
ECOMUSEUMS AND WELL-BEING: A RESEARCH PROPOSAL FOR THE *ECOMUSEO CASILINO AD DUAS LAUROS* IN ROME

Nadia Cipullo *

* Link Campus University, Rome, Italy



How to cite: Cipullo, N. (2022). Ecomuseums and well-being: A research proposal for the *Ecomuseo Casilino Ad Duas Lauros* in Rome. In G. M. Mantovani, A. Kostyuk, & D. Govorun (Eds.), *Corporate governance: Theory and practice* (pp. 124–127). <https://doi.org/10.22495/cgtapp22>

Received: 04.05.2022

Accepted: 10.05.2022

Keywords: Ecomuseum, Well-Being, Sustainability, Impact, Community

JEL Classification: I310, M140, Z320

DOI: 10.22495/cgtapp22

Copyright © 2022 The Author

Abstract

Ecomuseums were born at the beginning of the 70s of the last century in France and, in the following decade, the movement of *La Nouvelle Muséologie* developed, with the aim of abolishing the distance between the public and the content of the museum, emphasizing its role as a place for collective use and for the formation of new active citizenship. The peculiarity that today distinguishes the ecomuseum (and the community museum) is not the object on which it operates, but rather the original design approach, with the search for a balance between forms of protection, enhancement and development of a local system, in the cultural, environmental, social and even economic fields. An approach focused on the integrated enhancement of the resources of a territory, through the recognition and interpretation of local identities, to reach shared regeneration and reuse choices of cultural and environmental heritage and very attentive to all aspects of development. The original contribution that ecomuseums and community museums offer is a wealth of good local development practices ranging from community involvement to the production of social innovation, to the research on local heritage (also through subjective tools such as community maps), to landscape management, the recovery of the architectural heritage, the qualification of traditional festivals, the promotion of sustainable tourism.

In the Lazio Region, in the centre of Italy, the example provided by the *Ecomuseo Casilino Ad Duas Lauros* is relevant. The Association for the *Ecomuseo Casilino Ad Duas Lauros* has been recognized as the managing body of the ecomuseum and is a voluntary organization founded in 2012 by a group of citizens residing in the area.

The association pursues the statutory objective of safeguarding, enhancing and promoting the environmental, landscape and cultural heritage of the *Casilino Ad Duas Lauros* Archaeological Area and the neighbourhoods, through the establishment of the urban ecomuseum. The proposal to create an urban ecomuseum is generally aimed at identifying, recording, interpreting, reconnecting the complex of tangible and intangible cultural resources present in the area of interest, including the intangible cultural productions of the resident communities of foreigners who contribute daily to the implementation of the complex cultural heritage of the area. Furthermore, the creation of the ecomuseum intends to enhance the agricultural, natural and archaeological areas against the progressive increase in construction. The ecomuseum project aims to rediscover the connections among the systems of greenery, archaeology and living by outlining the vision of a “new city”, structured on the network of natural spaces. In this perspective, all the initiatives are inspired by the principles of environmental sustainability: any form of consumption of the territory and practice aimed at building from scratch is denied, focusing attention on the recovery of the existing and, in particular, of the historic farmhouses and nineteenth-century villas. Ultimately, the creation of the ecomuseum is the first step in the recovery of the *Agro Romano*, accompanied by a process of sustainable development of local micro-economies, as an alternative to the disorderly advance of urbanization that affects the agricultural territory.

The *Ecomuseo Casilino Ad Duas Lauros* is developed in nine thematic itineraries:

- anthropology;
- archaeology;
- forms of the sacred and of spirituality;
- forms of urban art;
- places of the cinema;
- naturalistic landscape;
- history of the 1900s;
- urban planning and landscape;
- hot-spot.

The mission of the ecomuseum consists in experimenting with participatory projects for the development of local communities starting from the protection and safeguarding of the territorial heritage in its historical-cultural, artistic, productive, environmental, ethnographic components. The main tool it uses is the research on the territory.

Through dialogue with citizens, community maps are produced, which are the cartographic or graphic representation in general of the cultural heritage felt by the community that lives in the territory. In this way, the tour itineraries are constructed, made public through digital tools.

