquia de Sant Salvador	Cullera
86	13º Sifón de la Sèquia de Sant Salvador	Cullera
87	14º Sifón de la Sèquia de Sant Salvador	Cullera
88	15º Sifón de la Sèquia de Sant Salvador	Cullera
89	16º Sifón de la Sèquia de Sant Salvador	Cullera
90	17º Sifón de la Sèquia de Sant Salvador	Cullera
91	18º Sifón de la Sèquia de Sant Salvador	Cullera
92	19º Sifón de la Sèquia de Sant Salvador	Cullera
93	20º Sifón de la Sèquia de Sant Salvador	Cullera
94	21º Sifón de la Sèquia de Sant Salvador	Cullera
95	22º Sifón de la Sèquia de Sant Salvador	Cullera
96	23º Sifón de la Sèquia de Sant Salvador	Cullera
97	24º Sifón de la Sèquia de Sant Salvador	Cullera
98	25º Sifón de la Sèquia de Sant Salvador	Cullera
99	26º Sifón de la Sèquia de Sant Salvador	Cullera
100	27º Sifón de la Sèquia de Sant Salvador	Cullera
101	28º Sifón de la Sèquia de Sant Salvador	Cullera
102	29º Sifón de la Sèquia de Sant Salvador	Cullera
103	30º Sifón de la Sèquia de Sant Salvador	Cullera
104	Molí de la Marquesa	Cullera
105	Molí Cremat	Cullera
106	Molí Bou o de la Concepció	Cullera
107	Sénia i bassa del Ferrer	Favara
108	Sénia i bassa del Camí de l'Hort del Ferrer	Favara
109	Sénia i bassa de Borja	Favara
110	Prendor del Pont de la Tía Rulla	Favara
111	Motor de Corea	Favara
112	Motor de Plácido	Favara

Nº	NAME	MUNICIPALITY
113	Motor de Garrigues	Favara
114	Motor del Fenollar	Favara
115	Motor de la Tía Nacieta	Favara
116	Motor de José Lino	Favara
117	Pou de Gomis	Favara
118	Motor de Carrillo	Favara
119	Tahona de Santo Domingo	Fortaleny
120	Casa-Assut de Cullera	Fortaleny
121	Presa de las aguas de la Sèquia Major de Cullera	Fortaleny
122	Cano de Lliber	Fortaleny
123	Llavaner de Fortaleny	Fortaleny
124	Sénia de Lliber de Xarquero	Fortaleny
125	Cano del Braçal del Camí de Riola	Fortaleny
126	Fesa de Albalat	Guadassuar
127	Llavador de Llaurí	Llaurí
128	Motor i Bassa Verge dels Desemparats	Llaurí
129	Sénia i bassa de l'Hort del Pelat	Llaurí
130	Sénia i bassa dels Llogarets	Llaurí
131	Sénia i bassa de l'Hort de l'Estanquer	Llaurí
132	1ª Sénia i bassa del Pouet	Llaurí
133	Sénia i bassa del Pla del Coixo	Llaurí
134	Sénia i bassa de la Casa dels Molls	Llaurí
135	Sénia i bassa de l'Hort de Perfecta	Llaurí
136	Sénia i bassa de l'Hort de les Farineres	Llaurí
137	1ª Sénia i bassa de la Finca Llarga	Llaurí
138	2ª Sénia i bassa de la Finca Llarga	Llaurí
139	1ª Sénia i bassa de Baix Corbera	Llaurí
140	2ª Sénia i bassa de Baix Corbera	Llaurí
141	3ª Sénia i basa de Baix Corbera	Llaurí
142	1ª Sénia i bassa del Barranc de la Victoriana	Llaurí
143	2ª Sénia y bassa del Barranc de la Victoriana	Llaurí
144	Motor y balsa de Terramotxa	Llaurí
145	Sénia i bassa de Ca la Rotxa	Llaurí
146	Sénia i bassa de Camorres	Llaurí
147	Sénia i bassa de Casa Buses	Llaurí
148	Motor del Pancero	Llaurí
149	Sénia i bassa de l'Hort de les Montges	Llaurí
150	Sénia i bassa de la Mota de Favara	Llaurí

Nº	NAME	MUNICIPALITY
151	Bassa de la Casa Patenes	Llaurí
152	Motor de López	Llaurí
153	Motor de San Miguel	Llaurí
154	1ª Parada de la Séquia de Llaurí	Llaurí
155	2ª Parada de la Séquia de Llaurí	Llaurí
156	Sénia i bassa de l'Hort del Pi	Llaurí
157	1ª Sénia i bassa de Cuadrado	Llaurí
158	2ª Sénia i bassa de Cuadrado	Llaurí
159	3ª Sénia i bassa del Pouet	Llaurí
160	2ª Sénia i bassa del Pouet	Llaurí
161	Sénia i bassa de Piera	Llaurí
162	Sénia, motor i bassa de Quito	Llaurí
163	Motor i bassa del Moliner	Llaurí
164	Motor de Casterà	Llaurí
165	Molí de Tomba	Llaurí
166	Fesa de El Romaní	Picassent
167	Fesa del Minat	Picassent
168	Fesa de la Foia	Picassent
169	Fesa del Ferrero	Picassent
170	Fesa de la Cañada	Picassent
171	Motor de La Casta	Polinyà de Xúquer
172	Motor del Poble	Polinyà de Xúquer
173	Motor de la Granja	Polinyà de Xúquer
174	Motor de Castellà	Polinyà de Xúquer
175	Ullals de La Font	Polinyà de Xúquer
176	Motor Alegria	Polinyà de Xúquer
177	Sénia de Julian Perea	Polinyà de Xúquer
178	Llavaner de Benicull	Polinyà de Xúquer
179	Sénia de l'Arbre	Polinyà de Xúquer
180	Motor de Bernabé	Polinyà de Xúquer
181	Sénia dels Horts dels Gelats	Polinyà de Xúquer
182	Sénia de la Casta	Polinyà de Xúquer
183	Sénia y Bassa de Sant Bernabeu	Polinyà de Xúquer
184	Sénia de San Francisco	Polinyà de Xúquer
185	Llavaner	Polinyà de Xúquer
186	Motor de la Trilladora	Polinyà de Xúquer
187	Sénia i bassa de l'Ordinari	Polinyà de Xúquer
188	Motor de Montaner	Polinyà de Xúquer
189	Motor de La Font	Polinyà de Xúquer

Nº	NAME	MUNICIPALITY
190	Molí de Monsalvà	Polinyà de Xúquer
191	Presa del agua de la Sèquia Major de Riola	Riola
192	Presa del Braçal d'Angla	Riola
193	Presa del Braçal de La Canal	Riola
194	Partidor	Riola
195	Cano del Braçal del Racó Vell	Riola
196	Cano del Braçal del Racó Nou	Riola
197	Sifó del Braç de Cantarella	Riola
198	Cano del Braçal Veïnal	Riola
199	Canet de l'Arbret	Riola
200	Motor de Nerón	Riola
201	Tahona de Hitota	Riola
202	Sénia de Manies	Riola
203	Tahona del Bovalar	Riola
204	Motor de Forrat	Riola
205	Sénia Racó del Riu	Riola
206	Motor de Regaseta	Riola
207	Androna de la Sèquia Major de Riola	Riola
208	Partidor de la Sèquia de La Canaleta	Riola
209	Molí de Fora	Riola
210	Font del Forner	Sollana
211	Font del Barret	Sollana
212	Ullals del Bolo	Sollana
213	Tancat de La Coronela o Faina	Sollana
214	Tancat de Curro Zapatos	Sollana
215	Tancat del Mellat	Sollana
216	Tancat de Micó o Sacares de Dalt	Sollana
217	Tancat de Sacares de Baix	Sollana
218	Tancat de Moreno o d'Emilia	Sollana
219	Motor de Olmos o Rafaelet	Sollana
220	Tancat del Farfall	Sollana
221	Motor de Tàpia	Sollana
222	Tancat de la Cuadra o del Tigre	Sollana
223	Tancat del Abadetxo de Dalt	Sollana
224	Parada Calcina	Sollana
225	Parada Séquia Dreta	Sollana
226	Parada de la Reina	Sollana
227	Parada del Cavalló	Sollana
228	Parada del Fiscal Nou	Sollana

Nº	NAME	MUNICIPALITY
229	Parada de la Campana	Sollana
230	Parada del Pont Nou	Sollana
231	Parada de Cubella	Sollana
232	Parada de la Mitgera	Sollana
233	Parada de Maro	Sollana
234	Parada de l'Assarb	Sollana
235	Parada Séquia de l'Assarb i del Governador	Sollana
236	Galipont de la Séquia de Sollana	Sollana
237	Sifó Séquia de la Vintena	Sollana
238	Canet del Quinquiller	Sollana
239	El Motoret	Sollana
240	Llavador municipal	Sollana
241	Sifó del Braçal del Romero	Sollana
242	Canet del Romaní o del Balanci	Sollana
243	Sifó de la Séquia de El Romaní	Sollana
244	Sénia i Bassa de la Senyoria	Sollana
245	Sifó del Escorredor de les Basses	Sollana
246	Molí de la Travessa o de les Rates	Sollana
247	El Bocacaz	Sueca
248	Els Canos	Sueca
249	Motor de Bellido	Sueca
250	Cano i sénia d'Honorato Jiménez	Sueca
251	Casa-Assut de Sueca	Sueca
252	Cano de la Murtera	Sueca
253	Cano de la Fillola Nova	Sueca
254	Sénia Gandient	Sueca
255	Cano de la Fillola de la Marquesseta	Sueca
256	Cano del Garrofi	Sueca
257	Motor dels Braçals	Sueca
258	Motor de la Calderería	Sueca
259	Cano de la Sèquia dels Esbarzerets o Albarserets	Sueca
260	Cano de la Sèquia Vella	Sueca
261	Cano de La Malva	Sueca
262	Cano de la Sèquia de la Llosa	Sueca
263	Ullal de Baldoví	Sueca
264	Canet de la Mingola	Sueca
265	Motor de La Plana	Sueca
266	Motor de la Lotería	Sueca
267	Motor Sabater	Sueca

Nº	NAME	MUNICIPALITY
268	Motor del Malvinar	Sueca
269	Motor Nou del Malvinar	Sueca
270	Motor de Capella	Sueca
271	Motor de Tamarita	Sueca
272	Motor de Corrixola	Sueca
273	Motor del Racó de Munyoz	Sueca
274	Cano Notaria	Sueca
275	Motor del Caro	Sueca
276	Motor de Sardina	Sueca
277	Motor del Capellà	Sueca
278	Motor de Punta Miragall	Sueca
279	Motor de Baldoví	Sueca
280	Motor de la Malva	Sueca
281	Motor de Flores	Sueca
282	Motor del Magre	Sueca
283	Motor de Genovés	Sueca
284	Motor del Mig o del Rei	Sueca
285	Cano de Campanar	Sueca
286	Bocacaz de la Sèquia de Campanar	Sueca
287	Cano de la Martina	Sueca
288	Cano de la Verga	Sueca
289	Molí d'arròs de Passiego o del Comte Trenor	Sueca
290	Molí de Passiego o de la Placeta	Sueca
291	Molí de la Roda	Sueca
292	Molí de Olmos o del Camí Vell a València	Sueca
293	Tancat de la Ratlla	València
294	Tancat del Torisà	València
295	Tancat de la Foia	València
296	Tancat de L'Amarget	València
297	Tancat de Grau	València
298	Tancat del Xicorro	València
299	Tancat de Llopis o de Foro	València
300	Tancat del Ferm	València
301	Tancat de Peret	València
302	Tancat de Paredes	València
303	Tancat de L'Ataut o abadetxo de Baix	València
304	Tancat del Campot	València
305	Ullal de L'Alé	València

