

## *Chapter 5*

# The creative and prudent management of territorial heritage

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SUMMARY: I. THE CONCEPTUAL MOVE FROM HISTORIC AND NATURAL HERITAGE TOWARDS TERRITORIAL HERITAGE. II. TERRITORIAL HERITAGE AS A RESOURCE FOR SOCIAL BALANCE AND ENDOGENOUS DEVELOPMENT. III. MOBILISING THE POTENTIAL OF TERRITORIAL HERITAGE THROUGH NEW MUSEUM FORMULAS. 1. *Origin and characteristics of the concept of «ecomuseum».* 2. *The «Territory Museum» and «Cultural Park» as «living, open-air museums».* IV. BY WAY OF CONCLUSION. V. BIBLIOGRAPHY.

## **I. THE CONCEPTUAL MOVE FROM HISTORIC AND NATURAL HERITAGE TOWARDS TERRITORIAL HERITAGE**

Throughout the 20<sup>th</sup> century, but especially at the turn of the millennium, the social concern for the conservation of the legacy left by our ancestors has been on the increase. This applied to both natural and cultural heritage. This was owing to various reasons of a historic, artistic, architectural, scientific, technical, or traditionalist nature. This awareness of today's society is related to a movement that aims to preserve the remains of antiquity and to rescue the cultural manifestations that were disappearing. The objective is to find a new identity in the roots that were fast becoming blurred in a world constantly evolving towards globalisation. In addition, such measures as the interpretation of the landscape, the restoration of material elements, or the reinterpretation of immaterial heritage, have all brought about the revaluation of heritage based on the assignation of complementary, alternative or substitutive uses that can generate economic development. In other cases, the same measures have boosted initiatives aimed at providing a public service.

There has been a shift in humanity's attitude to heritage, faced with the fear of losing our identifying traits, our collective memory and our bonds with the territory. Society is now facing the future on the basis of a new paradigm that embraces the diversity of the vestiges of heritage landmarks in the physical environment and of the cultural fabric as a differentiating aspect and resource for lasting local development in the face of the contemporary social and cultural demands and needs (Dower, 1998: 8).

Thus, the concept of heritage has evolved from a restricted vision in past centuries to a plural and integral view of the many dimensions involved. The main concern in the past about heritage was the protection, custody and conservation of the asset for society, because of its intrinsic values from the «historic and artistic» point of view, as the greatest exponent of a cultural period. This approach has remained unaltered until recently, when the unidimensional definition of heritage has been replaced with the inclusion of a wide spectrum of elements and perspectives that have had «cultural» value added to them. The new definition of «cultural» heritage not only includes the properties and material objects of artistic, historic, paleontological, archaeological, ethnographic, scientific or technical interest, as well as the inventories of documents, bibliographic references and linguistic expressions (languages, dialects and idiom), but also the immaterial heritage made up of the activities, knowledge, practices, works and manifestations of popular and traditional culture.

In parallel with the conceptual and methodological evolution, international recommendations and national regulatory texts have also undergone changes due to the advances made in the scientific field and in social demands. Following the lukewarm attempts at the generic protection of historic and artistic benchmarks<sup>1</sup>, the Spanish authorities accepted the Convention concerning the protection of the World Cultural and Natural Heritage sponsored by the United

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1. Mention must be made here of the Decree of the Ministry of State Education & Fine Arts, of June 3<sup>rd</sup> 1931, as a benchmark for the protection, conservation and development of the National Artistic Treasures with the declaration of a wide range of standing stones, fortifications, citadels, castles, walled precincts, cathedrals, churches, monasteries, bridges, fish markets, etc., as Historic-Artistic Monuments, as well as the inclusion of the Palaces and Gardens belonging to the Crown (Gaceta de Madrid n° 155, of June 4<sup>th</sup> 1931). Later, through the Decree of April 22<sup>nd</sup> 1949, the protection was extended to all Spain's castles, as integral parts of the National Artistic Heritage, owing to their extraordinary historical and scenic value and because they form part of Spain's landscape.