The ecomuseum adopts the Sustainable Development Goals (SDGs) of the UN 2030 Agenda and places them at the very centre of its strategy, contributing, through its activities, to various SDGs. In relation to SDG 3 (good health and well-being), in particular, a research project has just started.

Starting from the analysis of the five factors of the P.E.R.M.A. model by Seligman (2018) (positive emotions, engagement, relationship, meaning and purpose, accomplishment), the research project intends to study the relationships between the cultural activities of the *Ecomuseo Casilino Ad Duas Lauros* carried out in the area (urban explorations, visits, heritage walks, activities with schools, exhibitions, etc.) and the wellbeing of users, whether they are residents or visitors. The goal is to understand which are the areas of action of the ecomuseum that generate the greatest impacts on individual and community well-being and which activities could be improved.

The goal will be pursued through the first phase of study and field research, which will make use of two fundamental tools:

- a survey questionnaire aimed at collecting data on the quality of life and the level of social cohesion of users;
- the story, in written and/or oral form, of the experience and associated sensations, produced at the end of participation in the activities of the ecomuseum. Furthermore, this second tool itself represents a means that promotes wellbeing, based on the assumptions of narrative medicine.

Both tools will allow, through a subsequent content analysis, to extrapolate the keywords identifying the level of well-being associated with the cultural activities of the *Ecomuseo Casilino Ad Duas Lauros*.

The ultimate goal, in the medium/long term, is to design and implement more and more ecomuseum's activities that contribute positively to the bio-psycho-social wellbeing of the users and of the entire community.

REFERENCES

1. Bellucci, M., Manetti, G., & Thorne, L. (2018). *Stakeholder engagement and sustainability reporting*. <https://doi.org/10.4324/9781351243957>
2. Cahyurt, K. T., & Said, R. (2018). *Sustainability and social responsibility of accountability reporting systems: A global approach*. <https://doi.org/10.1007/978-981-10-3212-7>
3. Council of Europe. (2005). *Convenzione quadro del Consiglio d'Europa sul valore del patrimonio culturale per la società* (Council of Europe Treaty

- Series No. 199). Retrieved from <https://www.coe.int/it/web/conventions/full-list?module=treaty-detail&treatynum=199>
4. Dubini, P. (2018, June 15). La cultura sostenibile. *Il Giornale delle Fondazioni*. Retrieved from <http://www.ilgiornaledellefondazioni.com/content/la-cultura-sostenibile>
 5. Jacobsen, J. W. (2016). *Measuring museum impact and performance: Theory and practice*. Lanham, MD: Rowan & Littlefield.
 6. Meireis, T., & Rippl, G. (2019). *Cultural sustainability: Perspectives from the humanities and social sciences*. <https://doi.org/10.4324/9781351124300>
 7. Rivière, G. H. (1985). The ecomuseum — An evolutive definition. *Museum*, 37(4), 182–183. <https://doi.org/10.1111/j.1468-0033.1985.tb00581.x>
 8. Rota, M. (2019). *Musei per la sostenibilità integrata*. Milan, Italy: Editrice Bibliografica.
 9. Sanesi, I. (2014). *Il valore del museo*. Milan, Italy: Franco Angeli.
 10. Seligman, M. (2018). PERMA and the building blocks of well-being. *The Journal of Positive Psychology*, 13(4), 333–335. <https://doi.org/10.1080/17439760.2018.1437466>
 11. Simon, N. (2010). *The participatory museum*. Santa Cruz, CA: Museum 2.0.
 12. Sobrero, R. (2016). *Comunicazione e sostenibilità*. Milan, Italy: Egea.
 13. UNESCO. (2018). *Culture for the 2030 agenda*. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000264687>
 14. UNESCO. (2019). *Culture: 2030 indicators*. Retrieved from <https://whc.unesco.org/en/culture2030indicators/>
 15. United Cities and Local Government. (2008). *Agenda 21 for culture*. Retrieved from https://www.agenda21culture.net/sites/default/files/files/documents/multi/ag21_en.pdf
 16. de Varine, H. (2002). *Les racines du futur: Le patrimoine au service du développement local*. Chalon-sur-Saône, France: Asdic.