



NEWLY-FORMING ECOMUSEUMS

DEVELOPMENT FRAMEWORK

A toolkit prepared by
the Saskatchewan Ecomuseums
Initiative (SEI) Steering Committee

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The Saskatchewan Ecomuseums Initiative (SEI) Steering Committee is chaired by the Royal Saskatchewan Museum, as part of its ongoing commitment to natural heritage conservation and sustainability education. Other organizations on the SEI Steering Committee include Heritage Saskatchewan, Museums Association of Saskatchewan, Nature Saskatchewan, Raven Consortium, SaskCulture Inc., Saskatchewan Parks and Recreation Association—Communities in Bloom, and The National Trust for Canada.



INTRODUCTION

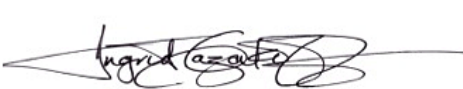
As two of the partners in the Saskatchewan Ecomuseum Initiative, Heritage Saskatchewan and Museums Association of Saskatchewan are pleased to co-publish this toolkit. It is intended to assist communities in developing an organizational structure to complement the work that they are doing as a part of their ecomuseum initiative.

The Museums Association of Saskatchewan and Heritage Saskatchewan strongly support unique community driven ecomuseum models that demonstrate Living Heritage. In adopting more holistic approaches to planning, communities can address issues of revitalization and sustainability for the present and future.

The toolkit complements our first co-publication, *Ecomuseum Concept: A Saskatchewan Perspective on "Museums Without Walls."* It has been designed to provide those interested in establishing an ecomuseum with the information you need to begin the process. Recognizing that each ecomuseum is different, the material provided is meant to serve as a guide that can be adapted to address the community's specific situation – and we encourage you to consider and adapt the recommendations to suit your needs.

In addition, the toolkit also contains other helpful resources/references as you work through the organizational structure needed to support and sustain your ecomuseum.

On behalf of the Saskatchewan Ecomuseum Initiative



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EXECUTIVE SUMMARY

This document provides a development framework for groups that are interested in applying the ecomuseum model to address local or regional issues and opportunities. As a different sort of community museum, ecomuseums are about fostering positive cultural change or revitalization by using the living heritage of a region to encourage community participation, local sustainable development, and in-situ preservation.

This is a very good document to use in a community or group discussion on the conceptual ideas or plans for an ecomuseum.

The ecomuseum concept stirs up a lot of cultural dormancy.

Reviewer Feedback

The word “culture” is used here in its broadest sense — as the way we live. And rather than being a “fourth pillar” alongside society, the economy, and the environment, cultural issues are seen as the central focus of plans and actions that aim to move our world onto a more sustainable path.

To this end, ecomuseums have a specific sort of culture in their sights. Their overriding purpose is to help local residents and visitors create, rediscover, or reinforce cultures of sustainability, where decisions are based on adaptive management and projects are designed “to meet the needs of the present, without compromising the ability of future generations to meet their own needs” (Our Common Future: World Commission on Environment and Development, 1987). This requires them to adopt a governance model that is sensitive to local needs and flexible enough to respond to highly situated issues and opportunities.

Recognizing the challenges inherent in developing a thriving ecomuseum, from the early stages of creating interest and engaging the community, to creating a formal and high-functioning support system, this document will attempt to provide some guidelines and tips for development through the lens of creating governance structures.

As ecomuseums are at their core community-driven and self-defined, these guidelines are not intended to be definitive or exclusive. Rather, communities engaging in the development of an ecomuseum are encouraged to reference and tailor them to meet their specific needs and preferences.

This document assumes familiarity with the Ecomuseums Concept and Planning Framework documents published by Heritage Saskatchewan and the Museums Association of Saskatchewan, respectively¹. It focuses on the steps following the instigation of the process.

For more information www.heritagesask.ca

¹ Both of these documents can be downloaded at heritagesask.ca

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GUIDING PRINCIPLES

As an ecomuseum is being set up, the proponents need to identify and commit to a set of operational principles that will guide the organization. These need to be revisited as the ecomuseum develops and are especially important where conflicts or sensitive issues are involved. Critical considerations include:

- Acknowledging local First Nations, including reference to treaties, since every ecomuseum will be on treaty land. In regions where First Nations groups are not present or not likely to be impacted by ecomuseum projects, the fact that activities will be taking place on treaty land should be publicly recognized. Where First Nations people are integral to project planning, implementation, and communication, their involvement should reflect an “honour to discuss” approach rather than a “duty to consult.” [See Useful Links for guidance about addressing First Nations history, treaties, and truth and reconciliation issues].
- Developing statements of shared values, including an appreciation for diverse viewpoints.
- Emphasizing the importance of respectful, honest, and open communication.