Nations Educational, Scientific and Cultural Organization (UNESCO) in 1972, which was materialised in the mid 1980s in a law setting out the regulations, contents and process for protecting the «historic heritage»<sup>2</sup>. In this way, the contents of «historic heritage» is extended to «the movable and immovable assets of which it is made up, the Archaeological and Ethnographic Heritage, the Museums, Archives and Libraries belonging to the State, as well as the Documental and Bibliographic Heritage». As a novelty, the regulation establishes different degrees of protection that correspond to distinct legal categories and, to ensure greater care, a category that has a special significance, that of Assets of Cultural Interest (with the acronym of BICs in Spanish), as this attributes a series of conservation and access measures according to the type of property (González, 2015: 26).

In addition, at the start of the 21<sup>st</sup> century, Spain's government ratified the Convention for the Safeguarding of Intangible Cultural Heritage, which has led to the approval of new regulations by those responsible for culture, in which intangible heritage includes «the uses, representations, expressions, knowledge and techniques that communities, groups, and in some cases individuals, recognise as an integral part of their cultural heritage»<sup>3</sup>. Within this legislative framework, the Autonomous Regions have developed their competences through their own laws and legal procedures, declarations and proposals for catalogues of assets, which until recently had gone unnoticed.

The concept of Natural Heritage has followed a similar path, incorporating from the original aesthetic evaluations integrated within the framework of the first law on National Parks of 1916 to the most recent specific references to the variety, singularity and beauty of the natural ecosystems, the geological diversity and the landscape (Martín, 2016). Once more, the raising of public awareness has helped to widen the definition of natural heritage to make it a concern on

2. A definitive step in the protection of Spain's heritage assets, it is the instrument accepting, on March 18<sup>th</sup> 1982, the Convention concerning the Protection of the World Cultural and Natural Heritage, signed in Paris on November 23<sup>rd</sup> 1972 (BOE n° 156, of July 1<sup>st</sup> 1982) and the Law 16/1985, of June 25<sup>th</sup>, concerning Spain's Historic Heritage (BOE n° 155, of June 29<sup>th</sup> 1985).
3. The increase in social awareness and conscience of the Spanish people concerning other expressions and manifestations of culture have facilitated the acceptance of the Ratification Instrument of the Convention for the Safeguarding of the Intangible Cultural Heritage, signed in Paris on November 3<sup>rd</sup> 2003 (BOE n° 31, of February 5<sup>th</sup> 2003) and the approval of the Law 10/2015, of May 26<sup>th</sup>, for the Safeguarding of the Intangible Cultural Heritage (BOE n° 126, of May 27<sup>th</sup> 2015).

an international scale, and hence on a national and regional level, favouring protection norms and management instruments for both spaces and species. In this context, UNESCO has set up the Biosphere Reserves, through the Man and the Biosphere Programme (MAB), promoting sustainable development models of natural values, but side by side with the traditional and emerging activities of the population living within the territory.

The link between the natural environment and human intervention is the Cultural Landscapes that, according to the definition adopted in 1992 by the World Heritage Committee of UNESCO, is understood as being «the combined works of nature and of man [...] illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal». Later, the scientific and social concern for cultural landscapes has been generically included in the document signed by the members of the European Landscape Convention<sup>4</sup> in 2000. Here, landscape is understood as «an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors». In the preamble of the Convention, a series of recitals is established concerning the role of the landscape in the cultural, ecological, social and economic fields. It concludes by stating its support for establishing new instruments dedicated exclusively to the protection, management and planning of all Europe's landscapes.

