Background note on the methodology for quantitative and qualitative mapping of water museums, interpretation centres, eco-museums, extended museums, and water-related cultural landscapes

Contents:

INTRODUCTION

The goal of the World Inventory of water museums, interpretation centres, ecomuseums, and extended museums is to collect new data and information on the main features, collections (both physical and digital), and activities of water-related museums and institutions at a global level.

A practical Toolkit has been designed to facilitate a 2-step implementation process of the World Inventory at regional and national level, which is as follows:
1 – identification of relevant water-related museums, information centres, and cultural landscapes by means of a specific taxonomy (1st step), and
2 – compilation of additional information on existing institutions as regards their collections, management structures, activities, and projects through a questionnaire (2nd step).

The Toolkit will enable National IHP Committees, universities, and research centres to identify institutions engaged in water sustainability education, preservation and promotion of water-related natural and cultural legacies in order to produce inventories at regional and national levels. The implementation process will be made in cooperation with the Netherlands National IHP-HWRP Committee.
The definition of a general methodology aimed at identifying and mapping water museums is functional to:

- produce a global overview of institutions exhibiting different water heritages and provide a useful inventory of most active organizations on water sustainability education; and
- strengthen cooperation among these institutions and organizations in order to raise major public awareness on the 2030 Agenda for sustainable development. This will give an opportunity to WAMU-NET to further develop its network worldwide (in line with UNESCO-IHP Resolution n.7-XXIV "UNESCO-IHP in support of the Global Network of Water Museums").

In the proposed taxonomy for the World Inventory, a specific set of categories enables the identification of not only the already-existing water museums, interpretation centres, and institutions, but also the future (potential) ones. For this reason, cultural landscapes, social practices, and intangible legacies will also be considered and classified for their role in transmitting the history and the different values related to water in specific cultures and, therefore, for their potential to create new water-related museums.

The Global Network of Water Museums

The Global Network of Water Museums (WAMU-NET) is a non-profit organization founded in 2108 which calls on people and institutions to implement urgent actions to repair our deteriorated relationship with the most precious liquid element on the planet. In 2018 it was acknowledged as a 'flagship initiative' of UNESCO-IHP to support water sustainability education and awareness efforts.[1] WAMU-NET's mission is to promote a new relationship between humanity and water: an ethical perspective which helps to reconnect people with the tangible and intangible heritage of water, including its social, cultural, ecological, artistic, and spiritual dimensions.

[1] http://www.watermuseums.net/wp-content/uploads/2018/08/RESOLUTION-XXIII-5-Global-Network-Water-Museums-EN-final.pdf

DEFINITION OF WATER MUSEUM

As stated by ICOM, a museum is defined as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, research, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment".[2]

Therefore, a 'water museum' can be defined as an institution collecting, exhibiting, and interpreting the fundamental heritages related humanity's history of water.

As recent activities implemented by WAMU-NET have demonstrated, water museums display a unique repository of the different forms of humankind's relations with water. They exhibit and interpret the value of hydraulic artefacts, techniques, and traditional knowledge and are active to preserve and promote the world's outstanding variety of water-related legacies that have been passed down through generations. These precious legacies, both natural and cultural, may still inform and influence everyday life and contribute to achieving the 2030 Agenda for sustainable development. Nonetheless, still today in many countries a thorough inventory of water-related museums and institutions is far to be completed.

Types of water museums already affiliated to WAMU-NET

A first-hand analysis of the different types of water museums affiliated to WAMU-NET (72 members at 31/12/2021) is useful to predict some of the main typologies that are reasonably expected to be found during the implementation process of the Global Inventory. Museums currently affiliated to WAMU-NET can be classified tentatively into the following typologies: Archaeological Museums, Museums of Industrial Archaeology, Hydraulic Heritage Museums, Museums of Natural Sciences, Science Museums, Freshwater Aquariums, History Museums, Heritage (water-related) Museums, Historical Hydraulic Sites (and related networks), Extended Museums, National/Regional Parks, Natural Reserves, Eco-museums, Community-based Museums, Digital Museums, Water-Awareness Museums, Sanitation Museums, Information Centres, River Museums, Lake Museums, and Waterways Museums.