## INVENTORY OF THE HUERTA OF CORTES DE PALLÁS

Nº	NAME	MUNICIPALITY
1	Abrevadero	Cortes de Pallás
2	Azud de la Acequia de la Barbulla	Cortes de Pallás
3	Azud de la Acequia del Lugar	Cortes de Pallás
4	Azud de la Solana	Cortes de Pallás
5	Azud de las Escalericas	Cortes de Pallás
6	Azud de los Huertos	Cortes de Pallás
7	Balsa de Chapole	Cortes de Pallás
8	Balsa de Ferrer o del Henchidor	Cortes de Pallás
9	Balsa de Jesús	Cortes de Pallás
10	Balsa de la Acequia Alta o balsa Nueva	Cortes de Pallás
11	Balsa de la Barbulla	Cortes de Pallás
12	Balsa de la Garroferica	Cortes de Pallás
13	Balsa de la Montañica	Cortes de Pallás
14	Balsa de la Solana	Cortes de Pallás
15	Balsa del Escriba	Cortes de Pallás
16	Balsa del Lavadero	Cortes de Pallás
17	Balsa Grande	Cortes de Pallás
18	Balsa Reguero del Cura	Cortes de Pallás
19	Balsón	Cortes de Pallás
20	Castillo de la Pileta	Cortes de Pallás
21	Castillo de Ruaya	Cortes de Pallás
22	El Corbinet	Cortes de Pallás
23	Fuente de Chapole	Cortes de Pallás
24	Fuente de Jesús	Cortes de Pallás
25	Fuente de San Vicente	Cortes de Pallás
26	Fuente del Chano	Cortes de Pallás
27	I Acueducto de la Acequia del Lugar	Cortes de Pallás
28	Iglesia Nuestra Señora de los Angeles	Cortes de Pallás
29	II Acueducto de la Acequia del Lugar	Cortes de Pallás
30	Lavadero Municipal de Cortes de Pallás	Cortes de Pallás
31	Manantial de la Solana	Cortes de Pallás
32	Partidor	Cortes de Pallás
33	Partidor	Cortes de Pallás
34	Partidor	Cortes de Pallás
35	Partidor	Cortes de Pallás
36	Partidor	Cortes de Pallás
37	Partidor	Cortes de Pallás

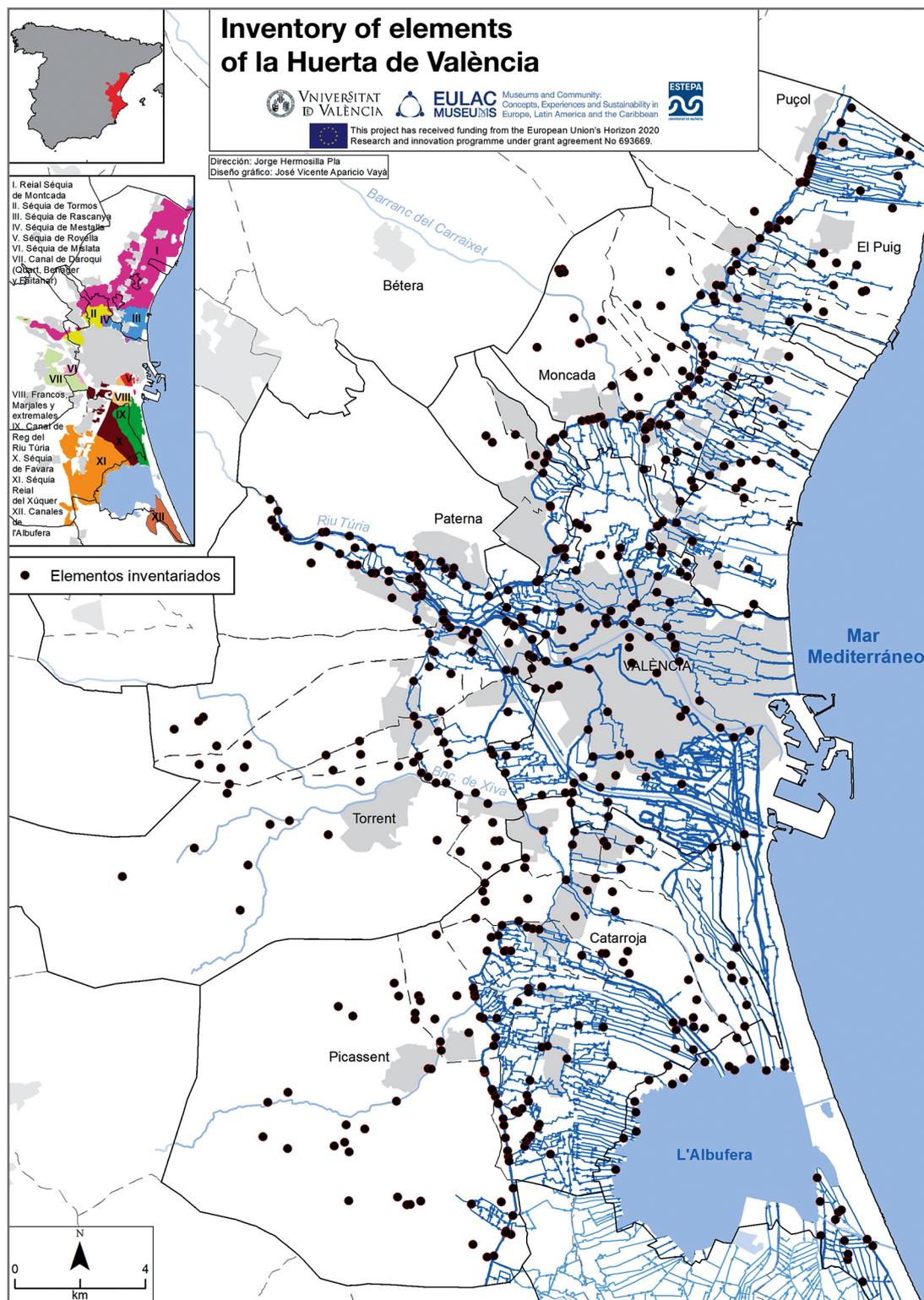
Nº	NAME	MUNICIPALITY	Nº	NAME	MUNICIPALITY
38	Partidor	Cortes de Pallás	75	Partidor	Cortes de Pallás
39	Partidor	Cortes de Pallás	76	Partidor	Cortes de Pallás
40	Partidor	Cortes de Pallás	77	Partidor	Cortes de Pallás
41	Partidor	Cortes de Pallás	78	Partidor	Cortes de Pallás
42	Partidor	Cortes de Pallás	79	Partidor	Cortes de Pallás
43	Partidor	Cortes de Pallás	80	Partidor	Cortes de Pallás
44	Partidor	Cortes de Pallás	81	Partidor	Cortes de Pallás
45	Partidor	Cortes de Pallás	82	Partidor	Cortes de Pallás
46	Partidor	Cortes de Pallás	83	Partidor	Cortes de Pallás
47	Partidor	Cortes de Pallás	84	Partidor	Cortes de Pallás
48	Partidor	Cortes de Pallás	85	Partidor	Cortes de Pallás
49	Partidor	Cortes de Pallás	86	Partidor	Cortes de Pallás
50	Partidor	Cortes de Pallás	87	Partidor	Cortes de Pallás
51	Partidor	Cortes de Pallás	88	Partidor	Cortes de Pallás
52	Partidor	Cortes de Pallás	89	Partidor	Cortes de Pallás
53	Partidor	Cortes de Pallás	90	Partidor	Cortes de Pallás
54	Partidor	Cortes de Pallás	91	Partidor	Cortes de Pallás
55	Partidor	Cortes de Pallás	92	Partidor	Cortes de Pallás
56	Partidor	Cortes de Pallás	93	Partidor	Cortes de Pallás
57	Partidor	Cortes de Pallás	94	Partidor	Cortes de Pallás
58	Partidor	Cortes de Pallás	95	Partidor	Cortes de Pallás
59	Partidor	Cortes de Pallás	96	Partidor	Cortes de Pallás
60	Partidor	Cortes de Pallás	97	Partidor	Cortes de Pallás
61	Partidor	Cortes de Pallás	98	Partidor	Cortes de Pallás
62	Partidor	Cortes de Pallás	99	Partidor	Cortes de Pallás
63	Partidor	Cortes de Pallás	100	Partidor	Cortes de Pallás
64	Partidor	Cortes de Pallás	101	Partidor	Cortes de Pallás
65	Partidor	Cortes de Pallás	102	Partidor	Cortes de Pallás
66	Partidor	Cortes de Pallás	103	Partidor	Cortes de Pallás
67	Partidor	Cortes de Pallás	104	Partidor	Cortes de Pallás
68	Partidor	Cortes de Pallás	105	Partidor	Cortes de Pallás
69	Partidor	Cortes de Pallás	106	Partidor	Cortes de Pallás
70	Partidor	Cortes de Pallás	107	Partidor	Cortes de Pallás
71	Partidor	Cortes de Pallás	108	Partidor	Cortes de Pallás
72	Partidor	Cortes de Pallás	109	Partidor	Cortes de Pallás
73	Partidor	Cortes de Pallás	110	Partidor	Cortes de Pallás
74	Partidor	Cortes de Pallás	111	Partidor	Cortes de Pallás