Finally, the confluence and interrelation between natural and cultural heritage and the territory, which has given rise to the notion of Territorial Heritage, must be taken into account (Ortega, 1998: 33). The acceptance of the evolution of the concept of heritage in Western culture and the theoretical renovation of the term territory not only allows us to see it as a physical and geometric support, but also as a new dimension resulting from the legacy left by different cultures. In this sense, the conceptual move from territory seen from a natural perspective to a social construct allows it to be thought of as a kind of «palimpsest» or recycled parchment, where it is necessary not only to read but also to interpret the historical imprint on the geographical

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4. The national administration has approved the Ratification Instrument of the European Landscape Convention (number 176 of the Council of Europe), signed in Florence on October 20<sup>th</sup> 2000 (BOE n° 31, of February 5<sup>th</sup> 2008) which, in turn, is developed through the Law 42/2007, of December 13<sup>th</sup>, on the Natural Heritage and Biodiversity (BOE n° 299, of December 14<sup>th</sup> 2017).

space (Cabero, 2002: 223). In short, the significance and valuation of territorial heritage open up new lines of research for the academic and scientific field, as well as a series of emerging productive initiatives and projects in both urban and rural areas.

## II. TERRITORIAL HERITAGE AS A RESOURCE FOR SOCIAL BALANCE AND ENDOGENOUS DEVELOPMENT

The safeguarding of natural and cultural heritage assets, within the territorial context, together with prudent management and a creative and intelligent approach, can favour local development, social cohesion and the economic equality (European Commission, 1999: 33). The numerous texts issued by the European authorities with respect to urban and regional planning, rural development and regional convergence encourage us to consider territorial heritage as a real possibility for socio-economic development through the creation of cultural intermediation and customer service enterprises. The strict rehabilitation, recuperation or restoration measures for heritage, whose aim is simply to put a stop on deterioration and prevent it from falling into neglect, significantly contribute to the quality of life of the local population and to the transmission of this secular legacy to future generations. However, after the experience of interventions accumulated over decades, it is also vital to bring life to this heritage through other uses that can boost development in the various geographical areas. In this way, heritage is being viewed as an endogenous asset, in many cases an underused and idle resource, which must be enhanced through an ambitious intervention plan on territorial heritage in a wider context of the urban regeneration of historic centres and degraded neighbourhoods or the revitalisation of rural areas.

One of the challenges in the preservation and enhancement of territorial heritage is the participation of the local population as collaborators in overcoming the obstacles and achieving returns from the benefits derived from the projects. Public and private socio-economic agents, institutional decision-makers and local people as crucial stakeholders must reach a consensus on how to assimilate the impacts and consequences, both positive and negative, that may arise from the decision to set up requalification and exploitation measures based on the territorial heritage, which may lead to trivialisation, decontextualisation, gentrification, etc. Hence, the technical team responsible for policy design and implementation must comply with the maxim of the principle of subsidiarity, or bottom-up approach, in

order to compile the proposals and suggestions of the specific groups involved and of the population in general.

Another of the challenges in this process is to achieve economic sustainability over time once the facilities and services derived from the reconversion of the territory and its elements have been implemented. Numerous funding methods have been used since the 1980s, with European aid from the structural funds, community initiatives and operational programmes, which have contributed amounts to cover the expenses involved in drawing up a project and managing the work, the administrative procedures, the cleaning and rehabilitation of buildings, the recuperation of degraded spaces, the provision of fittings for museums, and the interpretation and signposting for territorial heritage. The economic effort of national, regional and local institutions, as well as of non-profit organisations, has also been very high at the time of financing projects with their own resources, or meeting the obligatory percentage of co-financing project expenses as the sponsors. In some cases, this has led to excessive debt due to miscalculations of the economic viability risks and the investment return rate. The scarcity of rigorous economic viability and social demand studies has often had dire consequences for the continuity of workers, the offer of services and minimum, adequate maintenance of the amenities, to say nothing of the definitive closure of the project. This fatal end accelerates a loss of confidence and enthusiasm among the local population and entails the discredit of the territorial brand which is difficult to recuperate over the short to medium term.