Moreover, it must be noticed that among the present members of WAMU-NET there are also institutions (such as municipalities), research centres, NGOs, as well as noteworthy experiences of public participation and social engagement which do not fall within the museum definition of ICOMOS. Rather, their presence and significant contributions to WAMU-NET can be seen as a fundamental basis for the creation of new water museums and interpretation centres also involving local communities and organizations of the civil society.

Towards a wider mapping aimed at including also potential water museums

In addition to existing water museums and interpretation centres, the identification of new possible (future) museums and permanent exhibitions related to any kind of legacy or heritage related to water will be considered in the process of making the GI. Taking into account recent debates and approaches developed by UNESCO, ICOM, and ICOMOS, indeed it seems crucial to develop a taxonomy aimed at identifying also cultural landscapes related to water and the so-called "museums of the 4th generation" (thus including also eco-museums, extended museums, etc). This typology of museum, as highlighted by recent approaches and definitions of ICOM, today are engaged in the protection and preservation of cultural landscapes and waterscapes.[3]

[2] ICOM Statute adopted by the 22nd General Assembly in Vienna, Austria, on 24 August 2007.

[3] Extended museums and also eco-museums that are engaged to preserve cultural landscapes related to water

World Heritage cultural landscapes, a category adopted by the World Heritage Committee in 1992, are to be considered definitely as a landmark achievement for more balanced representations of heritage sites in the WHL across the world.[4] However, it was also noticed that representatives from the Global South have struggled to get due recognition of many non-European cultural landscapes.[5]

In this context, the inclusion in the GI of additional specific categories on 'potential water museums' can be considered as an attempt to take in due consideration also social engagement and public participation to protect water-related legacies and assets. Public engagement and communities' participation in water-management planning are considered today a key component of the so-called 'museums of the 4th generation' (Jalla, 2017). As such, also these institutions can contribute to innovative solutions to climate change adaptation and to achieving the 2030 Agenda for sustainable development.

For these reasons, the taxonomy designed for the GI will include, in addition to specific categories (or 'taxa') aimed at identifying the already-existing water museums and their collections related to water (as regards both the natural and cultural, tangible and intangible water heritage) also additional categories which are functional to detect significant water-related cultural landscapes, as well as legacies, sites and assets that represent the potential to build new water museums.

The 'inclusive museology'

Recent developments of disciplines related to museum studies, museological practices, and scientific debates linked to the notion of cultural landscape, will be duly considered to build a useful taxonomy for the GI of universal value. Recent approaches proposed by eco-museums and the 'inclusive museology' have thrown new light on how the active participation of local communities and social activism are to be considered meaningful aspects to catch a consistent museological discourse. This approach enables to highlight the need of considering also indigenous knowledge systems, ancestral hydro-technologies, and local cultures of water as a significant part of water-related legacies and collections worldwide.

This methodological approach is relevant to detect not only the 'main' water-related heritages, that are often already acknowledged (as in the case of UNESCO's WHL), but also those 'minor' (and often 'hidden') water legacies and assets that – far from having an "outstanding universal value" – are, nonetheless, highly meaningful for local communities and people, to the point that their identity is inextricably linked to local waters and hydrography. Similar 'places of belonging' for local communities (or '*iconemi*', as defined by Turri and Jodice, 2001)[6] are significant in our discourse, as they bring the potential to create new extended water museums and eco-museums. Both of these categories are strongly related to management and preservation of cultural landscapes that involve local communities.

With this approach, it's possible to link water legacies in a larger spatial and social context.This perspective is functional to consider not only the main water-related museums and

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can be considered as the "museums of the 4th generation". This definition was approved by a Resolution of the 29th General Assembly of ICOM that was held in Milan in 2016 (see: D. Jalla, Cultural Landscapes and Museums, in: Museum International, vol. 69, #273-274, 2017).

