

Governance of cultural heritage

as a strategic management tool in responsible tourism products:
Analysis through study cases.

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TESIS DOCTORAL

GOVERNANCE OF CULTURAL HERITAGE AS A STRATEGIC
MANAGEMENT TOOL IN RESPONSIBLE TOURISM
PRODUCTS: ANALYSIS THROUGH STUDY CASES

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PROGRAMA DE DOCTORADO Turismo, Economía y Gestión DE LA
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INFORMA,

Que la Comisión Académica del Programa de Doctorado, en su sesión de fecha 3.19.2019... tomó el acuerdo de dar el consentimiento para su tramitación, a la tesis doctoral titulada "*Governance of cultural heritage as a strategic management tool in responsible tourism products: analysis through study cases*" presentada por el/la doctorando/a D/D^a Héctor Moreno Mendoza y dirigida por el/la Doctor/a Agustín Santana Talavera y Carmelo J. León

Y para que así conste, y a efectos de lo previsto en el Artº 11 del Reglamento de Estudios de Doctorado (BOULPGC 7/10/2016) de la Universidad de Las Palmas de Gran Canaria, firmo la presente en Las Palmas de Gran Canaria, a 3 de septiembre de dos mil diecinueve

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Título de la Tesis

**Governance of cultural heritage as a strategic management tool in responsible tourism products:
analysis through study cases.**

Tesis Doctoral presentada por D/D^a Héctor Moreno Mendoza_____

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Durante los últimos años he tenido la posibilidad directa de trabajar en el campo de los museos, concretamente en la Casa Museo Antonio Padrón - Centro de Arte Indigenista, en distintas áreas de mismo, desde la realización de visitas guiadas, hasta la elaboración y ejecución de proyectos educativos y expositivos. He tenido la posibilidad de comisariar exposiciones y de establecer relaciones con multitud de personas, con las que se ha abierto un camino de colaboración. Sirvan mis palabras de gratitud y cariño a los compañeros –as de este museo. Quiero también hacer mención a diversos profesores, compañeros de trabajo, de diversas materias, que de alguna manera me han mostrado sus palabras de apoyos, para no abandonar la presente investigación.

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Resumen

En una sociedad cambiante, la gobernanza se reconoce como un mecanismo para ejercer el poder en la gestión económica y social, en la que se pretende conjugar el crecimiento económico con el desarrollo sostenible. Los museos, como instituciones de salvaguarda del patrimonio cultural, han empezado a ejercer principios de gobernanza en su gestión, a pesar de ello, aún necesitan adaptarse a las demandas de los agentes internos y externos que los conforman. La búsqueda de relaciones público – privadas, son un aliciente en el diseño conjunto de un producto turístico cultural que diferencie a los destinos en un ámbito de elevada competencia. Esas relaciones pasan por tratar de establecer colaboraciones y formas de negociación en la toma de decisiones por parte de los diferentes stakeholders.

Esta investigación analiza cinco casos de estudio, a través de los cuatro modelos de gestión del patrimonio cultural: dependiente (Museo y Parque Arqueológico Cueva Pintada, y Casa Museo Antonio Padrón – Centro de Arte Indigenista), autónomo (Museo Néstor), no lucrativo (Proyecto Cultural de Desarrollo Comunitario de La Aldea), y privado (Cenobio de Valerón), todos en la isla de Gran Canaria (España), como uno de los principales destinos turísticos de España. Se ha utilizado una metodología mixta para determinar diferencias de enfoque en las relaciones de agentes en estas instituciones, destacándose en todos los casos la necesidad de mejorar las relaciones de los museos con los diferentes actores.

Los visitantes, como parte de la razón de ser de un museo, tienen capacidad para aportar líneas estratégicas de mejora en el producto ofrecido tanto a turistas como a la población local. Es por lo tanto necesario establecer la relación existente entre los usuarios y las acciones de gestión dirigidas a la participación, la interacción y la responsabilidad en estas instituciones. El fortalecimiento de esas relaciones tendría el propósito de buscar un beneficio común en la población local.

