



**Transnational Toolkit for two-step implementation  
of the World Inventory of water museums, interpretation  
centres, eco-museums, extended museums,  
and water-related cultural landscapes**

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## Transnational Toolkit

This transnational Toolkit is provided to National IHP Committees, research centres and institutions to implement the methodology of the World Inventory at regional and national level.

The toolkit is made by two distinct tools which will be implemented in two different steps with the support of specific pools of experts. The Toolkit will be implemented as follows:

### 1st tool (step 1)

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

### 2nd tool (step 2)

- Questionnaire direct contact with the institutions mapped on the 1<sup>st</sup> step for additional collection of quantitative and qualitative data

After the general mapping of a specific country/region is made (1st step), specific pools of experts coordinated by National IHP Committees will get in touch with the identified museums and institutions to generate more detailed information using a predefined questionnaire (2<sup>nd</sup> step).

## 1<sup>st</sup> TOOL (STEP 1): THE TAXONOMY

Six different categories are to be used to identify existing and potential water museums. As detailed in the methodology, also solutions for climate adaptation and to achieve the SDGs will be considered with the use of a specific category.

The six categories can be divided in three different groups, as follows:

### a) EXISTING Water Museums, Interpretation Centres, etc.

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.

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

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

## Detailed description of the taxonomy (1st tool)

### **1. Museums, Collections, and Documentation Centres (MUCD)**

- 1.1 Museums** (as defined by ICOM) are permanent institutions exhibiting any significant **collection** and aspect related to humanity's tangible and intangible water heritage for the purposes of education, study and enjoyment. Archaeological museums, natural sciences museums, science museums, history museums ... that display any water-related collection fall into this category
- 1.2 Documentation Centres** that collect and display archival documentation related to water history (like public and private archives) fall into the 1<sup>st</sup> category. Historical iconography and artistic expressions related to water (in literature and arts, incl. paintings, images, and movies related to water and waterscapes) are also to be included in this category.

### **2. Interpretation Centres, Digital Museums, Eco-Museums, and Extended Museums (IDEM)**

- 2.1 Interpretation Centres** are institutions aiming to facilitate the interpretation of specific water/hydraulic heritage sites, legacies, and waterscapes. They may include information points for tourists and visitor centres (also including e.g. info centres related to M&B reserves and UNESCO's World Heritage Sites)
- 2.2 Digital museums** are online platforms managed by permanent institutions and associations aiming to link together different small- or medium-size (and often territorially fragmented) water-related sites, legacies and waterscapes. As such, they represent a kind of 'online interpretation centre' focusing on water history and fall into this category
- 2.3 Ecomuseums** are institutions characterised by high degree of involvement of local communities that are engaged through formal agreements ("community's agreements") to preserve and promote the local cultural landscapes related to water). Ecomuseums are, by definition, 'inclusive museums' and today play a key role to rejuvenate local water heritage
- 2.4 Extended museums** are, as defined by ICOM, institutions linking museums to local cultural landscapes "as an essential element of humanity's physical, natural, social, and symbolic environment". They are also defined as 'museums of the 4<sup>th</sup> generation', as they highlight key relations with local communities and contexts from which water-related collections originate.

### **3. Cultural Landscapes related to water incl. waterscapes, Legacies, Assets, and Sites (CLAS)**

Entries linked to significant water-related cultural landscapes and waterscapes represent a potential for creating new water museums and interpretation centres, when not existing already. As defined by ISCL (International Scientific Committee on Cultural Landscapes), entries of this type can be divided further into the following sub-categories:

- 3.1 Natural sites with related landscape** – This category includes the natural, organically evolved (relict or fossil) landscape
- 3.2 Cultural sites with related landscape** – This category includes the cultural landscape, that is, the landscape (and in particular the 'waterscape') created intentionally by people; this category includes modified environments associated to traditional livelihoods.
- 3.3. Mixed sites** (both natural and cultural, as well as intangible assets) – This category includes mixed sites that embody special human connotations for local communities incl. water values with religious, artistic, social and cultural connotations.

Practical examples that fall under the 3<sup>rd</sup> category include: valuable freshwater ecosystems protected by permanent institutions (such as regional or national parks, natural or biodiversity reserves, river parks, oasis, etc). This category also include legacies, assets, and heritage sites located along blue corridors and greenways that are organized with **thematic itineraries and**

**pathways** (e.g.: heritage walks focusing on local history of water management, including archaeological sites, historical aqueducts, dams, locks, water pumps, wells, cisterns, galleries, reservoirs, fountains, thermal baths, bridges, and other types of hydraulic artefacts).

#### **4. Ancestral Hydro-Technologies, Community-based practices, and Citizens' Observatories (AHCC)**

**Ancestral hydro-technologies** include traditional, adaptive and ingenious responses to cope with problems related to water conservation, irrigation, flood and draught control, as well as biodiversity conservation and food production.

Hydro-technologies typically include **community-based practices**, knowledge, and know-how of specific communities. Today, they are mostly (but not exclusively), located in non-European countries and are aimed at managing water in a given territory through e.g. specific irrigation systems (spate irrigation, water meadows, etc), land drainage techniques, defence water lines, multi-purpose canal systems, flood mitigation techniques, etc.

This category may also include the more recent experiences of social engagement called **citizen's observatories** – that fit within the branch of 'citizen science'. Through these observatories, active citizens collect and share data on water environments and are empowered to participate in environmental management by the information generated by digital tools.