[4] N. Mitchell, M. Rossler, and P. Tricaud (eds), World Heritage Cultural Landscapes, UNESCO, 2009.

[5] C. Brumann and A.E. Gfeller, 2021. "Cultural landscapes and the UNESCO World Heritage List: perpetuating European dominance". In: International Journal of Heritage Studies, vol. 28, https://www.tandfonline.com/doi/full/10.1080/13527258.2021.1941197

[6] E. Turri and M. Jodice, 2001. Gli iconemi: storia e memoria del paesaggio, Milano.

institutions in western countries, but also the 'minor' (and often 'hidden') water-related assets and historical hydraulic legacies in the Global South that are still a key concern for local people and communities. In this frame, also the categories of 'living waters' (considered as such by local communities, especially - but not only - in Africa and Latin America) will be considered to detect the potential for building new community-based museums.
In sum, an inclusive definition of museum and an interdisciplinary approach are proposed by the designed Toolkit in order to consider the potential of creating new water museums also in the Global South. With a few additional categories, it will be possible not only to classify water museums but also to reveal comprehensively 'hidden' heritages and water-related values that summarize humanity's past "water worlds" (Teti, 2001),[7] including their unique cultural, historical, anthropological, artistic, and even spiritual dimensions.

ADDITIONAL CATEGORIES CONSIDERED TO IDENTIFY FUTURE AND POTENTIAL WATER MUSEUMS

A classification system must incorporate how the theoretical discourse and practice of museums has evolved in time and space. In the last two decades, after the concept of 'post-modern museum' - which is defined by Hooper and Greenhill as the museum of 'polyvocal knowledge' (2000) - also the concept of museum as 'agent of social change' (or 'arena of cultural democracy') and the notion of 'social activism' of local communities have been duly considered and investigated by the discipline of museum studies (Sandell 2002). This is the case, for example, of citizens observatories.

In this frame, it's important to note that the ICOM definition of 'museums' fails to catch the richness and diversity of experiences which today must include – as highlighted by the Faro Convention (2000) - the participation of local communities for the preservation of water heritage sites. In this perspective, it seems profitable that a taxonomy of universal value for the classification of water museums considers, as distinct categories, not only eco-museums and extended museums, but also ancestral hydro-technologies and citizens' observatories.

These categories and their implications for the GI are discussed in the attached Annex n. 2 in order to show their fundamental function in detecting also intangible heritages as well as water-related indigenous world views.

Eco-museums and community-based museums

In the era of globalization, which is characterized by strong dynamics of transformation that are often detached from local contexts, eco-museums represent a strong potential for bottom-up innovation and regeneration processes in urban and rural areas. Eco-museums are active to create new processes which are 'inclusive' by definition and which are aimed at protecting the local heritage.[8]
An ecomuseum can be defined as a 'process of participation' of local communities aiming to facilitate environmental, economic, and social sustainability of the local heritage. In this sense, an ecomuseum is the expression of the collaborative will of local actors to take care of their own territory and heritage. Through awareness-raising campaigns, educational and research activities, they involve local communities to recognize the value of collective heritage and

[7] V. Teti, 2001. Mondi d'acqua, Milano.

[8] Eco-museums were born in France in the 1970s. Today ecomuseums are experiencing a new season of development as they are taking on a leading role on landscape co-design with local communities.