Finally, it is worth reflecting on the scale of intervention, because this connects territorial convergence, social cohesion and local development. When more funds are available, the proposals have been on a supra-municipal or district scale, which is justified by the common historical past (mediaeval «merindades»), natural criteria (mountain valleys, river basins or habitats of protected species), the accumulation of multiple archaeological sites or of monuments with different artistic styles (Romanesque, Mudejar, Gothic, etc.), sharing the same economic practices (agriculture, livestock, forestry, fishing, mining or industry), or ethnographic singularities (crafts, gastronomy, traditional architecture, etc.). The connections between all the municipalities in search of spatial equilibrium, social cohesion and local development have been achieved through the distribution of museums and infrastructures throughout the territory, aided by the provision of infrastructure and signposting. At other times, projects

with a minor spatial impact have been initiated by local bodies with sufficient heritage resources in their municipality to achieve a territorial hallmark and funding from the local coffers to finance the project.

### III. MOBILISING THE POTENTIAL OF TERRITORIAL HERITAGE THROUGH NEW MUSEUM FORMULAS

The conceptual, methodological and legislative evolution of natural and cultural heritage, as well as its recent relationship with the territory, allows the enhancement of territorial heritage in a more integrated way through the reinvention of new museum formulas, in both rural and urban areas, that aim to solve the abovementioned inconveniences. Thus, the geographical outlook on territory is no longer simply from the scientific and cultural perspective; it adds the economic or productive culture aspect (Cañizares, 2009: 95), because supply and demand come into play with the aim of generating wealth and employment.

First of all, considering territory as a scientific and cultural resource is currently motivated by society's acceptance of facets linked to the historical construction of the different spaces. Questions are now being asked concerning the organisation of settlements, the type of housing, the land use, the landscapes and the ways of life («cadre de vie» or «bassin de vie»). In addition, the variety and complexity of urban and rural territories makes them a propitious vehicle for educational interests, where the theoretical knowledge provided in the classroom can be compared. Similarly, the spatial elements have sometimes become an asset for natural, cultural and active tourism.

Secondly, territorial heritage can directly generate added economic value through public and private investment, employment, provision of services, etc. Indirectly, it can affect other sectors of activity (food and farming industry, crafts, construction, transport, commerce, catering, the hotel business, etc.) and induce a multiplying effect upon being surrounded by complementary processes in such fields as education, research and innovation. On this subject, it is necessary to begin from some premises when carrying out these processes; this is because, in general, they are resources with a great economic potential, but when they start up they have the weakness of being unique and fragile. Thus, right from the start, interventions must be perfectly planned and, once set up, a rational exploitation must guarantee economic returns for the territory.

## 1. ORIGIN AND CHARACTERISTICS OF THE CONCEPT OF «ECOMUSEUM»

The formulas for enhancing, organising and managing are many, though the supply of a product based on territorial heritage requires the will to intervene, adequate economic, environmental and territorial planning, the mobilisation of the local population, the selection of a comprehensible scale and a cross-sectional orientation. In this case, the figure that best identifies and shows all the particularities of man's relation with the environment and the reconversion of the territorial heritage is the «ecomuseum»<sup>5</sup>. This type of museum is well distributed throughout Europe, from the Ecomuseum of Bergslagen in Sweden to the Ecomuseum «do Sal» in Portugal, among others. The idea arose in France at the end of the 1960s, when Georges Henri Rivière proposed a connection between the Regional Natural Parks (created in 1967) and the open air museums of Northern Europe. In this way, the first initiatives arose for «institutional ecomuseums» on the l'île d'Ouessant in the Parc Naturel Régional d'Armorique in Brittany (1968) and the Márqueze en Sabres District in the Parc Naturel Régional des Landes de Gascogne in Aquitaine (1969). On the other hand, the work carried out by Hughes de Varine-Bohan in the industrial sphere (mining and steel) of the Communauté Urbaine Le Creusot-Montceau-Les-Mines, situated in the centre of the Department of Saône-et-Loire in the region of Burgundy, was inspired by the American tradition. There, the local population was the protagonist of their own identity, based on a new category of museum called «community or integral museum» (Hubert, 1997: 24).