GOVERNANCE OVERVIEW

At its core, governance is the delegation of decision-making authority and accountability. Some form of governance is required in all joint endeavours, albeit on different scales as the complexity and nature of the relationship requires. Where ecomuseums are concerned, their ongoing success depends on effective strategic planning “both to guide the long-term development of organizations and to allow delegation of power from the founder group to a wider community” (Davis 2011, pg 94).

From my experience the ecomuseum is a useful model for community engagement.

Initiating one requires some kind of ‘spark’ that needs to be sustained by a great deal of volunteerism

Reviewer Feedback

It is important that the principles of governance are purposefully and explicitly established at the onset of an initiative. Though it can seem daunting, establishing agreed-upon governance structures will aid greatly in guiding the important decisions you will need to make and help to resolve the conflicts

that inevitably arise in any joint venture. Dealing with governance issues after a perceived breach of authority or accountability is far more difficult than establishing expectations beforehand.

Groups that want to set up a formal governance framework could benefit from the Carver model (see Useful Links), which is good for managing and monitoring perceived risks and liabilities, focusing on policy issues, and allowing organizations to operate with a fair bit of latitude without being micro-managed. The full Carver model may be a little too formal or rigorous for many ecomuseums, but aspects of it may be worth considering where these outcomes are concerned.

The most important requirement for any governance approach is that targets are set, and that performance towards reaching those targets is monitored.

There are however, some specific governance requirements² that ecomuseums should take into account, as follows:

- Acceptable constitution for the governing body
 - This must be purposefully negotiated with each stage of development. It will be more fluid in early stages of the working body but should be explicitly defined before the initiative achieves critical mass.
- Proper management arrangements
 - These establish responsibility, limitations of authority and accountability for resource use and programming.
- Satisfactory arrangements for the ownership and management of the collections
 - Ecomuseums don't look after large collections in the traditional sense, but they can play an important role in preserving local stories.
- Secure arrangements for occupancy of premises
 - This becomes important where ecomuseums use, or are associated with, specific buildings.
- Sound financial basis
 - Takes into account long term funding sources and fund raising measured against the projected needs of planned program and organizational development.
- Forward plan, including statement of purpose, key aims, specific objectives and spending plan
- Emergency planning

² These requirements are modified from UK Museums and Archives Council's 2004 standards of governance and museum management.

- Staff appropriate in numbers and experience to fulfil responsibilities
- Staff employment and management procedures
- Access to professional advice
- Professional input to policy development and decision making
- Compliance with relevant legal, safety and planning regulations.

For additional resources on governance concepts and models, see the Useful Links at the end of the document.

FOUNDATION, DEVELOPMENT, AND MANAGEMENT

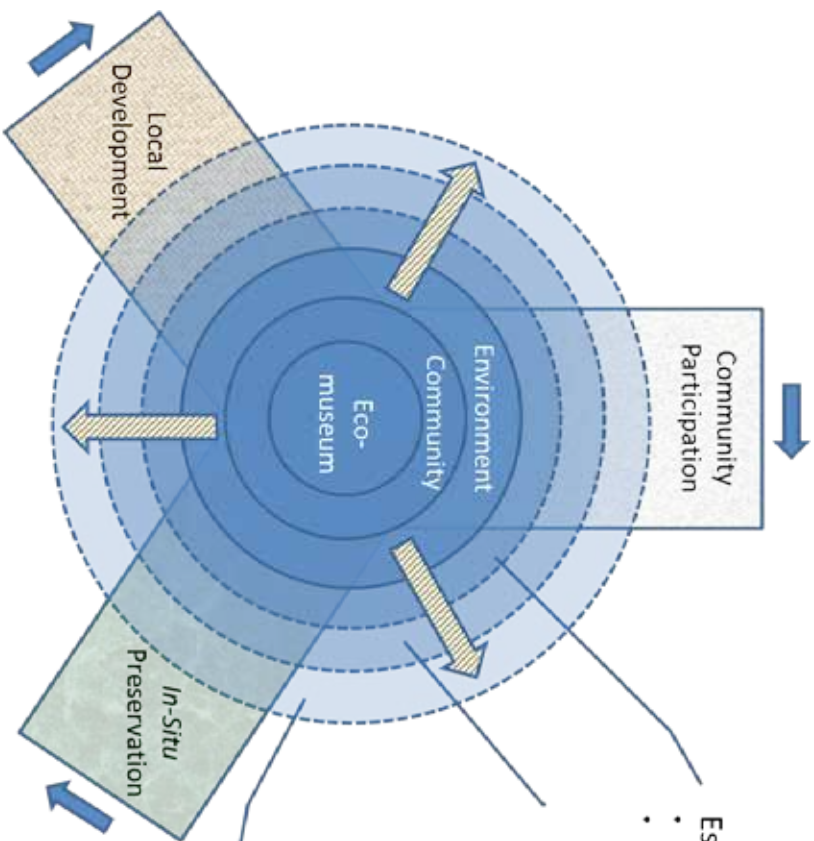
There are a number of hallmarks of ecomuseum development. These are not necessarily sequential but rather should be pursued concurrently with focus in areas that would bring most value to a particular venture. They are general tiers of activity through which you will progress in ecomuseum development.