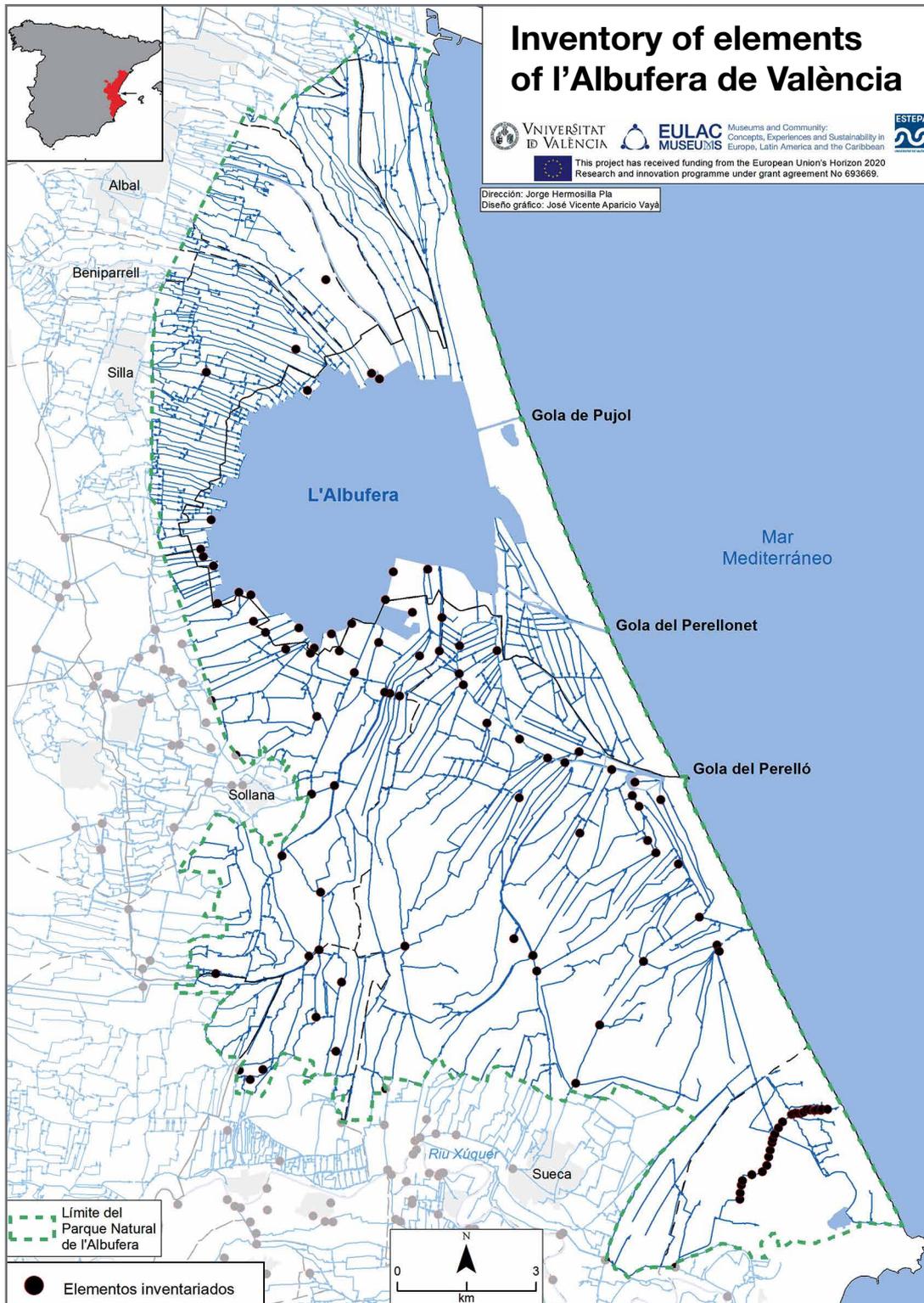
Nº	NAME	MUNICIPALITY
112	Partidor	Cortes de Pallás
113	Partidor	Cortes de Pallás
114	Partidor	Cortes de Pallás
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144	Partidor	Cortes de Pallás
145	Partidor	Cortes de Pallás
146	Partidor	Cortes de Pallás
147	Partidor	Cortes de Pallás
148	Partidor	Cortes de Pallás

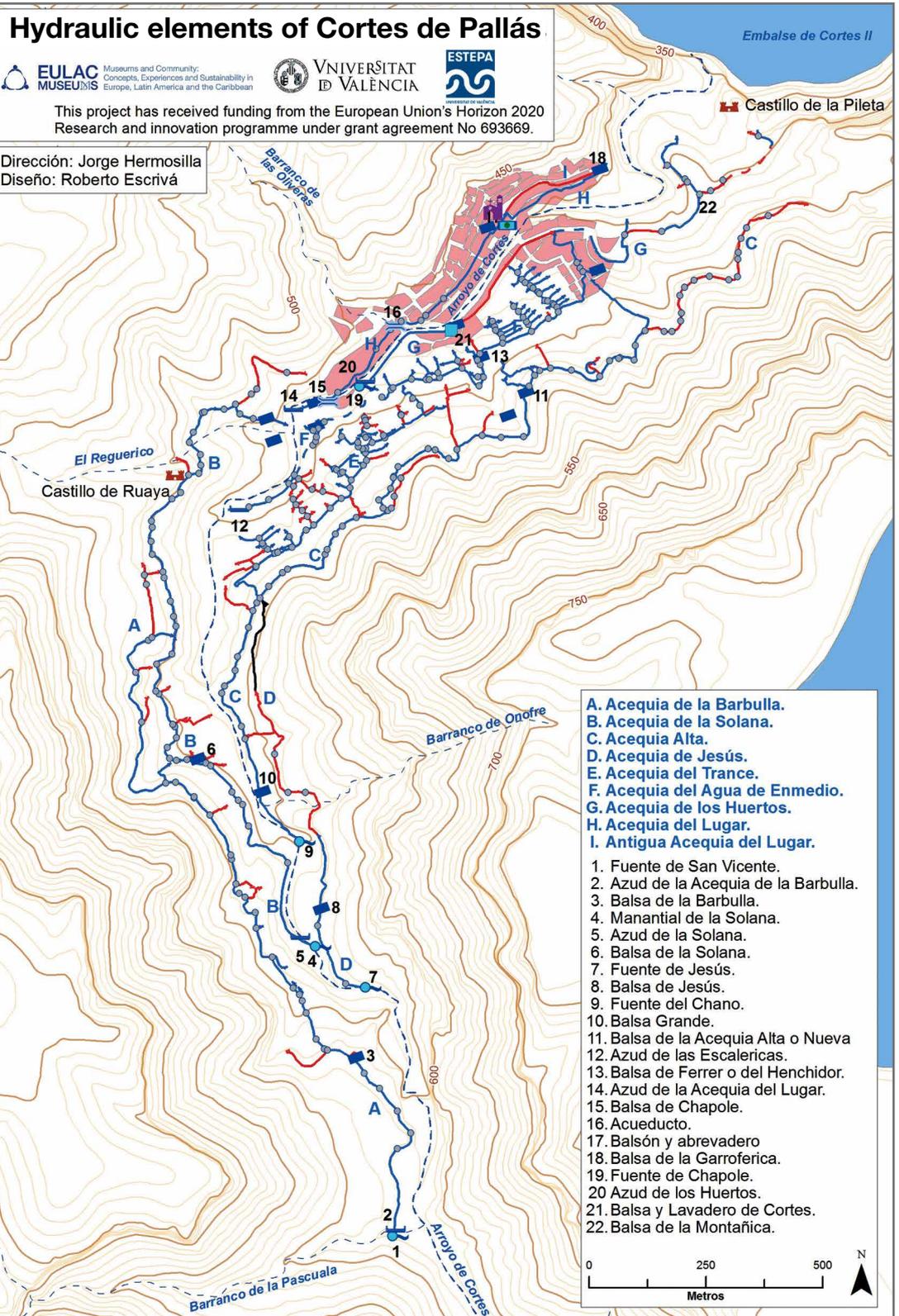
Nº	NAME	MUNICIPALITY
149	Partidor	Cortes de Pallás
150	Partidor	Cortes de Pallás
151	Partidor	Cortes de Pallás
152	Partidor	Cortes de Pallás
153	Partidor	Cortes de Pallás
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179	Partidor	Cortes de Pallás
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182	Partidor	Cortes de Pallás
183	Partidor	Cortes de Pallás
184	Partidor	Cortes de Pallás
185	Partidor	Cortes de Pallás

Nº	NAME	MUNICIPALITY	Nº	NAME	MUNICIPALITY
186	Partidor	Cortes de Pallás	223	Partidor	Cortes de Pallás
187	Partidor	Cortes de Pallás	224	Partidor	Cortes de Pallás
188	Partidor	Cortes de Pallás	225	Partidor	Cortes de Pallás
189	Partidor	Cortes de Pallás	226	Partidor	Cortes de Pallás
190	Partidor	Cortes de Pallás	227	Partidor	Cortes de Pallás
191	Partidor	Cortes de Pallás	228	Partidor	Cortes de Pallás
192	Partidor	Cortes de Pallás	229	Partidor	Cortes de Pallás
193	Partidor	Cortes de Pallás	230	Partidor	Cortes de Pallás
194	Partidor	Cortes de Pallás	231	Partidor	Cortes de Pallás
195	Partidor	Cortes de Pallás	232	Partidor	Cortes de Pallás
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197	Partidor	Cortes de Pallás	234	Partidor	Cortes de Pallás
198	Partidor	Cortes de Pallás	235	Partidor	Cortes de Pallás
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200	Partidor	Cortes de Pallás	237	Partidor	Cortes de Pallás
201	Partidor	Cortes de Pallás	238	Partidor	Cortes de Pallás
202	Partidor	Cortes de Pallás	239	Partidor	Cortes de Pallás
203	Partidor	Cortes de Pallás	240	Partidor	Cortes de Pallás
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205	Partidor	Cortes de Pallás	242	Partidor	Cortes de Pallás
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208	Partidor	Cortes de Pallás	245	Partidor	Cortes de Pallás
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210	Partidor	Cortes de Pallás	247	Partidor	Cortes de Pallás
211	Partidor	Cortes de Pallás	248	Partidor	Cortes de Pallás
212	Partidor	Cortes de Pallás	249	Partidor	Cortes de Pallás
213	Partidor	Cortes de Pallás	250	Partidor	Cortes de Pallás
214	Partidor	Cortes de Pallás	251	Partidor	Cortes de Pallás
215	Partidor	Cortes de Pallás	252	Partidor	Cortes de Pallás
216	Partidor	Cortes de Pallás	253	Partidor	Cortes de Pallás
217	Partidor	Cortes de Pallás	254	Partidor	Cortes de Pallás
218	Partidor	Cortes de Pallás	255	Partidor	Cortes de Pallás
219	Partidor	Cortes de Pallás	256	Partidor	Cortes de Pallás
220	Partidor	Cortes de Pallás	257	Partidor	Cortes de Pallás
221	Partidor	Cortes de Pallás	258	Partidor	Cortes de Pallás
222	Partidor	Cortes de Pallás	259	Partidor	Cortes de Pallás

Nº	NAME	MUNICIPALITY	Nº	NAME	MUNICIPALITY
260	Partidor	Cortes de Pallás	281	Partidor	Cortes de Pallás
261	Partidor	Cortes de Pallás	282	Partidor	Cortes de Pallás
262	Partidor	Cortes de Pallás	283	Partidor	Cortes de Pallás
263	Partidor	Cortes de Pallás	284	Partidor	Cortes de Pallás
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272	Partidor	Cortes de Pallás	293	Partidor	Cortes de Pallás
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277	Partidor	Cortes de Pallás	298	Partidor	Cortes de Pallás
278	Partidor	Cortes de Pallás	299	Partidor	Cortes de Pallás
279	Partidor	Cortes de Pallás			
280	Partidor	Cortes de Pallás			







### 3.2. Selection process of heritage touchstones

The following section deals with the selection of important elements in the Huerta irrigation system, indicating their significance to the cultural heritage of the area.

The inventory of elements within the Huerta was made by the Estepa (research group of the University of Valencia). They become part of the “Etnolite” Catalog of Cultural Heritage of the Generalitat Valenciana. There are traditional dams located in the bed of the Turia River that constitute the key element of gathering water in the system. These lead on to the different irrigations and ditches of l’Horta de Valencia. The main elements of distribution are called partidores or llençües. They enable separation of waterflows so that they are distributed by the main brazales (irrigation ditches) of irrigation. It is important that the hydrological functions of the elements are maintained and used for

the purpose for which they were originally designed.

The state of conservation of the element is also significant. Good conservation is a fundamental component of its attractiveness and can facilitate its inclusion in heritage policies. The location of the elements in the main route of the irrigation network is crucial. Most key elements are located in first-order irrigation ditches.