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5. On the birth and definition of the concept, the following articles from the Museum Journal can be consulted: «Images of the Ecomuseum (dedicated to the memory of Georges Henri Rivière)», number 148 (vol. XXXVII, n° 4), published in 1985.

5. THE CREATIVE AND PRUDENT MANAGEMENT OF TERRITORIAL HERITAGE

*Figure 1. «Écomusée – Landes». Márquez en Sabres district. Regional Natural Park of «Les Landes de Gascogne» (France). The farm and raised hen houses on the riverbank*



*Figure 2. Ecomuseum of Zaandse Schans, Zaandam (Holland). Landscape of the 17th century polders and windmills*



The ideas of these authors came together during the celebration of the 9<sup>th</sup> Conference of the International Council of Museums celebrated in Grenoble in 1971. The concept of «Ecomuseum» emerged in the following terms: «An ecomuseum is not like any other ... It is an interdisciplinary museum in evolution that shows man as part of time and space, in his natural and cultural environment, inviting the entire population to participate in their own development through diverse means of expression, based essentially on the reality of the sites, the buildings, the objects and real things, rather than the words or images that invade our lives»<sup>6</sup>. Following the initial consideration of the «ecomuseum» as a laboratory *in situ* concerning the relationships of man with nature, where the aim was to preserve the natural and cultural heritage unaltered in the face of research so that visitors could understand the way of life of the place; there appears a second generation that widens the territorial scale and which requires a series of modifications before it can become reality. The «ecomuseum» now consists of an organised network of museums, based on the recuperation and adaptation of diverse abandoned or inactive buildings, spaces and infrastructures distributed throughout the territory, but integrated with the environment and enjoying the participation of the population. The configuration starts with a Visitor Reception Centre that combines an exhibition space and different areas dedicated to management, administration, documentation and investigation. This is complemented by a series of Thematic Centres and Information Points spread over the territory. These, in turn, have a series of signposted routes or itineraries that connect up the territory so as to be able to discover and interpret the cultural heritage. In addition, the «ecomuseum» should have a Guide to explain the many examples of territorial heritage and thus help visitors to discover them.

The application of this figure has reached Spain through the Local Action Groups, which are responsible for the revitalisation of territories under the auspices of the rural development programmes set up at the start of the 1990s, following the application of the EU LEADER (*Liaisons Entre Activités de Développement de L'Economie Rural*) Initiative and the

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6. The original definition in French written by Georges Henri Rivière and Hughes de Varine-Bohan is as follows: «Un écomusée, ce n'est pas un musée comme les autres... C'est un musée éclaté, interdisciplinaire, démontrant l'homme dans le temps et dans l'espace, dans son environnement naturel et culturel, invitant la totalité d'une population à participer à son propre développement par divers moyens d'expression basés essentiellement sur la réalité des sites, des édifices, des objets, choses réelles plus parlantes que les mots ou les images qui envahissent notre vie».

Development and Economic Diversification Operation Programme for Rural Areas (Spanish acronym PRODER), with a varied sample of interventions. Later, other institutions, local bodies, consortiums and associations have also become sponsors, so as to take advantage of the European funding to boost this experience and thus be able to enhance the value of depressed areas with an ample natural and cultural heritage. There are numerous initiatives of different types all over Spain, on both a local and district scale, and with different thematic orientations. Of the cases that focus on a concrete aspect, the following are worth mentioning: the «Ecomuseum of the River Caicena» in Almedinilla (Andalusia), the «Ecomuseum of Bread» in Villanueva de Oscos (Asturias), the «Ecomuseum el Molino de los Ojos» in San Esteban de Gormaz, or the «Ecomuseum of Tordehumos» in Castile & Leon. Among the examples of supra-municipal proposals, worth mentioning are: the «Ecomuseum of Somiedo» in Asturias, the «Ecomuseum of the Pyrenees. Valle del Aragón: Jaca & its rural villages» (Aragón), the «Ecomuseum of Saja-Nansa» and the «Fluviarium Ecomuseum of the Pasiega Mountains & River Valleys» in Liérganes (Cantabria), and the «Ecomuseum of the Valls d'Aneu» or the «Ecomuseum of the River Ebro Delta» (Catalonia).