support the development of new skills for its management and transformation. The ecomuseum marks the transition from the perception of a single theme, or place, to the overall vision of a territory, with special reference to its cultural landscapes (Riva, 2018).[9]
Since ecomuseums are strongly linked to the recognition, care, management, and promotion of cultural landscapes (and water-related heritages, including water-scapes), today they represent a key platform to foster debate on the role of local communities to co-design sustainable local development with other stakeholders.
By definition, the themes dealt with by ecomuseums are cross-sectoral and concern the whole complex phenomenology of tangible and intangible heritage in its dynamic development. Today, landscapes are being transformed in relatively short periods of time. Territorial heritage, and the perception we have of it, changes from day to day and in relation to evolving economic and social dynamics. For ecomuseums, this implies the need to develop new methodologies for interpreting the ongoing transformations and continually refine them.
The activities of ecomuseums can be considered as a combination of sustainable lifestyles, innovative skills, and new sensibilities towards the cultural expressions of local traditions and heritages. In this sense, ecomuseums are 'inclusive' by definition. Their activities are usually implemented through the methodology of "community maps", that represent an original and creative answer from the local community, stakeholders, authorities, institutions, and associations.
The concept of ecomuseum can be coupled with the one of 'community-based museums'. While ecomuseums are definitely more common and rooted in Europe, in other regions of the globe, like in Africa and Latin America, it's quite common to find rather the practice of 'community-based museums'. These include significant experiences where local communities and also indigenous people co-manage the local heritage with local institutions, thus recalling the participatory practices of eco-museums.
Ecomuseums can play today a key role in redeeming and rejuvenating the water heritage: they are virtuous models to foster sustainable development locally, and especially in marginal areas. For this reason, both ecomuseums and community-based museums deserve a special consideration and must be included in the classification system of the GI.

Extended museums

The concept of extended museum was brought to the attention of experts in 2016 at the 24th General Conference of ICOM that was held in Milan, Italy. The definition of 'extended museum' is the outcome of a Resolution of ICOM which states that both "museums and landscapes are an essential element of humanity's physical, natural, social and symbolic environment". This statement highlights the fundamental relationships among museums, communities, and the territorial context from which their collections originate.[10]
The Resolution approved by ICOM in 2016 states that museums - through their 'extensions' on the territory - incorporate also the concept of 'landscape'. This approach proves to be a useful tool to assess the impact of museums on social, natural, rural, and urban surroundings.

[9] Riva, R. (ed.), 2018. Ecomuseums and cultural landscapes. State of the art and future prospects. Maggioli.
[10] The 24th General Conference of ICOM held in 2016 with the title "The Responsibility of Museums Towards Landscape" focused on the condition of contemporary museums, in particular as regards the links between museums, culture, and contemporary problems and challenges. Through a new dedicated Resolution, this conference redefined the role of museums concerning their contributions to contemporary democratic states, social participation, and educational activities aimed at shaping new attitudes and behaviors that are crucial for sustainable development.

With this ICOM Resolution, for the first time the role of museums in the process of protecting the surrounding heritage (both natural and cultural) was strongly emphasized. In this perspective, the ICOM Resolution develops on the concept of 'cultural landscape' and the reasons why cultural landscapes are becoming an inevitable priority for future activities of museums. In 2018, an international seminar organized by ICOM in Poland led to the final definition of extended museums and to a final publication of ICOM.[11]

In emphasizing the new approach of museums towards landscape and their surrounding environment, ICOM refers both to the definition of landscape expressed by UNESCO's World Heritage Cultural Landscapes and to the European Landscape Convention.[12]

In this sense, the concept of extended museums as a specific category of the Global Inventory will be functional to highlight new challenges and opportunities that are (or may become) part of the network of water museums and, more broadly, new ways of protecting and transmitting cultural heritage, including the transformations that museums are to be confronted with in their mission to safeguarding cultural landscapes.

Ancestral hydro-technologies

How is it possible to define ancestral hydro-technologies? Throughout history, different societies designed sophisticated techniques and water management systems based on the observation of the natural hydrological cycle. These 'ancestral hydro-technologies' provided adaptive and ingenious responses to cope with problems related to water conservation, irrigation, flood and draught control, in order to ensure food and security to local communities. These nature-based solutions *ante litteram* also nurtured aquatic biodiversity and its conservation. Good examples of such systems can be found in different countries all over the world and some of them are still in use today: from Mexico to Colombia and Peru, from Iran to India and China, from Morocco to Spain, Italy, and Greece, to name a few.