#### **5. Intangible legacies and the Heritage of 'Living Waters' (INLW)**

Water-related values and other intangible assets (with religious, artistic, and cultural connotations that are significant for indigenous people and local communities) may form the basis to create new community-based museums concerning water heritage. According to UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage (2003), also the heritage of 'living waters' - linked to the cosmivision of indigenous people – must be taken into account as a potential water museum.

Oral history and storytelling (also including water-related songs and memories) provide important tools and methods to capture vernacular and folk traditions related to water, and increase the diversity of cultural forms and expressions of different 'water worlds'.

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

The 6<sup>th</sup> category is designed as a tool to generate profitable connections and inferences with the previous categories. Any social and historical practice, use of water, or ancestral hydro-technology can fit in more than one category. In this frame, the 6<sup>th</sup> category must be considered to highlight their possible replicability at transboundary level and as a tool to achieve the Agenda 2030 of sustainable development. The 6<sup>th</sup> category typically shows possible solutions, good practices and best strategies for climate adaptation in rural and urban areas. This category may also highlight opportunities to create new water jobs (water-related *green jobs*)

## 2<sup>nd</sup> TOOL (STEP 2): THE QUESTIONNAIRE

Once the 1<sup>st</sup> step (desk study) is completed, the permanent institutions identified through the proposed taxonomy will be contacted to get relevant data and more detailed information regarding their features and institutional activities.

### Questionnaire to send to all institutions identified through the 1st step

#### **1. Name of the institution/museum that manages/promotes a specific water-related heritage:**

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Postal address: .....

Municipality.....Region.....State.....

Telephone.....Mobile.....

Email:.....

Web site:.....

Social Media:.....

Director /

Name.....Surname.....Email.....

Contact person [if different]

Name.....Surname.....Email.....

#### **2. Geographical location and physical context:**

What type of ecological region and climate does the museum/institution/water-related collections belong to? (hydrological system and freshwater ecosystem, also including – if relevant – the main biodiversity features)

*[max 300 words]* .....

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#### **3. Type of water legacy and asset exhibited (or promoted) by the institution**

Describe the main collections and exhibitions (natural, cultural, and/or intangible assets)

*[max 300 words]* .....

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**4. Organisational structure**

1. Who manages the museum/institution/water-related site or legacy?

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2. What is the organisational chart of the institution?

(list below the professional profiles of the working staff, incl. both permanent and temporary staff)

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3.1. Yearly number of visitors in 2019 [ante COVID]:.....

3.2. Yearly number of visitors In 2021 [post COVID].....

**5. Strategic competences**

1. Is there any Scientific Committee (or Scientific Referee) working for the institution/museum?

Yes/No

2. Who is in charge for managing the web site and the communication strategy?

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3. Are there regular training courses for the museum staff and animators? What kind of?

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**6. Relations with local stakeholders, institutions, and communities**

1. Does the Municipality/Region/Ministry or any other institution contribute to the museum activities and costs? In what way? (e.g.: financially or in-kind; with fix or occasional contributions)

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2. Are other local networks contributing to support the institution/museum to protect / promote local water heritage and/or green/water spaces related to specific collections and exhibitions? Describe the type of activities, services, and projects.

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3. Is the local community involved in some activities of the museum? In what way?

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**7. Project design and management**

1. What kind of projects does the museum/institution implement as part of its Charter / statutory mission?

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2. Does the museum evaluate its activities and performance? How?

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3. Does the museum develop multimedia projects? What kind?

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4. Does the museum participate to calls for project proposals at regional / national / international level?

Yes/No

**8. Economic sustainability**

1. Does the museum/institution have an annual budget?

Yes/No

2. How many financial, instrumental and human resources can it count on a yearly basis?

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3. Is the institution/museum self-sustaining through its activities?

Yes/No

4. Does the museum is active also in fundraising activities?

Yes/No

**9. Involvement of young generations**

1. What relations has the museum established with local schools? If relevant, describe the type of educational activities implemented on water education and sustainability

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2. Are there other forms of participation for young generations in the museum activities?

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3. What could be done to increase the involvement of young people in the museum activities?

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4. Does the museum make use of internships and collaborations with universities, research centres or other institutions?

Yes/No

**10. Tourism, cultural landscape, and the 2030 Agenda**

1. What type of outdoor, leisure, and/or activity or eco-tourism activity is promoted to engage visitors in valuing better the water-related heritage and the local waterscapes? Describe any heritage site walks, tours, digital itineraries, or other types of similar initiatives promoted

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2. How does the museum raise the awareness of the community on climate emergency issues? Describe actions, initiatives, and projects aiming at contributing to a better management / care of local green spaces, etc

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3. Does the museum support directly or indirectly any type of "sustainable" production activity in the territory? If relevant, describe any craft activities, typical food products with "0 km", etc.

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4. Number and type of good practices contributing to better water management to achieve the 2030 Agenda that are managed, exhibited, and/or promoted by your institution/museum [e.g.: as regards sanitation or food emergency; projects to improve resilience; adaptation to climate impacts; etc. Describe here also the potentiality to replicate your good practices in other contexts.

(max 300 words) .....  
.....  
.....

**11. Final questions**

1. Did you know already about the existence of the Global Network of Water Museums (WAMU-NET) as a flagship initiative of UNESCO-IHP?

Yes/No

2. Would you be interested to know more about WAMU-NET and get in touch with other water-related institutions/museums worldwide?

Yes/No