*Figure 3. «Ecomuseum Saja-Nansa» (Cantabria). Traditional architecture in the historic-artistic ensemble of Bárcena Mayor in the municipality of Los Tojos*



Figure 4 «Ecomuseum of the Pyrenees. Valle del Aragón: Jaca & its rural villages» (Huesca). Identifying signposting near the ecomuseum.



## 2. THE «TERRITORY MUSEUM» AND «CULTURAL PARK» AS «LIVING, OPEN-AIR MUSEUMS»

In order to enhance heritage in rural areas without losing their territorial identity, while at the same time ensuring the participation of the population and generating an instrument of use and creative management, the concept of «Interpretation Entity» arose in Spain (Miró, 1997: 36), which has then evolved towards the «Territory Museum» (Izquierdo, Juan & Matamala, 2005: 34). This figure is related with the tradition of the French ecomuseums and with the Anglo-Saxon world, to be more precise, that of the USA, where interpretative planning arose (Miró, 2000: 9). In order to take advantage of the local heritage, they have often opted to open a only small museum or classroom covering several different

themes (the sacred, archaeological, artistic or ethnographic). More recently, the option has been to create an interpretation centre with the incorporation of audiovisual and technological means with interactive screens (Hortelano, 2003: 96-99).

From the methodological point of view, the presentation model of the resources is based on constructivism: the interpretation of the landscape seen through the eyes of the local people as a construction of «places of the memory». To be precise, it brings together the organisation of the territory as a free and living open-air museum (Open Air Museums) under the connecting thread of a theme that offers the possibility of visiting all the resources in the natural environment and social context. At the same time, it has an administrative structure to manage the projects through pacts and consensus, the design of a strategy to use and interpret the heritage and thus lead a sustainable socio-economic development process. To be precise, «a project dealing with creating museum and heritage interpretation infrastructures that add value to the existing heritage resources, until the present time undervalued and idle, under the denomination of Territory Museum and using the most advanced technologies, without forgetting such complementary tourist activities as the gastronomy, local products, mycology or adventure sports. Planning heritage management, managing the services, interpreting it, turning the area's important heritage from a set of static elements into a global offer that acquires meaning as a cultural product and converts these elements into revitalisers for the local economy» (Olmos, 1999: 26). Within this framework, equipped with a system to present and organise territorial heritage, some representative cases can be found: the «Territory Museum of the Western Pyrenees foothills» (Aragón), the «Territory Museum of the Atazar Reservoir» (Madrid), or the «Territory Museum of the Northern Romanesque» (Cantabria & Castile & Leon).

Concentrating on the execution of the general and specific objectives, focusing on maintaining the local identity and on achieving a differentiated territorial brand based on heritage preservation and the generation of economic activities, the structural model of the «Territory Museum» responds to these aims through the organisation of the necessary infrastructures and services. With this structure, the presentation of territorial heritage resources is covered through the information centres, entertainment is covered through the programme of events, and local development is covered through the involvement of services, as compulsory requisites (Table 1).

**Table 1. Model structure of the «Territory Museum»**

Infrastructures /Services	Contents
The «Door» of the Territory Museum	Its main mission is to disseminate the structure and services of the Territory Museum and work as a stimulus to discover the territory it presents.
The «Thematic windows» of the Territory Museum	Unlike the door, which offers a general view, the thematic windows concentrate their discourse on one of the themes that make up the thematic tree of the criteria that are the key to the interpretation. Their fundamental mission is to provide the key to enjoying a resource or set of resources in the territory linked to the thematic window.
The «Thematic Routes» of the Territory Museum	These are signposted routes and itineraries which can function as «temporary open-air exhibitions», allowing an infinite number of small themes to be explained. It is interesting to link these thematic routes to the research activities on the heritage of the Territory Museum.
The «Events» of the Territory Museum	The continuous programming of events is one of the basic functions of the Territory Museum's managing body. Within this field, the following could be included: Gastronomic Workshops, Craft fairs, Music or Theatre Festivals.
The «Services» of the Territory Museum	The use of the Territory Museum as a brand or hallmark of quality allows its image to be linked to the promotion of those services that are useful, necessary or interesting for the configuration of the user's global experience of the Territory Museum, such as transport, accommodation and restaurants, shops or enterprises running tourist activities.