The rehabilitation (and adaptation) of ancestral technologies may have a strong social and economic impact on both rural and urban communities. If properly identified, mapped, protected, and managed, different traditional technologies can also provide concrete solutions for adaptation to climate change. They can be used as multifunctional tools for preventing further pollution, managing food and health security, as well as droughts and floods, improving simultaneously ecosystem services and biodiversity conservation.

The identification of ancestral hydro-technologies through the taxonomy is functional to identify potential and future water museums managed by local communities and to:

- Recognize the potential of management techniques related to traditional knowledge and know-how as a response to the current climate, biodiversity, health, and food emergencies
- Develop new educational and capacity building programs to support local communities and also researchers to preserve both waterscapes and the built environment
- Create awareness, promotion and information on the potential re-use of ancestral technologies, as opposed to their progressive abandonment and replacement by modern technologies

[11] Folga-Januszewska D., Lehmannová M., Gaburová J., Kellner E., and Jaskanis P., Museums and Identities. Planning an Extended Museum, Muzeologia publishing series n.20, ICOM, 2019.

[12] https://whc.unesco.org/en/culturallandscape/; European Convention: https://rm.coe.int/1680080621

- Explore opportunities to develop pilot project for the rehabilitation/refurbishment of ancestral hydro-technologies as demonstration sites for their replication
- Foster interdisciplinary dialogue among water scientists and social scientists on the opportunity to build new community-based museums and eco-museums

There are multiple advantages in including and identifying these traditional technologies as part of the Global Inventory. Ancient hydro-technologies represent not only a wealth of local and traditional knowledge that deserves to be properly mapped and assessed; they are also models and good practices of managing water-related heritage systems that can stimulate important debates involving local communities towards wise and farsighted use of water.

THE TOOLKIT: IMPLEMENTATION OF THE WORLD INVENTORY IN TWO STEPS

A Toolkit will be provided to National IHP Committees interested to implement the methodology at country/regional level with the support of specific pools of experts.
The toolkit is made by two distinct tools which will be implemented in two different steps, or phases. The Toolkit will be implemented as follows:

1st step (tool 1)

- Taxonomy (classification system) for a quantitative analysis of existing (and potential) water museums

2nd step (tool 2)

- Questionnaire (for additional collection of quantitative and qualitative data of identified institutions).

After the general mapping of a specific country/region is made (1st phase), specific pools of experts coordinated by National IHP Committees will get in touch with the identified museums and institutions to generate more detailed information through the questionnaire (29 questions).

THE TAXONOMY (1ST STEP)

The proposed classification system responds to international standards and its usefulness lies mainly in the simplicity and manageability of the proposed categories (or *taxa*) in the most diverse geographical and cultural contexts.
The definition of a specific taxonomy - intended as a classification system which uses a predefined set of categories - is the starting point for implementing a thorough World Inventory. Any classification system includes a few predefined '*taxa'*, as defined by the science of taxonomy. Taxonomy refers to the classification of material objects, but also of concepts and abstract categories. A *taxa* (from the Greek word 'order'), or taxonomic unit, is functional to group together several objects or concepts (e.g.: water-related museums, assets, and legacies, but also social practices and concepts related to the Agenda 2030 and SDGs).

Main '*taxa'* including useful categories to identify potential water museums

Six main categories have been identified to implement the inventory worldwide. Two main categories are proposed to identify and map the existing institutions (according to ICOM definition). Then, three additional categories are added to widen the analysis towards potential (future) water museums, including the concepts of cultural landscapes and the one

of museums of the 4th generation. Thus, the classification system that can be used for a taxonomy of universal value for water-related museums also includes the experiences of ecomuseums and extended museums, that is, participatory approaches and community's engagement towards the protection of local water, hydrography, and waterscapes.
A final, 6th category is included to spot and monitor proposed solutions to implement SDGs.

The proposed 6 categories can be grouped in three macro-areas, as follows:
a) EXISTING Water Museums, Interpretation Centres, etc. (2 categories)
b) POTENTIAL/FUTURE Water Museums, Interpretation Centres, etc. (3 categories)
c) SOLUTIONS to achieve the 2030 Agenda for Sustainable Development (1 category)

a) EXISTING Water Museums, Interpretation Centres, etc.