There are several characteristic and fundamental elements in the sustainability of the Albufera ecosystem. These are the ullals (underground water springs that provide the reservoirs with flow) and the tancats (engines that extract or introduce water into the systems required). There are several old flour mills that line the Huerta and are significant heritage features. Some have been well maintained or have been rehabilitated, while others maintain some vestige of the activity of the past. Below we list some of the most important sites, or cultural touchstones of the three districts:

#### HISTORICAL IRRIGATION TOUCHSTONES OF THE HUERTA OF VALENCIA

Nº	NUMBER	TYPE	MUNICIPALITY	X (ETRS 89)	Y (ETRS 89)
1	Molí d’Albalat	Molino	Albalat dels Sorells	727249	727249
2	Quadrat de la Séquia de La Huitena y Partidor de la Séquia de La Fila d’Albalat	Parada	Albalat dels Sorells	727104	727104
3	Molí de l’Ascensió, Calistro o Barraca	Molino	Alboraia	727255	727255
4	Molí de Nuestra Sra. de los Desamparados o de la Gamba	Molino	Alboraia	729137	729137
5	Cano del Carraixet	Partidor	Alfara del Patriarca-Vinalesa	725375	725375
6	Molí de Benetüsser o de Raga	Molino	Benetüsser	723585	723585
7	Molí de la Sal o del Salt	Molino	Burjassot	723340	723340
8	Motor del Tancat de Naia	Motor	Catarroja	727390	727390
9	Llengües de Puçol i El Puig	Partidor	El Puig	729594	729594
10	Molí del Roll de Foios, de Pallús o del Cementeri	Molino	Foios	726852	726852

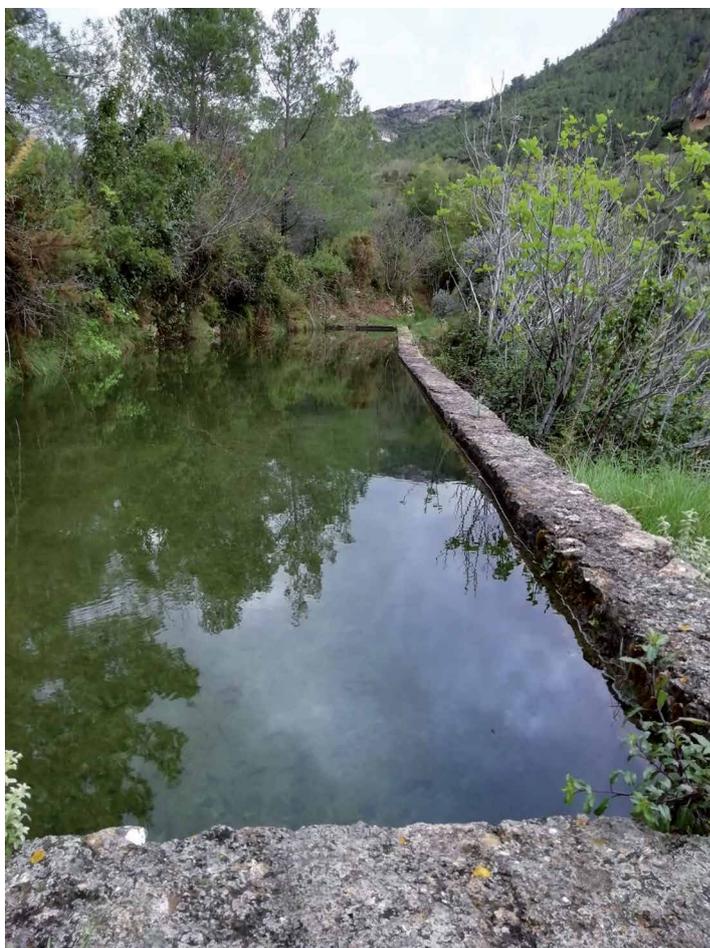
Nº	NUMBER	TYPE	MUNICIPALITY	X (ETRS 89)	Y (ETRS 89)
11	Assut de Séquia Tapada	Azud	Manises	714306	714306
12	Assut de Manises o Quart, Benacher i Faitanar	Azud	Manises-Paterna	714717	714717
13	Assut de Mislata	Azud	Manises-Paterna	718596	718596
14	Molí de Blay o de la Magdalena	Molino	Massamagrell	727953	727953
15	Molí de Moncada	Molino	Moncada	724451	724451
16	Quadrat de Moncada	Parada	Moncada	724310	724310
17	Assut de Mestalla	Azud	Paterna	718821	718821
18	Assut de Tormos	Azud	Paterna	717949	717949
19	Assut Reial Séquia de Moncada i Almenara Reial	Azud	Paterna	714547	714547
20	Molí de Donderis o del Tío Calcuta	Molino	Paterna	719944	719944
21	Molí de l'Escaleta o de José Llopis	Molino	Paterna	718622	718622
22	Molí del Testar	Molino	Paterna	718622	718622
23	Llengua del Braç dels Moros i Braç de Franç	Partidor	Quart de Poblet	721561	721561
24	Llengües de S. Onofre	Partidor	Quart de Poblet	719192	719192
25	Motor de Carota	Motor	Silla	726735	726735
26	Motor del Dulero	Motor	Silla	726989	726989
27	Motor del Pasiego	Motor	Silla	724907	724907
28	Motor del Port-Progreso	Motor	Silla	724800	724800
29	Llengües d'Alboraia - Almàssera	Partidor	Tavernes Blanques	726196	726196
30	Assut antic de la Séquia de Rovella	Azud	València	723425	723425
31	Caseta d'Aigües de l'Assut de l'Or	Partidor	València	728106	728106
32	Llengües de Masquefa – Palmar	Partidor	València	726886	726886
33	Llengües de Palmar – Calvet	Partidor	València	727103	727103
34	Molí de Sant Miquel o de Montañana	Molino	València	726198	726198
35	Molí de Vera	Molino	València	728950	728950
36	Molí del Sol	Molino	València	722753	722753
37	Molí del Tell	Molino	València	724210	724210
38	Molí dels Frares o de Blat	Molino	València	722042	722042
39	Motor de la Pipa (Tancat)	Motor	València	728547	728547
40	Motor dels Peixcadors	Motor	València	728380	728380
41	Quadrat de la Séquia dels Alcaçons	Parada	Vinalesa	725654	725654

## HISTORICAL IRRIGATION MILESTONES OF THE ALBUFERA

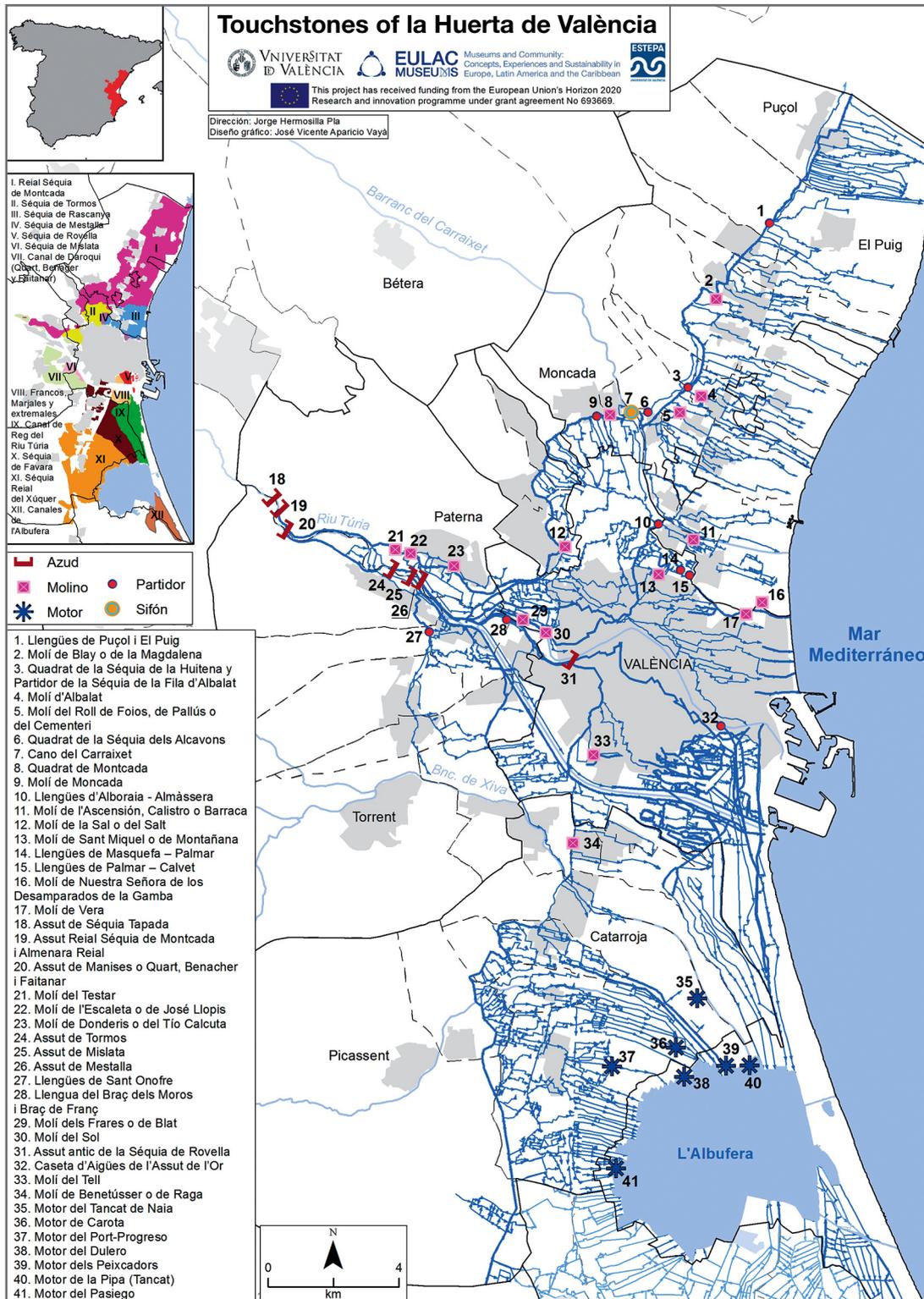
Nº	NUMBER	TYPE	MUNICIPALITY	X (ETRS 89)	Y (ETRS 89)
1	Ullal de les Ànimes	Manantial	Albalat de la Ribera	727727	727727
2	Ullal Gros	Manantial	Albalat de la Ribera	727173	727173
3	Motor del Tancat de Naia	Motor	Catarroja	727390	727390
4	Motor de Carota	Motor	Silla	726735	726735
5	Motor del Dulero	Motor	Silla	726989	726989
6	Motor del Pasiego	Motor	Silla	724907	724907
7	Motor del Port-Progreso	Motor	Silla	724800	724800
8	Motor de Olmos o Rafaelet	Motor	Sollana	726080	726080
9	Motor de Tapia	Motor	Sollana	726516	726516
10	Parada Calcina	Parada	Sollana	727080	727080
11	Parada de la Campana	Parada	Sollana	727197	727197
12	Parada del Cavalló	Parada	Sollana	728660	728660
13	Tancat de Curro Zapatos	Motor	Sollana	729850	729850
14	Tancat de Farfall	Motor	Sollana	725820	725820
15	Tancat de la Coronela o Faina	Motor	Sollana	727680	727680
16	Tancat de la Cuadra o del Tigre	Motor	Sollana	729420	729420
17	Tancat de Micó o Sacarés de Dalt	Motor	Sollana	728530	728530
18	Tancat de Moreno o d'Emilia	Motor	Sollana	727950	727950
19	Tancat de Sacarés de Baix	Motor	Sollana	729260	729260
20	Tancat del Abadetxo de Dalt	Motor	Sollana	729905	729905
21	Tancat del Mellat	Motor	Sollana	727053	727053
22	Canet de la Mingola	Partidor	Sueca	729104	729104
23	Motor de Flores	Motor	Sueca	731585	731585
24	Motor del Capellà	Motor	Sueca	730275	730275
25	Motor del Genovès	Motor	Sueca	732564	732564
26	Motor dels Braçals	Motor	Sueca	735868	735868
27	Ullal de Baldoví	Manantial	Sueca	731464	731464
28	Motor de la Pipa (Tancat)	Motor	València	728547	728547
29	Motor dels Peixcadors	Motor	València	728380	728380
30	Tancat de Grau	Motor	València	725507	725507
31	Tancat de la Foia	Motor	València	724953	724953
32	Tancat de la Ratlla	Motor	València	724680	724680
33	Tancat de l'Amarget	Motor	València	725040	725040
34	Tancat de l'Ataut o Abadetxo de Baix	Motor	València	729600	729600
35	Tancat de Llopis o de Foro	Motor	València	726800	726800
36	Tancat de Paredes	Motor	València	728680	728680
37	Tancat de Peret	Motor	València	727506	727506
38	Tancat de Xicorro	Motor	València	725760	725760
39	Tancat del Campot	Motor	València	728850	728850
40	Tancat del Ferm	Motor	València	727138	727138
41	Tancat del Torisá	Motor	València	724730	724730