Source: Padró Werner, J. & Miró Alaix, M. (2002).

Another type of management inspired by the «Interpretative Entity», and similar to the «Territory Museum», is the «Cultural Park». This, according to the legislation of Aragón, is «made up of a territory containing relevant elements of the cultural heritage, integrated within a singular, physical and/or ecological framework that enjoys the promotion and global protection of the whole, with special protection measures for the said relevant elements»<sup>7</sup>. With this initiative, the

7. Law 12/1997, of December 3<sup>rd</sup>, regulating the Cultural Parks of Aragón (BOA n° 142, of December 12<sup>th</sup> 1997).

Government of Aragón promotes custody actions for the heritage and foments the sustainable development of the disadvantaged rural districts that suffer from a high rate of ageing, an extreme population exodus and a decrease in the economic activity, with the provision of a managing body and a Cultural Park Plan. To date, those responsible for the cultural heritage of Aragón have established the Cultural Parks of Albarracín, the River Martín, the River Vero, San Juan de la Peña and the Maestrazgo, located in the mountainous areas of Aragón.

Throughout Spain, there are territories with a denomination close to that of Cultural Park which take advantage of their heritage to offer a singular, cultural-touristic product and thus favour socio-economic development. These include the Fluvial Park of Navàs-Berga (Catalonia), the Cultural Park of Nerpio (Castile-La Mancha) or the Historic Park of Navia (Asturias).

*Figure 5. «Northern Romanesque Territory Museum» (Castile & Leon). Exhibition Centre «ROM: Romanesque and Territory» in Aguilar de Campoo (Palencia)*



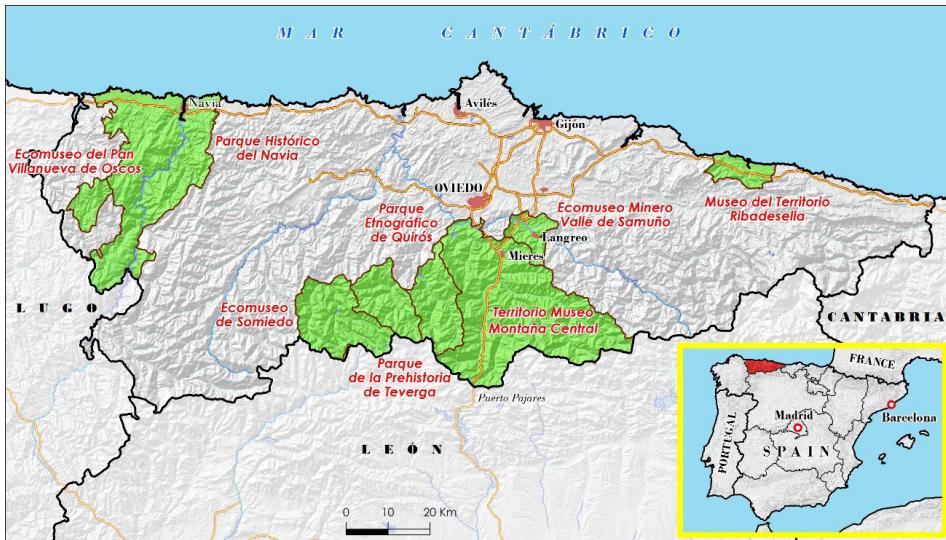
**Figure 6. «Cultural Park of the River Vero». Campanachal or La Albarda Bridge (13th century) over the River Vero. Alquézar (Huesca)**