Foundation: In the foundational stages, the primary focus of activity will be on crafting a preferred vision of the community or region, building support for the initiative and defining and refining the purpose of your particular enterprise.

Development: In the developmental stages, early support and purpose will be solidified through formalizing structures and creating programming to create progress towards your ends.

Management: After developing early structure and programming, those structures and activities must be assessed for effectiveness and then refined or changed.

These tiers are equivalent to the estimation, preparation and operation stages of ecomuseum development identified by Liu and Lee (2015). As the diagram below suggests, the stages (or tiers) are part of a nested hierarchy that starts with connections between the ecomuseum and the wider community and is always being influenced by the desire for local development, community participation, and in-situ preservation of natural and cultural heritage.



Estimation (Foundation)

- Establishing context and region
- Actively collecting local opinions

Preparation (Development)

- Investigating local knowledge and planning management with local participation
- Improving environment, strengthening the integrity of cultural and natural heritage, and setting up facilities and services

Operation (Management)

- Developing platform for public-private collaboration, legally defining cultural landscape, empowering tourism community
- Integrating issues of regional development

Adapted from Liu and Lee
(Sustainability 7:13249-13269, 2015)

FOUNDATION – CRAFTING A VISION

There are many strategies and processes that groups can use to articulate and refine their collective vision of a community or region, as it might be manifested through a culture of sustainability. Options range from facilitated group discussions (e.g., via the AtKisson Group or The Natural Step, see Useful Links) to self-directed exercises that enable comparisons between preferred and probable futures.

BUILDING SUPPORT

Ecomuseums are notable for having a wide range of stakeholders. To be a truly community-based structure, they must have buy-in and support from individuals, businesses, heritage and community groups, and local decision-makers. As stakeholders are identified, they need to be engaged throughout the lifecycle of your projects, using a range of strategies (see Case Studies for examples and ideas).

One way to identify and classify the various types of stakeholders, as well as the type of communication you should have with each as a project unfolds, is to use the RACI model:

R = Responsible – Who owns the project or output?

A = Accountable – Who must sign off on work before it is effective?

C = Consulted – Who has information or capability necessary to complete the work?

I = Informed – Who must be informed of the results?

By classifying your stakeholders, you can ensure efficient and relevant communication and prevent points of contention which are often merely a product of poor communication.

Wide-scale popular support may not be immediate. Most social enterprises begin with core support, will grow a small group of early-adopters and, when a variety of factors coalesce, develop widespread engagement.

For long-term development and viability, strong community support is important in each stage of development, though on different scales. One of the first steps should be to inventory potential local and external resources; being specific in this process will help you identify follow-up steps for harnessing those resources and building interest and engagement. For example, a local heritage group may have members which would be inclined to get involved early in the initiative and participate in its development whereas a local business owner may want to provide sponsorship once program success has been demonstrated.

Resource/ Person	Potential Value/ Input	Steps to Engage	Contact Priority
Local heritage group	Initiative advocates and volunteers; historical resources; knowledge & ideas	Present at next group meeting	Early
Local business owner	Sponsorship; advertising	Contact individually	Once demonstrative program is in development or ready.