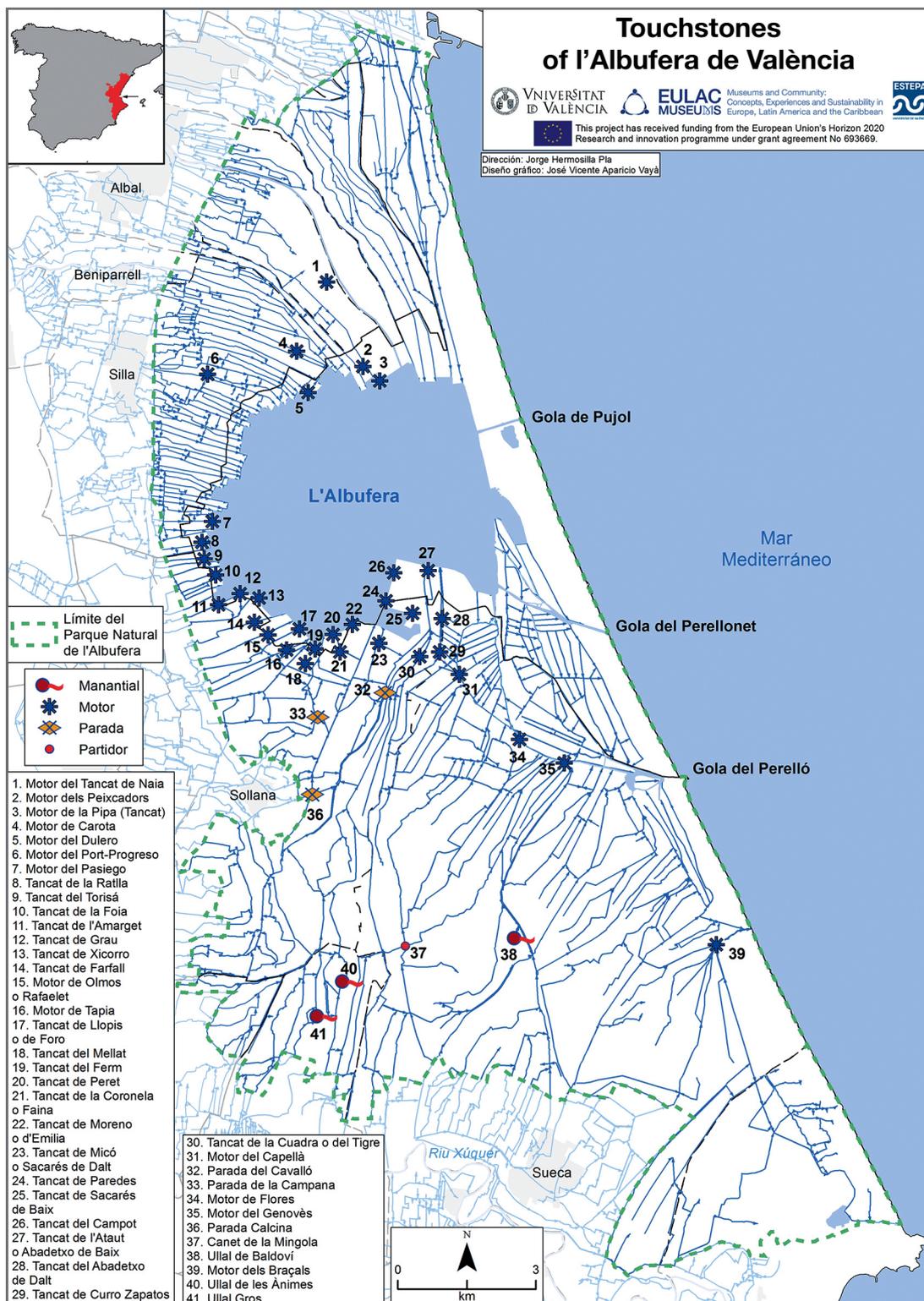
## HISTORICAL IRRIGATION MILESTONES OF CORTES DE PALLÁS

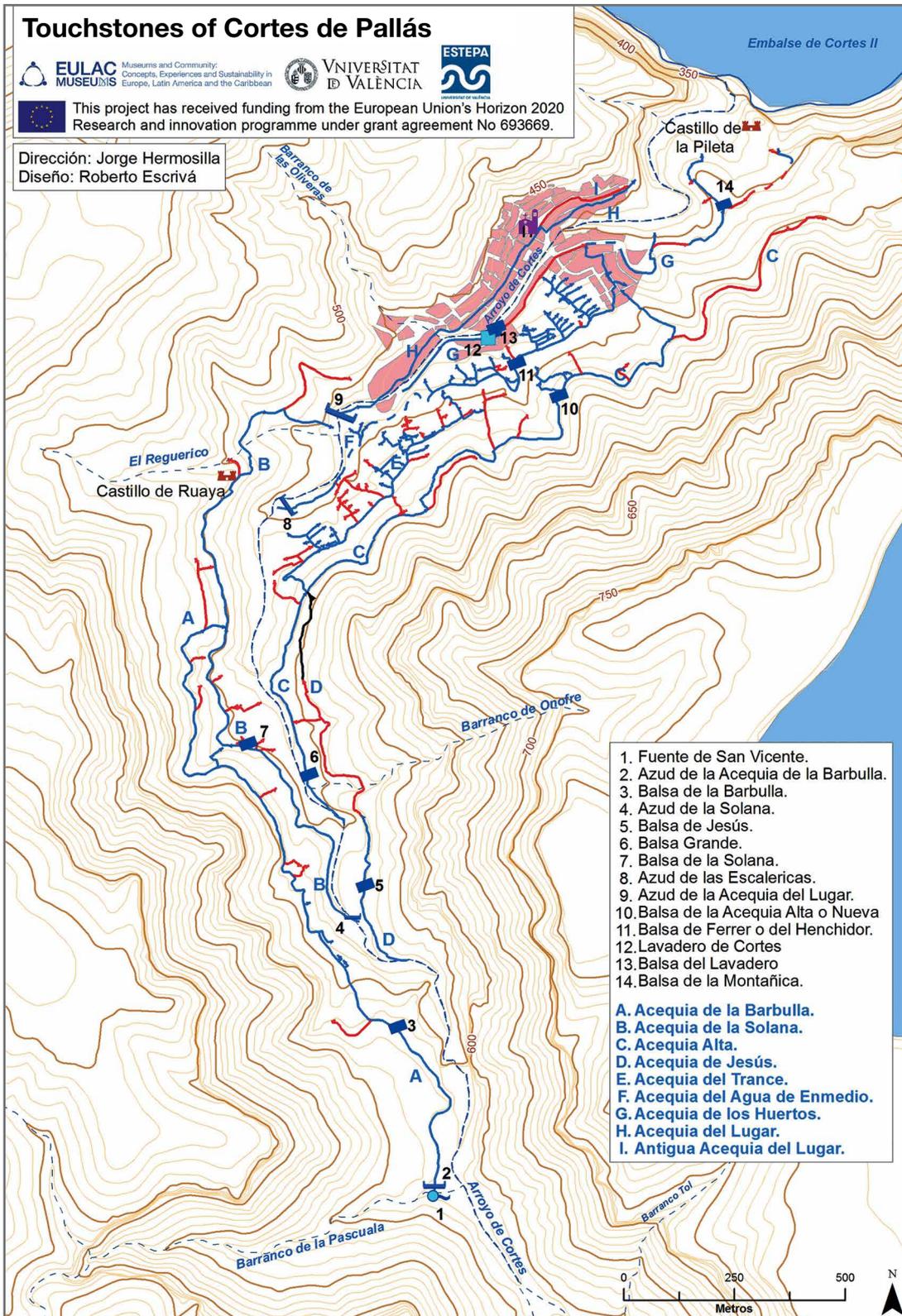
Nº	NUMBER	TYPE	MUNICIPALITY	X (ETRS 89)	Y (ETRS 89)
1	Azud de la Acequia de la Barbulla	Azud	Cortes de Pallás	677468	4343574
2	Azud de la Acequia del Lugar	Azud	Cortes de Pallás	677258	4345343
3	Azud de la Solana	Azud	Cortes de Pallás	677273	4344200
4	Azud de las Escalericas	Azud	Cortes de Pallás	677143	4345131
5	Balsa de Ferrer o del Henchidor	Balsa	Cortes de Pallás	677655	4345452
6	Balsa de Jesús	Balsa	Cortes de Pallás	677315	4344271
7	Balsa de la Acequia Alta o balsa Nueva	Balsa	Cortes de Pallás	677754	4345367
8	Balsa de la Barbulla	Balsa	Cortes de Pallás	677495	4343940
9	Balsa de la Montañica	Partidor	Cortes de Pallás	678127	4345802
10	Balsa de la Solana	Balsa	Cortes de Pallás	677032	4344589
11	Balsa del Lavadero	Balsa	Cortes de Pallás	677598	4345527
12	Balsa Grande	Balsa	Cortes de Pallás	677181	4344515
13	Fuente de San Vicente	Fuente	Cortes de Pallás	677474	4343562
14	Lavadero Municipal de Cortes de Pallás	Lavadero	Cortes de Pallás	677587	4345517
15	Balsa de Chapole	Balsa	Cortes de Pallás	677309	4345362