Over the last few years, the ideas and particularities of the «Territory Museum» have been developed with other instruments based on a single territorial heritage resource, but with the necessary participation of the social fabric and a clear community outreach. This has given rise to the appearance of a wide range of typologies: «Cultural Spaces», «Archaeological Parks», «Prehistoric Parks», «Mining Parks» or «Ethnographic Parks or Ensembles». All these categories share a series of objectives and common characteristics inevitably linked to territorial heritage, because they start from a physical space, on a local or district scale, where the cultural elements and the landscape units are situated. On the basis of these heritage resources, the orientations focus on: the safeguarding and conservation of the assets; the awareness and participation of the community involved; enhancement through information, interpretation and encouragement; the offer of services associated with the economic exploitation of the cultural product generated; and the establishment of a research project linked to diverse

institutions (Research Centres and Universities) as scientific support and backup for the initiative.

**Figure 7. Diverse typologies of figures in the Autonomous Region of the Principality of Asturias.**



Source: National Geographical Institute (IGN). Archive BCN 200 Asturias.

#### IV. BY WAY OF CONCLUSION

The evolution of the concept of heritage over the last two centuries, from a perspective restricted to assets with a great monumental and artistic value to the consideration of the traditional and intangible aspects, has brought with it an avalanche of international manifestations in the form of letters and conventions and the enactment of legislation on a regional and national level aimed at safeguarding, keeping, conserving and managing the heritage. In addition, the natural environment and the landscape have come to be part of the heritage, while the renewal of the word territory has given rise to a close link between heritage and territory that has generated the term territorial heritage. The territory has gone from being a merely physical container to being considered a palimpsest that stores multiple cultural footprints with historical roots that sustain the collective memory and cultural identity of the local population and also contains the keys to understanding the organisation of the lines and shapes of the past and the subsequent dynamics.

Thus, territorial heritage is now seen as a potential resource, often idle and underused, which can bring about social cohesion, territorial convergence and encourage the sustainable local development of many urban and rural areas. The success of these proposals involves dialogue with the population involved, in a «bottom-up approach», rigour on the part of the public sponsor of the economic viability studies, and an adequate selection of the geographic scale for the intervention. The creative and prudent management of territorial heritage, demanded by those responsible from the European Union in the documents on Territorial Planning, has been materialised through new museum formulas. The herald of the enhancement and organisation of heritage elements took the form of the «ecomuseum», which was born in France at the start of the 1970s, where communities were invited to be the architects of their own development.

The application of the definition and characteristics of the «ecomuseum» in Spain evolved first towards the «interpretative entity» and then towards the concept of «territory museum». This initiative revolves around the integral use of the territorial heritage of a district through a managing body, a binding theme and the provision of a reception and information centre to act as a 'door', a network of thematic centres and signposted routes, a programme of cultural events and diverse services. The «cultural park» is conceptually similar to the «territory museum» and takes advantage of the catalogued properties of cultural heritage and the natural environment as an excuse to favour their conservation and the socio-economic development of depressed areas due to their peripheral location, threatened by ageing and depopulation and ignored by the exiguous productive activities. Finally, other designations have emerged, such as «Cultural Spaces», «Archaeological Parks», «Prehistoric Parks», «Mining Parks» or «Ethnographic Ensembles or Parks», on the basis of the enhancement of an outstanding resource of the natural or cultural heritage, but one which looks for identical ends. In short, the interrelation between Heritage and Territory, based on solid scientific foundations, has left us intervention formulas that have generated the preservation of heritage landmarks, both tangible and intangible; while, on the other hand, also leaving us models of participation structures for the population and interpretation samples so as to be able to achieve the social cohesion and economic revitalisation of the territories. Without a doubt, what arose as a form of utopia to conserve agricultural and industrial landscapes in decadence, as well as disappearing «ways of life», has today

been transformed into a management tool for underused territorial heritage to become a vehicle of transmission to present and future generations and as a means to create employment.

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