You can also engage in more general community contact in order to both search for support and to get the valuable stakeholder input that will help define your general and specific purpose in establishing and developing an ecomuseum. These community events need to allow people to discuss the ecomuseum concept, identify pressing concerns across a range of scales (individual to global), and offer ideas and suggestions that might reinforce or move the community onto a sustainable path.

DEFINING PURPOSE

There are several broad outcomes, as defined in *The Ecomuseum Concept: A Saskatchewan Perspective on “Museums Without Walls”* Report, which will be common to most ecomuseums. However, the particular focus and priority of those outcomes will vary between communities or regions.

The purposes can and should be refined over time as more stakeholders are engaged and as early results are evaluated. Purpose should be sufficiently visionary and long-term to inspire a shared future and support long-term evolution and activity directed towards those ends.

Engage your stakeholders to create an inventory of valued and valuable local resources.

General Outcome	Local Resource (examples)	Issues or Opportunities Regarding their Sustainability or Growth (examples)
Increased social cohesion, conflict resolution and awareness	<ol style="list-style-type: none"> 1. Historic Doukhobor settlement sites 2. Rapidly growing youth demographic 	<ol style="list-style-type: none"> 1. Erosion of dugout sites leading to physical heritage loss 2. Intergenerational knowledge transfer
Conservation and interpretation of local heritage	<ol style="list-style-type: none"> 1. Large areas of natural forest, wetlands, or grassland 	<ol style="list-style-type: none"> 1. University researchers looking for potential study sites 2. Forestry company interested in training workshops on sustainable forestry
Environmental monitoring	<ol style="list-style-type: none"> 1. Environment Club in local high school 	<ol style="list-style-type: none"> 1. Community calling for regular monitoring to assess air or water quality
Enhanced tourism	<ol style="list-style-type: none"> 1. Network of biking trails and footpaths 2. Local examples of sustainable agriculture, e.g. organic farming 	<ol style="list-style-type: none"> 1. New funding program that could cover cost of interpretive signage 2. Access to volunteer labour via World Wide Opportunities on Organic Farms
New business opportunities and systems for democratic participation	<ol style="list-style-type: none"> 1. New immigrants with artistic skills 2. Planning committee for local farmers market 	<ol style="list-style-type: none"> 1. Community interested in locally organized cultural events 2. New incentives for community-supported agriculture
Other		

The next step is to break down these resources by type so you can move from general outcomes to specific purposes. To drive programming, action and assessment, you should define these purposes within your local context and establish their priorities based on trends or conditions you would like to change.

Between the specific purpose and the priority you attach to it, you can then establish more concrete, long-term goals. These goals should be defined with enough detail (who is going to do this, how are they going to do it, and by when) to make sure you are confident in their implications and can later evaluate the effectiveness of your actions in moving towards them.

General Outcome	Specific Purpose	Goals	Priority
Increased social cohesion, conflict resolution and awareness	e.g. Increase local dialogue about the impact of different farming practices on the waterway	1. Host a Local Waterway Forum in December 2017 featuring the cumulative research and work on it 2. Develop a curriculum guide for local teachers to utilize local ecomuseum concepts with connection to Social Studies and Biology courses	e.g. Fundamental purpose; this has profound local cultural and quality of life impact
Conservation and interpretation of local heritage	e.g. Revitalization of main street	1. Support for the ecomuseum built into the town's next cultural plan (due 2016)	e.g. Tertiary purpose; other initiatives are tackling this head-on
Environmental monitoring Enhanced tourism New business opportunities and systems for democratic participation	Etc.		
Other			

DEVELOPMENT DEVELOPING PROJECTS

Crafting Vision, Defining Purpose and Building Support are most foundational and should usually be established before pursuing specific projects. Thoroughly working out these important foundations of governance will provide focus, aid in deciding between programming possibilities, and help you evaluate success.

If activities are organized for children and youth, there tends to be a huge 'buy-in' by parents and relatives

Reviewer Feedback

Sometimes a particular opportunity may act as the cornerstone for a larger endeavour and you may decide to pursue it before some of the foundational work is complete. It will be important in these cases to carefully evaluate the ecomuseum's purpose once defined and the project(s) against each other, looking specifically for potential pitfalls like mission drift, a change in the outcomes or poor viability.

Depending on your objectives, several types of projects may be initiated. The following examples are based on community-driven projects that can help to revitalize traditional First Nations cultures and other sustainable ways of life, as outlined by Pilgrim et al. (2013).