Specific categories of the first group are defined as follows:

1. **Museums, Collections, and Documentation Centers (MUCD)**
2. **Interpretation Centres, Digital Museums, Eco-Museums, and Extended Museums (IDEM)**

b) POTENTIAL/FUTURE Water Museums, Interpretation Centres, etc.

Additional categories which are functional to detect potential (future) water museums (especially, but not only, in LICs) linked to specific water-related cultural landscapes, legacies, and sites, as well as to intangible assets and values are:

3. **Cultural Landscapes related to water (including waterscapes) as well as Assets, Sites, and Legacies (CLAS)**
4. **Ancestral Hydro-Technologies, Community-based practices, and Citizens' Observatories (AHCC)**
5. **Intangible legacies and the Heritage of 'Living Waters' (IHLW)**

c) SOLUTIONS to achieve the 2030 Agenda for Sustainable Development

Institutions and practices identified with the previous categories and that highlight good practices of sustainable development and possible solutions to adapt to climate change can also be associated to the last, 6th category:

6. **Solutions for climate adaptation and good practices to achieve the 2030 Agenda for Sustainable Development (SASD)**

Category 6 is useful in case the pool of experts suggests highlighting any solution/model to achieve the Agenda of Sustainable Development (SASD). This specific category is functional to highlight experiences, activities and communities' practices and engagement that are aimed not only at protecting past water heritages, but at focusing on more farsighted governance as regards the present management of waters for possible solutions to water scarcity. Also, the 6th category is useful to make inferences with the previous categories. Thus, a water museum or cultural landscape can be classified within more than one category.

The implementation of the proposed taxonomy will generate lists of institutions and social practices in different countries and regions. This survey is to be made as a remote exercise (desk study) and implemented by the National IHP Committees and research centres. Once this remote survey is completed, it will be shared with IHP and WAMU-NET to launch the 2nd phase: it is only in the second phase and with the use of a questionnaire that direct contacts with institutions will be made.

THE QUESTIONNAIRE: STEP 2

As regards the 2nd step of the GI – which is an integral part of the Toolkit – a questionnaire will provide the opportunity to collect more specific information concerning existing (or potential) water museums and interpretation centres related to water. The questionnaire will generate valuable data on specific features of managing structures and their activities related to water sustainability education and water awareness efforts (IHP Resolution n.5-XXIII).

The purpose of the questionnaire is to collect additional information in order to assess:

- the type and number of activities implemented by specific institutions
- their strengths, weaknesses, opportunities, and threats in managing any type of water related heritage or cultural landscape
- the degree of engagement of young generations and the public on their activities
- specific aspects related to communication and dissemination, including education and good practices related to water for their transboundary replicability

The 2nd tool consists of a questionnaire made of 29 questions. Through the 2nd step, national/regional pools of experts that produced already the inventory of existing (and potential) water museums and interpretation centers at regional/national level, will contact the institutions identified with the 1st step in order to generate a new dataset of information. The questionnaire will generate a valuable set of data that will enable IHP to initiate new initiatives on water museums in cooperation with WAMU-NET.

See the attached "Toolkit" for the complete set of questions to be addressed to institutions identified with the 1st step

Pilot inventories of water museums in Italy and the Netherlands

An Italian and a Dutch case study have been made to test the proposed taxonomy in specific regions (desk study) and to assess the possible adaptation and re-calibration of the general methodology. These case studies serve as a pilot to assess the applicability of the taxonomy in two concrete areas and provide a first-hand (desk study) classification of museums, eco-museums, interpretation centers, water-related legacies and sites in the regions of the Po Delta (Italy) and the Rhin Delta (the Netherlands).