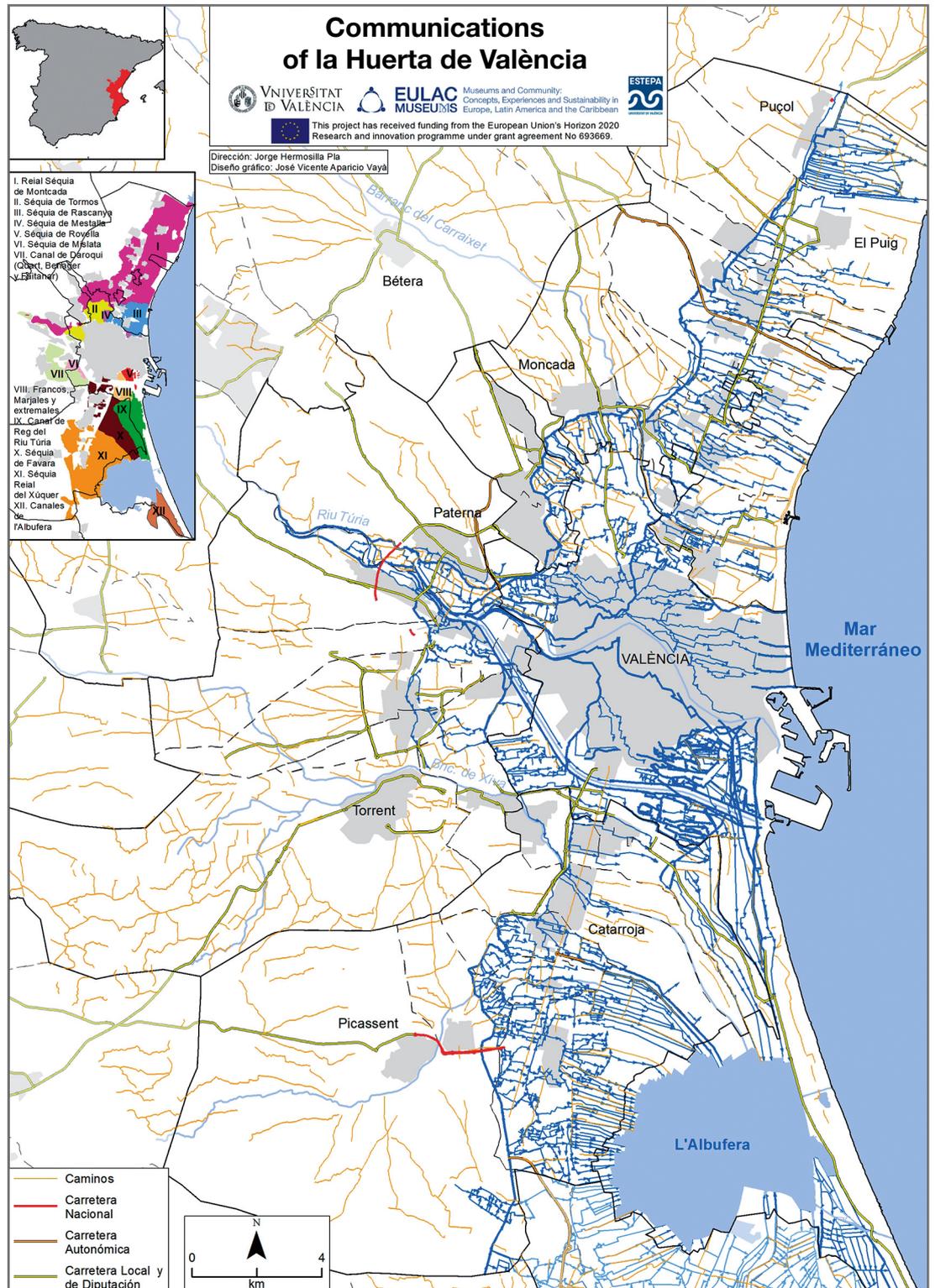


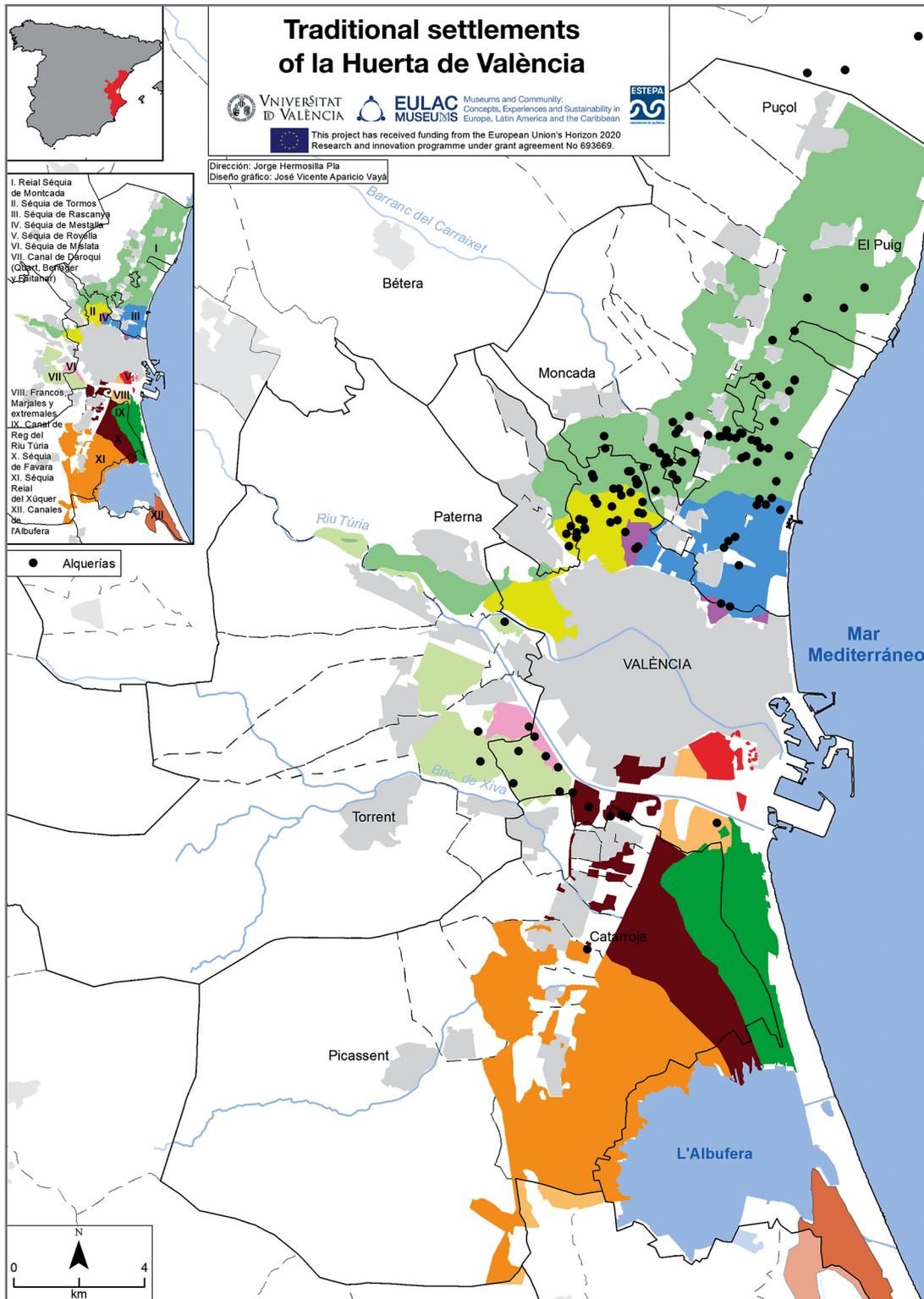
*Balsa (pond)  
de Jesús.  
Cortes de Pallás*