Lejos de tener un significado único, la gobernanza se entiende como una nueva forma de gobernar, donde se destacan aspectos de transparencia, eficacia y calidad en la gestión tanto pública como privada de diferentes instituciones. Estas acciones se reflejan en una secuencia de actividades a seguir para implantar buenas prácticas. La administración pública, y en ocasiones la privada, busca un nuevo modo de gestión de los asuntos públicos, con la participación de la sociedad civil en la toma de decisiones. Hoy en día es término en extensión, en ámbitos económicos, institucionales, sociales y culturales.

En la gestión de la cultura y el patrimonio cultural, la gobernanza, determina el grado de injerencia y mediación que las administraciones públicas llevan a cabo tanto en la política cultural como en las instituciones culturales. Esas instituciones culturales, presentan principalmente dos modelos de gestión. Por un lado el caso anglosajón, que reconoce una importante participación ciudadana, este modelo implementa las iniciativas ciudadanas pero no precisa políticas públicas. Y por otro lado, un modelo

económicamente muy dependiente de lo público (como ejemplo el modelo francés), que se convierte en el principal financiador, cuando no el único. Estos dos modelos, con el paso del tiempo, se han ido aproximando. El modelo francés ha incorporado al Consejo a su infraestructura, como forma de favorecer dinámicas de acción comunitaria, mientras que el modelo anglosajón ha incorporado a su esquema el modelo de un ministerio.

En España, se ha seguido históricamente el modelo predominante en el continente europeo. Con la llegada de la democracia, la mayoría de responsabilidades en Cultura son asumidas por las instituciones públicas. Estas van transformando y enriqueciendo el panorama y la oferta cultural del país multiplicando los servicios y los equipamientos. Pero se ha avanzado muy poco en los modelos de gobierno que rigen las organizaciones culturales. Aunque se ha prosperado con la profesionalización de la gestión, ahora hay que hacerlo en el “buen gobierno” de las entidades artísticas y patrimoniales.

Si en el resto del estado, en materia de gobernanza, la tarea está por hacer, Canarias no ha tenido tiempo ni alicientes para crear y desarrollar un marco institucional proactivo, ni ha conseguido promover a la ciudadanía para una mayor democratización y participación en las decisiones culturales. A nada de esto es ajeno el sector cultural canario donde lo público prevalece y donde se observa una apatía y dejación en las políticas culturales que rigen estas organizaciones. Las instituciones culturales deben su poco dinamismo –entre otros aspectos- a la falta de compromisos y proyectos a largo plazo o la escasa contribución que las empresas, que hacen casi nula la vinculación de lo económicamente privado con la gestión cultural. Esas cuestiones se combinan con causas de gobernanza, como la falta de participación y sensibilización, o la ausencia de interés por actos culturales, mal enfocados y organizados, manteniendo al margen a la sociedad canaria. También se detecta la falta de mercado y ausencia de esfuerzos de creación del mismo entre residentes y visitantes.

Las razones de la escasa o nula relación entre cultura-turismo en Canarias, a pesar de contar con más de 14 millones de turistas, se han intentado explicar por factores de naturaleza histórica, estando aún distanciados estos sectores. La cultura no puede dar la espalda a los múltiples beneficios económicos que se derivarían de una adecuada puesta en valor del patrimonio artístico y cultural y su ordenada inserción en la oferta turística, más del 35% de la riqueza es generada por la actividad turística, por lo que no se puede ignorar la apertura de nuevos mercados y cambios en el comportamiento de la demanda. El modelo turístico canario se encuentra en un proceso de renovación para adaptarse a las nuevas demandas de los mercados. Hoy el turismo cultural es una oportunidad en Gran Canaria para diversificar y hacer más competitiva la actual oferta de destino de sol y playa, y la gobernanza se propone como un instrumento que

posibilite la creación de un espacio de encuentro entre dos esferas generalmente antagónicas, tanto cultura/turismo, como público/privado.