IMPLEMENTATION PLAN

The Toolkit which has been designed to implement the World Inventory includes:
a) a taxonomy (tool 1) with operational guidelines on how to classify water-related museums and legacies (step 1), and;
(b) a questionnaire (tool 2) aimed at collecting additional data on specific institutions that will be contacted during the implementation phase (step 2).

The overall implementation plan will proceed by incremental actions and progressive phases according to the planned timeline. A universally applicable taxonomy and methodology (toolkit) will be made available to National UNESCO Commissions and IHP Committees step by step. National IHP Committees will be invited (at different stages for Africa and the rest of the world) to implement the Toolkit at regional / national level and also to establish specific pools of experts to implement the methodology of the GI in line with the two steps.

List of project tasks by step:

- Involvement of National IHP Commissions through invitation letters
- After initial contact is made: definition of role and responsibilities of specific pools of experts at country/regional level

National working groups will coordinate additional sub-groups operating at regional scale, in order to produced more detailed and reliable inventories. To guarantee an interdisciplinary approach, several experts from diverse disciplines will be involved to provide a uniform approach at national / country level.
In this process, training will be also provided by the UNESCO Chair on "Water, Heritage and Sustainable Development" (WHSD) that is active in Venice. Tutoring activities will be open to all potential African institutions interested to make thorough and in-depth investigations on water-related heritages and wishing to develop new projects focusing on eco-museums and community-based museums.

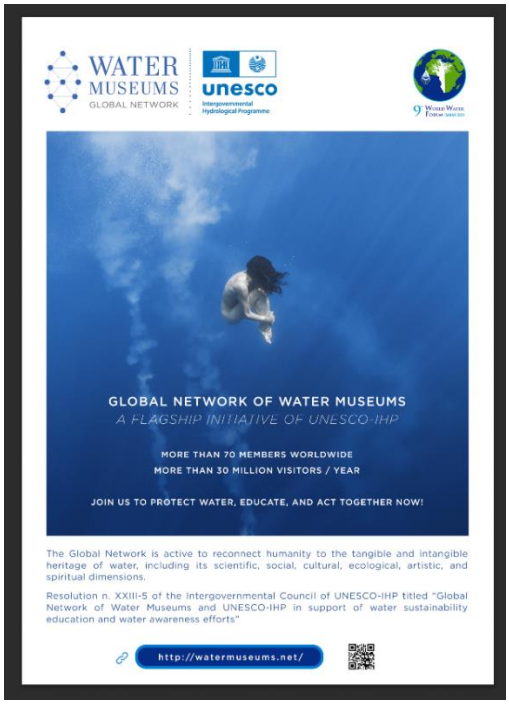
Several presentations will be organized incl. both physical, online, and hybrid meetings / seminars at the national and regional level (in the Netherlands, France, Italy, Spain, Marocco, and Senegal). These events will be co-organized by WAMU-NET, the Netherlands IHP-HWRP Committee, and other institutions in order to disseminate the project. The concept for the implementation of the GI in the African continent will be expanded further. Through a thematic session organized at the 9th WWF in Dakar on the occasion of the World Water Day.

The progressive implementation of the World Inventory will be regularly communicated to the Intergovernmental Council of IHP, to National IHP Committees and other institutions.
Progress of the implementation plan will be measured regularly by a WAMU-NET working group to monitor continually incremental activities and to guarantee adequate follow up to National IHP Committees. Regular progress meetings will be held to analyse the development and make progressive and further adjustments, when needed.

Attractive posters, flyers, and stand-ups will be developed and made available as communication tools for the information package and proper dissemination at main conferences, meetings, and public events. Starting with the 9th WWF, this info package will help visualizing the project of the World Inventory and begin constructive discussion and cooperation with different institutions and stakeholders. These communication materials will facilitate the involvement of institutions and grassroots organizations and associations to take an active role in the process of implementing the inventory at regional/country level.

AVAILABLE VISUAL MATERIALS

Available Posters (format 70x100) and Flyers (format A5):



Available stand-ups (format 0,85 x 2 metres, or 1x2 metres)

Institutional logos of involved institutions can be added to the available visual package.