Project Type	Objectives
Traditional foods	To increase the consumption of traditional local foods and revive food collection and preparation practices.
Traditional healthcare	To revive knowledge of traditional healthcare practices including the preparation and ethnobotanical skills they are based on.
Ecotourism	To revive traditional cultural practices and ceremonies as part of an income-generating strategy.
Education	To provide a more balanced, culturally-appropriate education system either separate from or as part of a state education system.
Language	To protect or enhance the competency of speakers of endangered languages and open communication channels between Elders and young people.
Cultural	To revive particular aspects of a way of life that may have been neglected.
Rights	To campaign for the recognition of the human rights and land rights of indigenous cultures with a view to ensuring cultural continuity and diversity into the future.

INCORPORATION

At some stage in your ecomuseum's development, you will want to consider incorporating as a formal organization. Though several options are available, incorporating as a non-profit is likely the most advantageous method for an ecomuseum. These advantages include:

- Providing a legal framework for protection of the members
- Allows using profits to advance the goals of the corporation
- Enabling fundraising
- Some grants are available only to incorporated non-profits

You may either establish a new organization or join an existing one. If there is an existing non-profit with compatible ends, and membership and stakeholders that largely overlap with your own, this may be an efficient use of resources, though it may introduce other challenges in direction and decision-making in cases of conflicting interests.

Refer to Useful Links section for details about the steps involved in incorporating as a non-profit. Luckily, much of the work you will have done in establishing the ecomuseum's principles and goals and structure will feed directly into the information needed for the foundation of an incorporated body.

RESOURCING/FUNDING

Ecomuseums are primarily social organizations with limited needs for physical or financial capital, so they tend to be “light-weight” and their main need for financial support is around project funding. These resources can be accessed in several ways:

Individual donations – Support provided by volunteers falls in this category, such as the volunteer board that currently operates the ecomuseum in Val Marie through Prairie Wind and Silver Sage (www.pwss.org/). The PWSS and the Calling Lakes Ecomuseum have also received cash donations from interested individuals.

Grants – A number of grant programs are available for projects that ecomuseums might undertake. For example, an artist residency program in Val Marie has been funded by grants from the Saskatchewan Arts Board and Saskatchewan Lotteries through SaskCulture.

Fundraising – Special events provide ideal situations for drawing attention to the ecomuseum-related issues and raising funds for the organization. The Calling Lakes Ecomuseum achieved both of these goals by organizing a “Water Festival.” Such events can also be used to engage new volunteers and elicit community engagement.

Municipal supports – Some ecomuseums benefit from a close working relationship with municipal officials. For example, the ecomuseum that is taking root in the White City region is being driven partly by the White City Town Council.

MANAGEMENT MEASURING SUCCESS

An ecomuseum is community-driven, so its goals need to be defined early to help measure and celebrate success, correct deviations from the intended outcomes, and direct future efforts.

The following list of indicators has been modified from the works of Davis and Boylan (see Davis 2011). As the indicators span a number of areas, it is important to prioritize, augment, and sequence your objectives to suit specific community needs.

The vitality of an ecomuseum in general can be measured by:

- Levels of activity/number of things going on
 - o How effective are we at delivering activities that support engagement with our purposes?
- Levels of use/participation
 - o How effective is the programming we are providing at reaching a wider audience?
- Levels of interactions, communication, transaction and exchange – the relationship between people and activities and the establishment of critical mass
 - o What is the depth and mode of participation in our programming?
- Level of representation – how the ecomuseum is projected and discussed in the outside world
 - o What is the perception of this initiative and our programming in the local and wider communities? How widespread is the awareness?

At the outset, the local committee should assess the current state of the key indicators they have chosen and which way they are trending. This will provide a baseline against which to measure success.

For additional success measures, please refer to Appendix 1.

CASE STUDIES

There are hundreds of ecomuseums around the world, providing a range of examples in governance and organizational structures.

ÉCOMUSEE DU FIER MONDE, MONTREAL

ecomusee.qc.ca

One of the oldest ecomuseums in Canada, the Écomusée du Fier Monde (Ecomuseum of the Proud World) was set up as a community museum about local industrial activities, including the history of labour and social issues. With a strong focus on collections, exhibits and programming, it has a more rigid structure and is more like a traditional museum than most ecomuseums, but it also works with local citizens, institutions and organizations to develop participatory projects aimed at sustainability. The personnel include a Director, an Executive assistant, a Research and Collections Officer, a Communications Officer, an Education and Community Programs Officer, a Project Manager, and several support staff, all overseen by a Board of directors.