El turismo está asociado a lo privado y prevalece el interés económico. La cultura, al contrario, se aglutina en torno al sector público y predomina la conservación y el acceso de la población a ella. Para el turismo, el patrimonio cultural es un bien para ser consumido; para la cultura es un factor identidad que debe ser protegida. Sin embargo la crisis económica ha obligado a cambiar los parámetros de gestión en el sector cultural. Una lógica de gestión, hasta hace poco constituía una amenaza para los gestores culturales preocupados por la posibilidad de intrusión de la economía en el ámbito cultural y la consecuente aplicación de extraños principios mecánicos a la cultura, con un cambio en el consumo y la demanda en el sector. Sin embargo, la gestión cultural se va dotando de nuevas herramientas para su planificación, entre ellas la inclusión de los *stakeholders*.

En Gran Canaria, el turismo cultural es un ámbito de estudio especialmente interesante para realizar análisis de gobernanza y sostenibilidad. Se entiende por sostenibilidad en patrimonio y turismo aquella experiencia que asegure la calidad del bien cultural, la calidad de la experiencia turística y la calidad de vida de la población donde está el recurso.

Para llevar a cabo el presente estudio, se ha utilizado la metodología del estudio de caso. Para ello se han seleccionado cinco ejemplos, cubriendo los cuatro modelos de gestión del patrimonio cultural, y buscando la variabilidad suficiente que permita acercarse a la diversidad de posibilidades en tales modelos. Así, se han escogido los siguientes casos, según modelos de gestión:

- Gestión con dependencia orgánica. Museo y Parque Arqueológico Cueva Pintada y Casa Museo Antonio Padrón – Centro de Arte Indigenista.
- Autonomía de gestión. Museo Néstor.
- Organización independiente sin ánimo de lucro. Proyecto Cultural de Desarrollo Comunitario La Aldea.
- Gestión privada. Cenobio de Valerón.

Esta selección nos permite analizar semejanzas y diferencias en cuanto a gestión, y establecer, si se cumplen o no los principios, de gobernanza. Para ello se ha utilizado una metodología de investigación mixta, obteniendo datos con multitud de métodos y fuentes, para determinar si es posible activar mecanismos de gobernanza con el propósito de conseguir la optimización del producto turístico cultural, teniendo en cuenta la opinión del visitante y la imagen que percibe.

Con la diversidad de técnicas utilizadas, y teniendo en cuenta la triangulación de datos obtenidos mediante revisión bibliográfica, exploración documental, observación

directa, cuestionarios y entrevistas, así como con un análisis factorial confirmatorio, se ha podido establecer un análisis de cada uno de los casos que se han estudiado.

Esta investigación aborda el problema de la aplicación de los mecanismos de gobernanza en el patrimonio cultural y su relación con la armonización del crecimiento turístico, con los imperativos del desarrollo sostenible en la escala local. Esto se hace al enfocarse en diversos casos de la gestión cultural. La gobernanza es un tema emergente en este ámbito, que incita a pensar en un nuevo enfoque en las formas de gestión. Es por lo tanto más que un problema, una invitación al cambio, donde a las decisiones acordadas por un mayor número de partes involucradas, así como los principios que conforman el proceso, mejoraría el resultado final que se propone.

Hipótesis y objetivos

Hipótesis principal:

HP: “La puesta en práctica de mecanismos de gobernanza en los museos y centros de interpretación, optimizaría el producto turístico basado en una gestión responsable del patrimonio cultural”. Con los resultados de los diversos capítulos, es posible ratificar esta hipótesis.