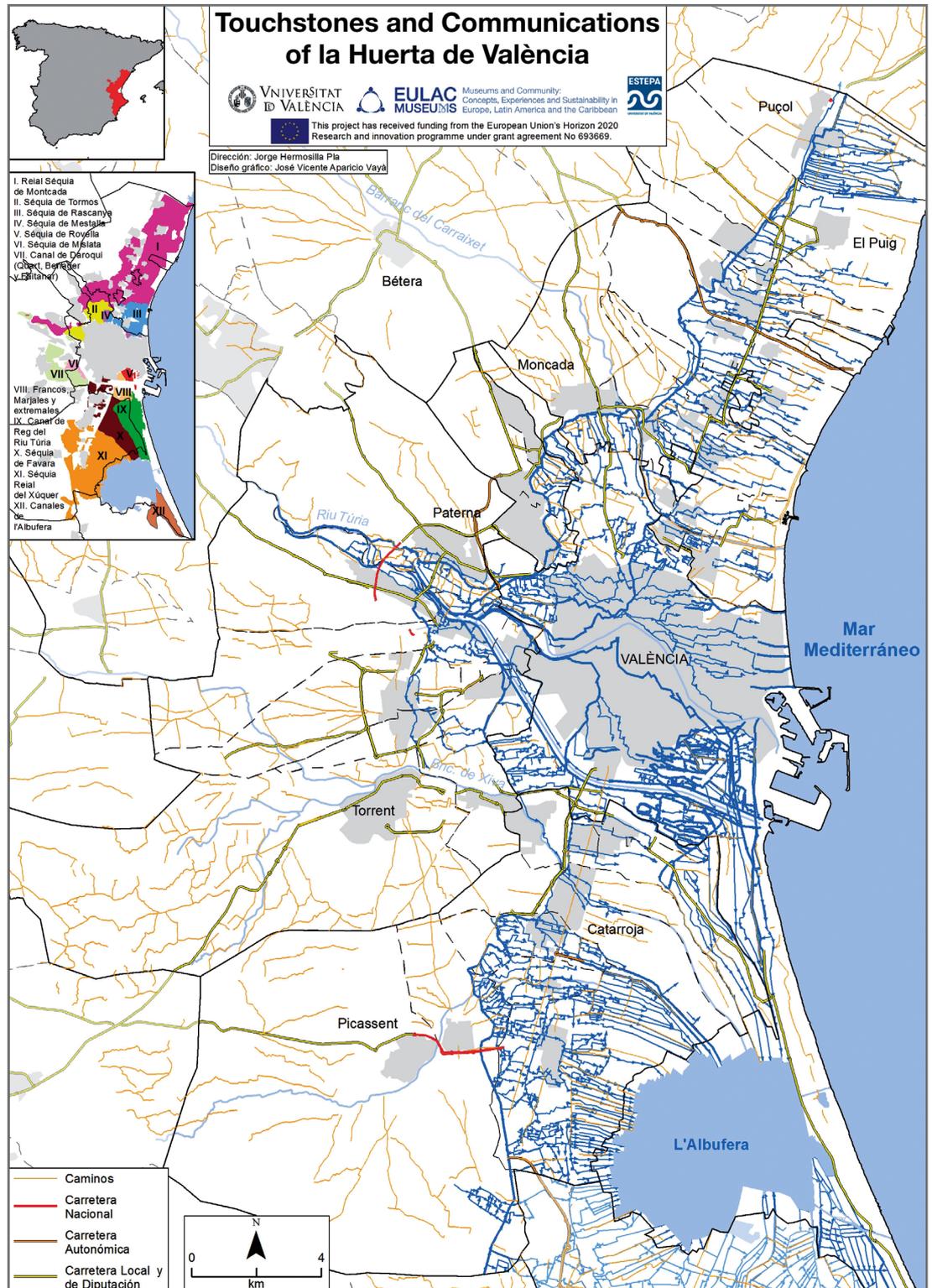


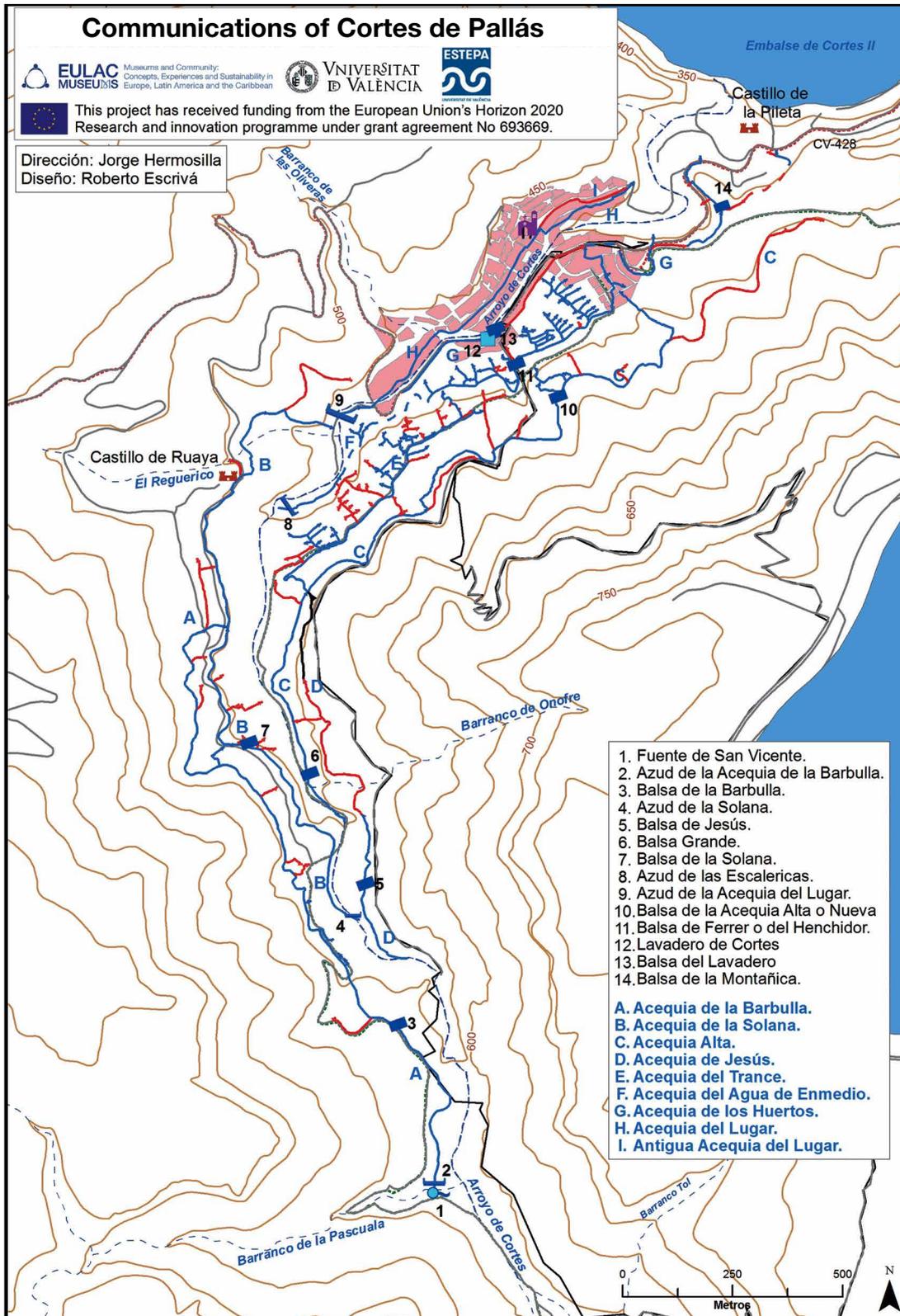














*Huerta of Rascanya. L'Horta Nord*

### **3.3.Design of the Territorial Museums**

The process of identification of the components, by means of cartography

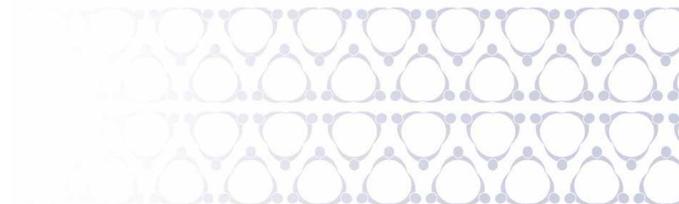
Doors into the landscape.  
Interpretation centers.

Touchstones.  
The selection of featured items.

Thematic windows to the areas  
of heritage value;

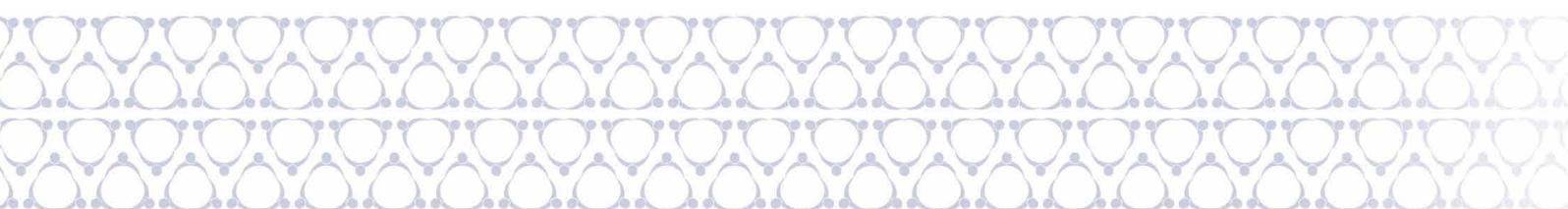
Thematic itineraries;

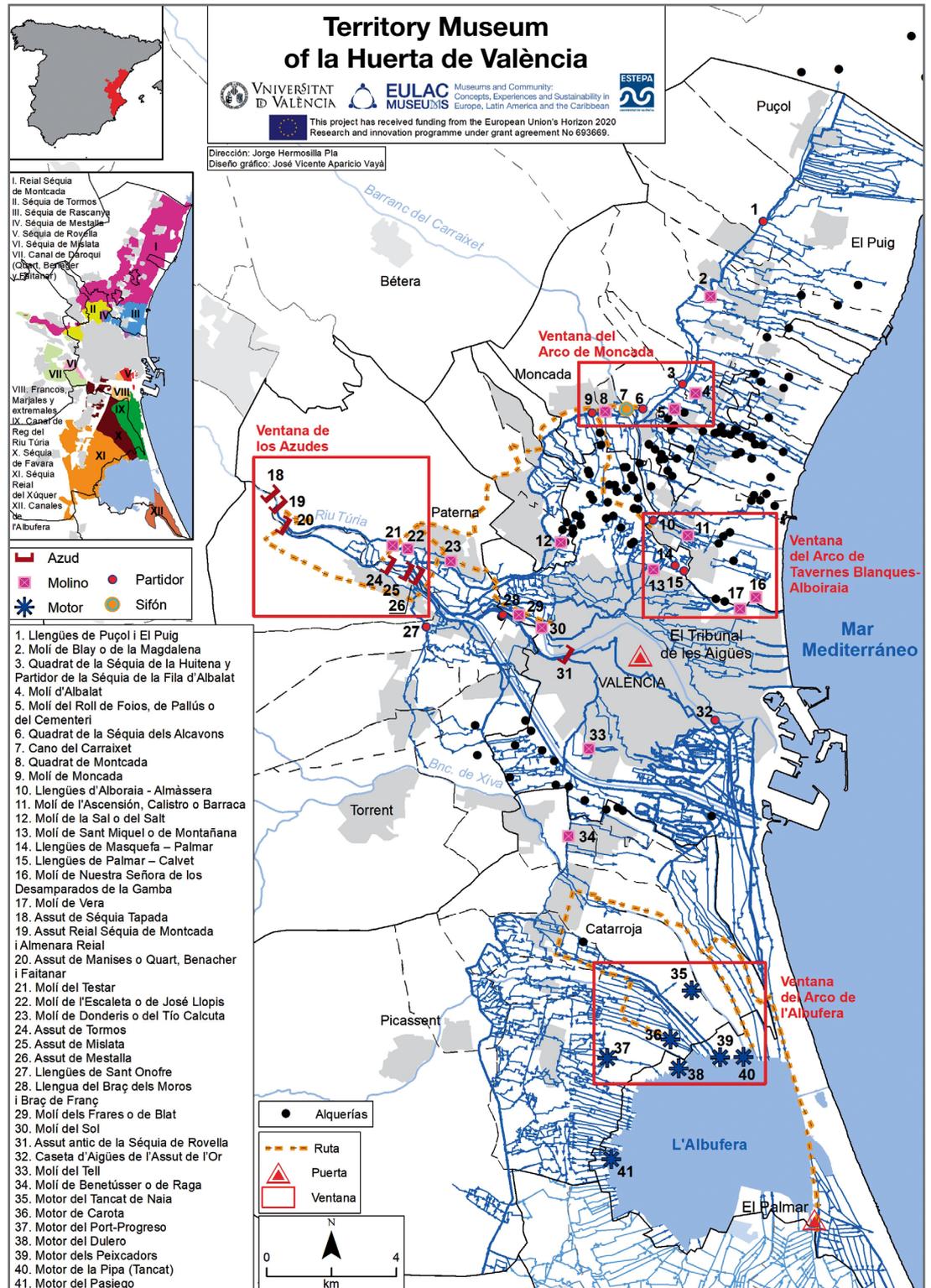
Proposals for TERRITORIAL MUSEUMS.