FLODDEN 1513 ECOMUSEUM, ENGLAND

www.flodden1513.com

Recently set up to commemorate an historic battle between Scotland and England, the Flodden 1513 Ecomuseum has a less rigid structure. It started with a small Initiators Group, which eventually became a Steering Group that included a subcommittee for Marketing and Communications and organized a number of stakeholder events. Now, the project is being run by a paid Project Manager, who was appointed by a not-for-profit company that was set up to manage a grant from the UK Heritage Lottery Fund. The structure also includes a Marketing and Public Relations Consultant, a Family History Consultant, a Community Consultant, an Activity Plan Coordinator, and a Development Coordinator.

CASE STUDIES - continued

PRAIRIE WIND AND SILVER SAGE, VAL MARIE

www.pwss.org

Val Marie is a small village of less than 150 people in southwestern Saskatchewan. The region includes large areas of native mixed-grass prairie and a deeply entrenched ranching culture, and the village has seen recent immigration, including a number of artists drawn by beauty of Grasslands National Park and the notion of living in a small community. The Prairie Winds and Silver Sage Ecomuseum started in 2012, when the local community museum decided to rebrand itself. Operating through a small Board, their first project involved revamping exhibits in their museum building – an old and culturally significant school house – to highlight local stories, and natural and cultural heritage. They have also brought in experts to give talks about grasslands ecology, hosted art exhibitions and a reception for the renowned author Margaret Atwood, and gone “beyond their walls” by starting an artist-in-residence program to encourage discussion and reflection about their town, ranching culture, and life on the open prairies.

ECOMUSEO DEI TERRAZZAMENTI E DELLA VITE, ITALY

www.ecomuseodeiterrazzamenti.it

Located near the town of Cortemilia in northwest Italy, the Ecomuseo die Terrazzamenti e della Vite (Ecomuseum of Terraces and the Vine) was set up to highlight the history, current value, and agricultural potential of local hillsides (Perella et al. 2015). In the early 1990s, like other towns in the area, Cortemilia was being impacted by economic decline, out-migration, and years of pollution due to a nearby chemical factory. Then, in 1994, the sensitive hillsides were damaged by flooding and erosion, inspiring local residents to take action. Two years later, the factory was closed, partly due to local lobbying, and an ecomuseum had been initiated.

The aim was to interpret features of the terraced hills that local residents valued, in ways that enhanced the wellbeing of the community (Murtas and Davis 2009). Initial projects included small summer exhibits about local artifacts and stories, and a primary school program that encouraged children to write fairy tales based on the hillsides or local knowledge. After 4 years the school program became a national competition that is still being held and includes a special award for professional authors. Restoration work focused on an abandoned historic building in the town, which is now an interpretation centre, library, and exhibit space, and an abandoned farm, which provides a centre for community activities and tourist accommodation. The farm works to preserve rare varieties of local fruits and vegetables, and its terraced vineyards have also been restored, partly through summer camps that bring in university students from all over Europe. These vineyards are again producing a high-quality red wine and providing an example that other farmers are emulating (Borrelli and Davis 2012).

FEATURES OF A SUCCESSFUL ECOMUSEUM

According to Murtas and Davis (2009), the Cortemilia ecomuseum illustrates a number of steps that successful ecomuseums take during their development. To start with, the project was informed by a compelling vision, clear decisions, and the desire to build community support. For example, given the limited appeal of the region's recent history, the initial team decided to focus on the future and avoid dwelling on the past "simply for the sake of nostalgia" (pg 153). They also involved as many people as possible in the work, including children and the elderly. Later, as the structure of the ecomuseum took shape, the work revolved around shared goals, in this case: fostering common values and meanings about heritage assets; giving new life to old infrastructure; and demonstrating local knowledge in a new light. Finally, the ecomuseum have been the subject of repeated assessment, both by participants and by outside researchers. The findings suggest that local attitudes about the hillsides have changed, new social networks and relationships have developed, and the terraced landscape has become an important part of the community and regional identity.