Hipótesis complementarias:

HC1: “A mayor densidad de interrelaciones en el proceso de toma de decisiones entre los interesados del patrimonio cultural, habrá un mayor desarrollo comunitario, desde el punto de vista social, económico y ambiental del entorno”. Con los resultados obtenidos se puede confirmar esta hipótesis

HC2: “La cogestión, como una forma de aplicación de la gobernanza, se muestra como una herramienta eficaz para compartir responsabilidades y competencias en la gestión de recursos, siendo sostenible en el tiempo y contribuyendo a intermediar para superar las posibles crisis (económicas y sociales)”. En la investigación se corrobora esta hipótesis.

HC3: “El proceso de toma de decisiones conjunto y los intereses entre las partes concernidas, generaría mejores productos que permitirían diversificar y hacer más competitiva la actual oferta turística”. Tras el estudio realizado, se puede afirmar esta hipótesis.

HC4: “La creación o mejora de un producto turístico cultural diferenciado, cercano a un modelo responsable, mejoraría la experiencia del consumidor final y favorecería el desarrollo socioeconómico, fomentando con ello una mejor distribución de los réditos

económicos de la actividad turística”. Esta hipótesis se puede sostener con los resultados obtenidos.

HC5: “Las políticas culturales de la administración pública son las más propensas para la creación de productos turísticos culturales responsables”. Es posible constatar esta hipótesis tras los estudios realizados en esta investigación.

HC6: “Existe más interés potencial por parte de los *stakeholders* del sector privado en una mejora de los productos turísticos culturales responsables”. Se puede aseverar esta hipótesis a partir de los resultados obtenidos en los diferentes capítulos.

Objetivos:

Asimismo se han propuesto una serie de objetivos a cumplir a lo largo del presente estudio, los cuáles permitan una mejor comprensión de la gobernanza en la gestión del producto turístico cultural.

O1: Revisar los conceptos de patrimonio cultural y turismo, y concretamente la noción de gobernanza en la formación del producto turístico cultural, así como el marco normativo que los regula y las instituciones encargadas de ello.

O2: Diferenciar los modelos de gobernanza en la relación patrimonio cultural - turismo, estableciendo las similitudes y diferencias de gestión

O3: Identificar estrategias de gestión cultural cuyo propósito sea ofrecer un producto particular y por ello ofrezca una diferenciación en su oferta.

O4: Plantear una metodología adecuada para obtener la información necesaria para esta investigación, diversificando técnicas de obtención para triangular los resultados.

O5: Estudiar los bienes, recursos o productos patrimoniales que tengan como línea de acción la identificación, valorización y acondicionamiento del patrimonio como producto turístico que realce la visita como una experiencia diferenciadora

O6: Evaluar las diferentes relaciones y la importancia entre los Stakeholders (reales y potenciales) que forman parte del entramado del Patrimonio Cultural.

O7: Determinar qué grupos de Stakeholders comprenden la Gobernanza en el Patrimonio Cultural como medio de un Turismo Responsable para la consecución de un mayor desarrollo participativo y comunitario.

O8: Conocer qué imagen y satisfacción tienen los visitantes, así como saber cuáles son sus principales demandas de mejora del producto turístico cultural.

O9: Realizar un análisis cualitativo y cuantitativo de los datos obtenidos mediante las diferentes técnicas para extraer la información necesaria para comparar los casos de estudio y obtener los resultados propuestos.

O10: Proponer relaciones, formas o modelos de gestión mediante los cuales se permita alcanzar una mayor gobernabilidad y participación en la misión de la mejora del producto final ofrecido a locales y visitantes, y a su vez tenga la capacidad de mejorar la economía local.

O11: Plantear otras investigaciones, profundizaciones, acercamientos o mejora de conocimientos en aquellos aspectos que se consideren de necesidad e interés en el campo del patrimonio cultural y el turismo.

Estructura de la investigación

Capítulo 1: Introducción.

Capítulo 2: Museos y participación en destinos turísticos. Dinámicas de sostenibilidad.