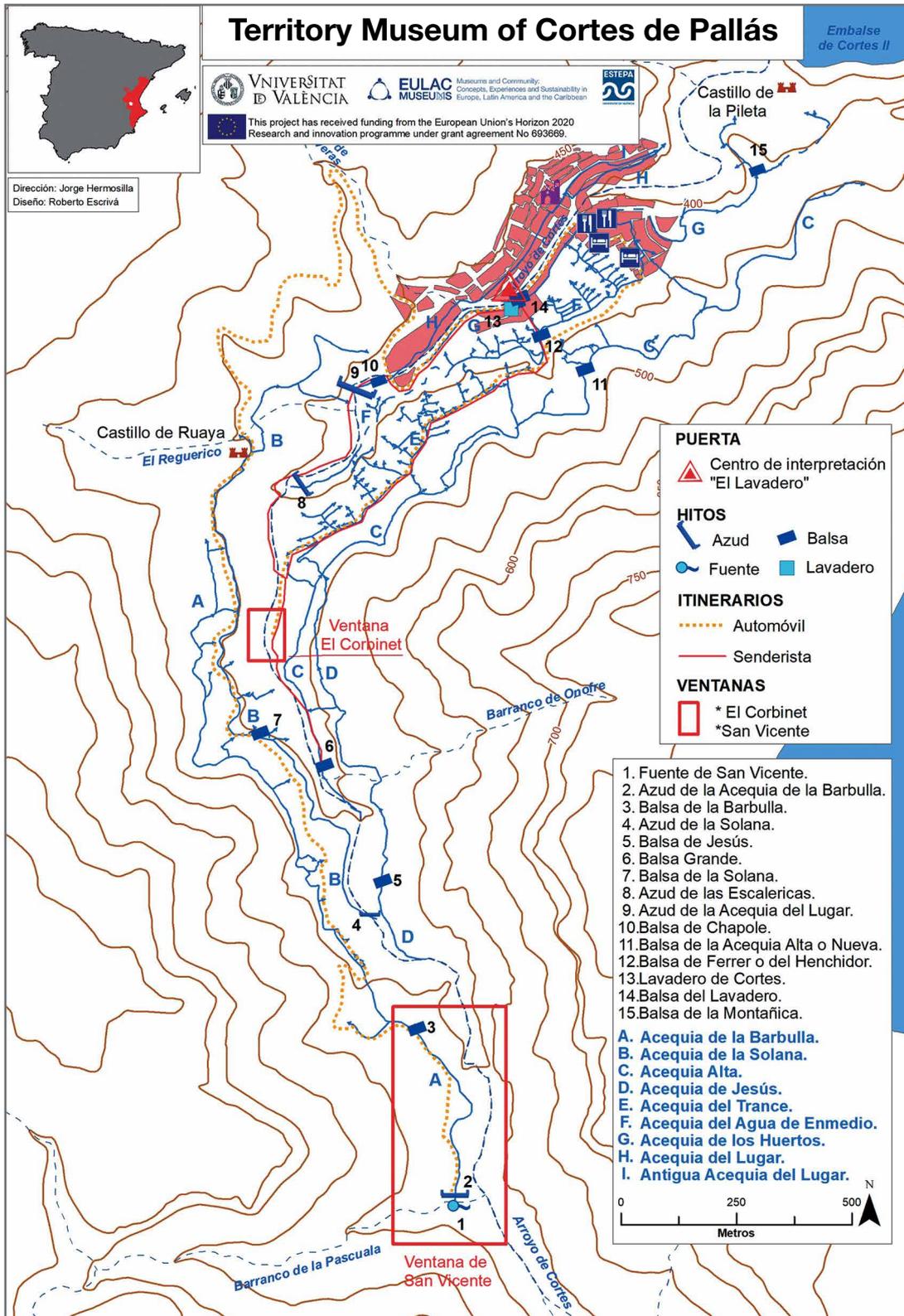


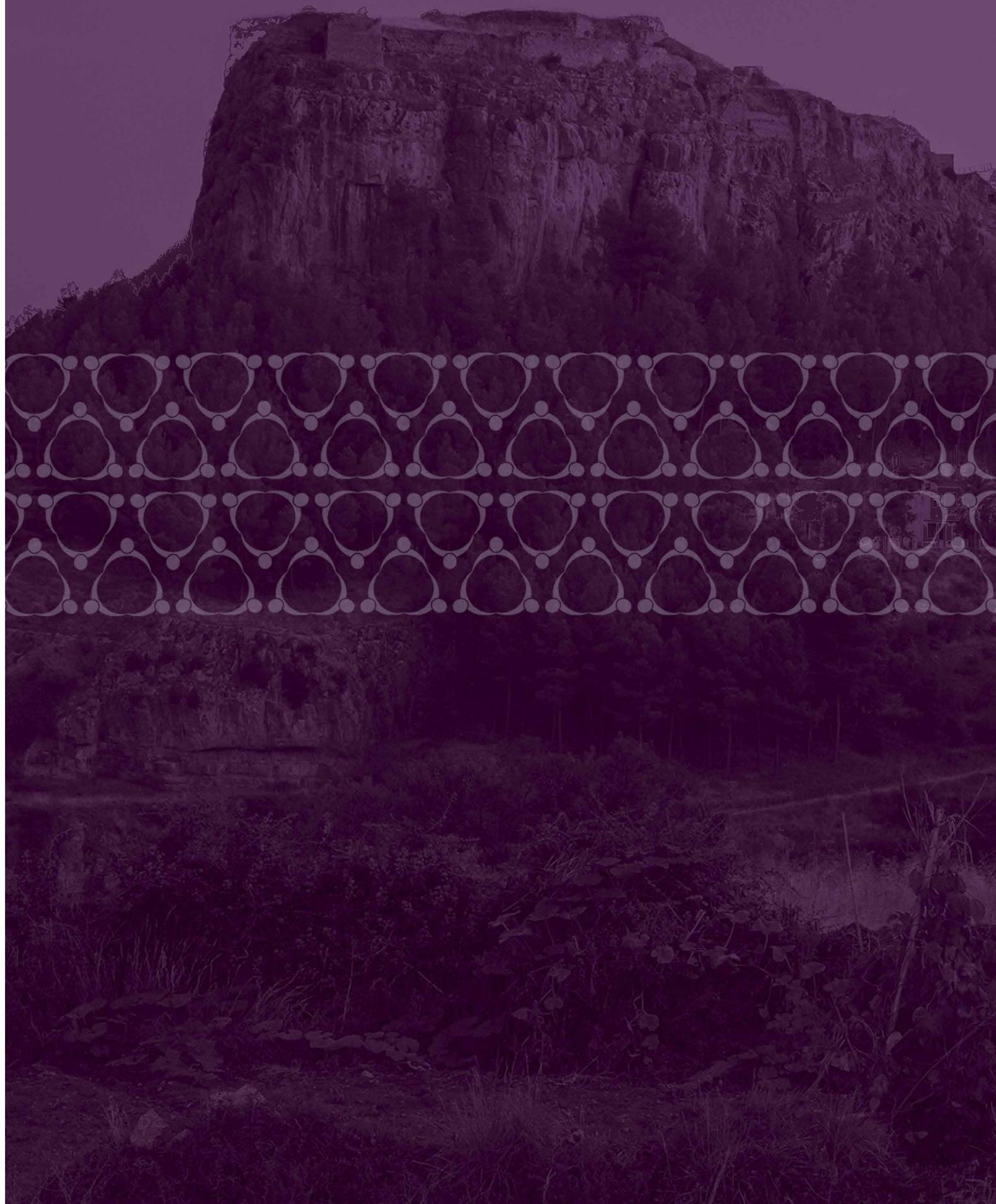


*Huerta of Cortes de Pallás*











**Process of validation  
of the document  
by partners of the  
EULAC-MUSEUMS project**

**PART FIVE**

# PART FIVE

## Process of validation of the document by partners of the EULAC-MUSEUMS project

*Author: Mónica Fernández*

### PLAN OF PARTICIPATION OF THE PARTNERS OF THE PROJECT “EULAC-MUSEUMS”

The next participation plan was created to facilitate the participation of project's partners in order to evaluate this chapter.

This plan pursued the general objectives:

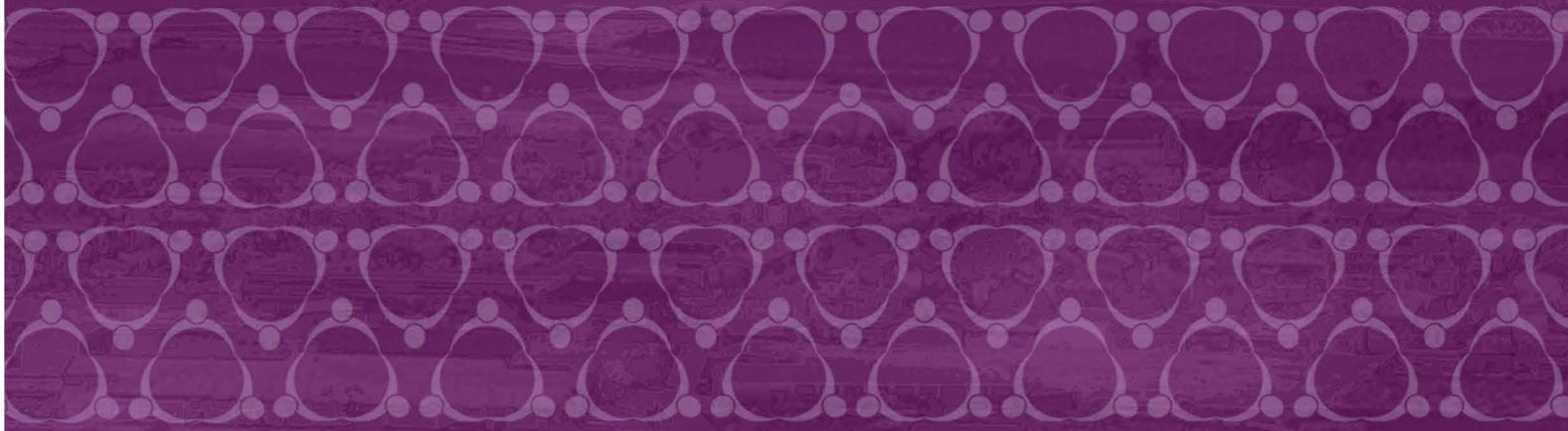
- Keep the partners of the EULAC-MUSEUMS project informed of the development of the documents prepared by the University of Valencia.
- The design of a participation plan among the partners, which facilitates the improvement of the documents prepared by the University of Valencia.
- The implementation of a validation process of the documents prepared, related in this case with the Integral Management.
- The dissemination of the final results.

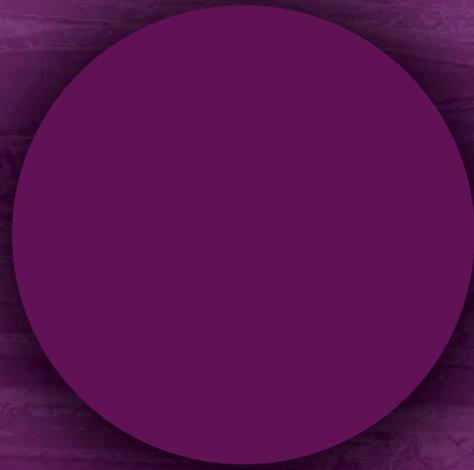
The validation process consisted of analyzing the document and responding to a specific questionnaire, prepared for the occasion. In addition to collecting the opinion of the evaluators (valid or not), it was intended to collect complementary comments on key issues of the document drawn up.

CODES	CONTENTS	VALIDATION	
		Favorable (F)	No favorable (NF)
<b>CHM-1</b>	1. An integrated model of Cultural Heritage Management		
<b>CHM-2</b>	2. Territory, Cultural Heritage and sustainable development		
<b>CHM-3</b>	3. Sustainable Management of the Cultural Heritage		
<b>CHM-4</b>	4. Cultural Heritage and local development		
<b>CHM-5</b>	5. Cultural tourism and economic development. Cultural Heritage as a tourist resource		
<b>CHM-6</b>	6. Social economy and Cultural Heritage		
<b>IMM-1</b>	1. Purposes of Museums management: Missions and tasks		
<b>IMM-2</b>	2. Museum Management models and forms of financing		
<b>IMM-3</b>	3. Creative Management of cultural landscapes		
<b>IMM-4</b>	4. Territory Museum Management. A Cultural project		
<b>IMM-5</b>	5. Evaluation of the results of planning/management		
<b>PCM-1</b>	The Natural History Museum. Universitat de València		
<b>PCM-2</b>	The network of Museums of the Province of València. La "Xarxa de Museus"		
<b>MTER</b>	Huerta of València, The Albufera of València, Huerta of Cortes de Pallás		
<b>COMMENTS, according to CODES-CONTENTS</b>			

Codes: **CHM**: Cultural Heritage Management. **IMM**: Integral Management of the Museum

**PCM**: Practical cases of Museums **MTER**: Museum Territory





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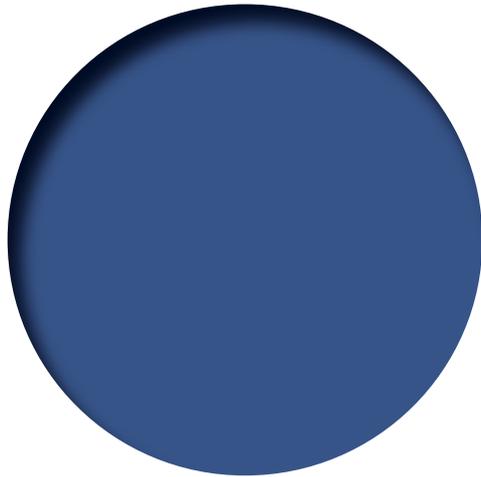
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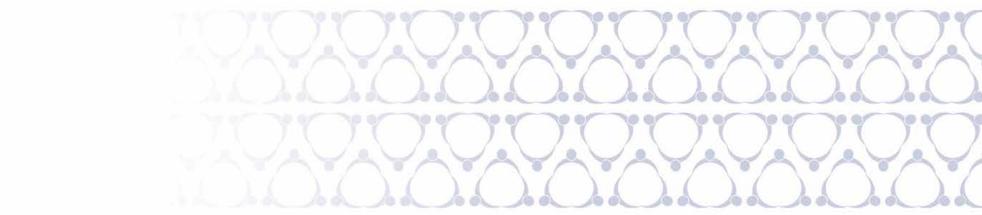
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**STRATEGIC PLANNING  
AND COMPREHENSIVE MANAGEMENT  
MODEL OF CULTURAL HERITAGE  
IMPLEMENTATION IN TERRITORY MUSEUMS**



VNIVERSITAT  
DE VALÈNCIA



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