By studying Cortemilia and other ecomuseums, Murtas and Davis (2009) have uncovered some keys to success:

- ✓ Strong but sensitive leadership
- ✓ Well-defined need or challenge
- ✓ Inclusive process
- ✓ Holistic approach that affects person's sense of attachment and belonging
- ✓ Community-based with effective networking
- ✓ Recognition of the significance of intangible heritage
- ✓ The conservation of cultural, natural, and intangible heritage resources
- ✓ The ability to link the past with the present, to discuss current issues and opportunities, and to sustain local identity and aid regeneration

USEFUL LINKS

AtKisson Group: atkisson.com/

Carver governance model: www.carvergovernance.com/JohnCarver.htm

Guidelines for interpretation of Aboriginal Heritage, from

Australia: [www.nationaltrust.org.au/Assets/10740/1/](http://www.nationaltrust.org.au/Assets/10740/1/GuidelinesforAboriginalInterpretation.pdf)

[GuidelinesforAboriginalInterpretation.pdf](http://www.nationaltrust.org.au/Assets/10740/1/GuidelinesforAboriginalInterpretation.pdf)

Heritage Saskatchewan Grant Database: heritagesask.ca/resources/grant-db

Heritage Saskatchewan Online Materials on Ecomuseums: heritagesask.ca/resources/saskatchewan-ecomuseum-project

The Natural Step Approach and Process: www.thenaturalstep.org/

Office of the Treaty Commissioner: www.otc.ca/education/we-are-all-treaty-people

Saskatchewan Ministry of Justice on Non-Profit Incorporation: www.justice.gov.sk.ca/non-profit-corporations-act-1995

SaskCulture Governance Resources: www.saskculture.ca/programs/organizational-support/organizational-resources?resource=1

SaskCulture's Resources on Incorporating as a Non-Profit: www.saskculture.ca/programs/organizational-support/organizational-resources?resource=6

RACI Method of Stakeholder Communication: www.valuebasedmanagement.net/methods_raci.html

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APPENDIX 1: ADDITIONAL SUCCESS MEASURES

What were the conditions that existed before the ecomuseum was founded?

- Was the site decentralized?
- Did sympathetic government agendas, policies and legislation exist?
- Locally, had there been a reaction against more 'traditional' heritage management and museum structures and practices?
- Locally, was there a gap in provision for heritage management and museum action?
- Did local museum and heritage-sector professionals understand the ecomuseum philosophy and practices, and was there a willingness to promote this approach to other stakeholders?
- Before the project began, was there a 'sense of place', a recognition of the distinctiveness of the local cultural landscape?
- Was there a shared local identity?
- Were the value, significance, and use of heritage recognized at a local level?
- Were there immovable and movable tangible and intangible heritage resources and attractions that would prove of interest to non-locals?
- Were there some existing networks with interests in cultural and natural heritage?
- Had there been efforts to rally and mobilize local people against threats to the cultural or natural heritage of the region?

Questions identifying ecomuseum indicators:

- Does the local community manage the ecomuseum?
- Does the ecomuseum allow for public participation in a democratic manner?
- Is there joint ownership and management between local people and 'experts'—i.e. is there a double input system?
- Is there an emphasis on process rather than on product?
- Does the ecomuseum encourage collaboration with local craftspeople, artists, writers, actors and musicians?
- Is the ecomuseum dependent on substantial active voluntary efforts?
- Is there a focus on local identity and other factors that affect a person's sense of place, e.g., satisfaction with the local environment?
- Does the ecomuseum encompass a 'geographical' territory that is determined by shared characteristics?
- Does the ecomuseum deal with past, present and future perspectives, i.e. it covers both spatial and temporal aspects?
- Is there a central hub or interpretive centre with an associated network of separate buildings or sites, to facilitate visitation?
- Does the ecomuseum promote preservation, conservation and safeguarding of heritage resources in situ?
- Is attention given to intangible heritage resources?
- Does the ecomuseum promote sustainable development and use of resources?
- Does the geographic location of the ecomuseum allow for change and development for a better future, both for the site itself and for local people?
- Does the site encourage an ongoing program of documentation of past and present life and interactions with environmental factors?
- Does the site promote research at a number of levels—from local 'specialists' to academics?
- Does the ecomuseum promote multidisciplinary and interdisciplinary approaches to research?
- Is there an holistic approach to interpretation of culture/nature relationships?
- Are connections between: technology/individual, nature/culture, past/present interpreted at the sites?
- To what extent does the site promote heritage and cultural tourism?
- Does the ecomuseum bring benefits to local communities—e.g. a sense of pride, regeneration, or economic income?

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