El propósito de este capítulo es explorar la implicación de diferentes agentes en la gestión y desarrollo de los museos. Se consideran dos casos de estudio con diferente modelo de gestión: gestión pública (Museo y Parque Arqueológico Cueva Pintada) y gestión no lucrativa (Proyecto Cultural de Desarrollo Comunitario de La Aldea), en la isla de Gran Canaria (Islas Canarias, España). El análisis ilustra las relaciones que hacen posible la participación de la sociedad en la mejora del sitio patrimonial y hasta qué punto se trata de agentes de importancia en la toma de decisiones.

Capítulo 3: Relaciones público – privadas en los museos: stakeholders y turismo en museos de las Islas Canarias. .

El patrimonio cultural ofrece la posibilidad de singularizar los destinos. Si bien existen cuatro modelos de gestión en los museos, las necesidades actuales invitan a su revisión, considerando el papel de los stakeholders en la configuración del producto ofrecido. Los estudios de caso en Gran Canaria (Islas Canarias, España) examinan cómo la aplicación de los mecanismos de gobierno local afecta a los museos y centros de interpretación para optimizar el producto turístico. Se realiza un análisis cualitativo, analizando los resultados con CAQDAS. Como hallazgo, resaltan las diferencias entre los modelos de gestión cultural en términos de explotar los elementos de gobierno para mejorar las relaciones del museo.

Capítulo 4: El Ecomuseo como espacio para la activación de procesos de gobernanza. Co-manejo del patrimonio como gestión responsable.

Este capítulo explora la activación de los procesos de gobernanza en los ecomuseos, basándose en la participación de diferentes agentes en su desarrollo. El Proyecto Cultural de Desarrollo Comunitario de La Aldea en la isla de Gran Canaria (Islas Canarias, España) se toma como un caso de estudio. Se ha utilizado una metodología mixta. Para determinar la presencia de gobernanza en la gestión, se realizaron entrevistas estructuradas, conversaciones informales, observación directa y cuestionarios. A partir del análisis, se confirma que la cogestión, de acuerdo con la gobernanza, se muestra como una herramienta sostenible y eficaz para compartir responsabilidades y competencias en la gestión de recursos.

Capítulo 5: Percepción de gobernanza, valor y satisfacción en los museos desde el punto de vista de los visitantes. Modelo de preservación – uso y gestión.

Los turistas culturales se han convertido en uno de los principales agentes en la toma de decisiones de los museos. El objetivo de este capítulo es determinar las consideraciones de los visitantes, tomando como lugar de estudio la Casa Museo Antonio Padrón (Gáldar, Gran Canaria, España), para confirmar si existe un efecto de retroalimentación entre las acciones de gestión y las de conservación y uso, considerando la experiencia de los visitantes. Se realizaron cuestionarios para determinar que la mayoría de los visitantes consideran que se pueden mejorar las acciones de gestión dirigidas a la participación, la interacción y la responsabilidad en los museos.

Capítulo 6: Propuesta de un modelo híbrido de participación en la gestión del producto turístico en el patrimonio cultural.

Los museos necesitan colaboración y desintermediación para ajustar la oferta patrimonial a las necesidades expresadas por los visitantes. El presente capítulo, analiza las cuatro formas de gestión del patrimonio cultural, como entidad unificadora de la iniciativa pública y privada en el campo del turismo. Se analizan cinco casos de estudio. Como resultados se determina la necesidad de crear un nuevo modelo "híbrido", con sus factores de gestión específicos y su capacidad para reunir a las partes interesadas en la administración del producto turístico cultural. Este modelo representa un desafío para la contribución y la participación de las partes interesadas, siendo adaptable al resto de instituciones de gestión del patrimonio cultural.

Capítulo 7: Conclusiones.

Conclusiones

El turismo cultural ha pasado de ser un nicho de mercado más o menos concreto a un mercado de masas y global. Esto también ha significado, una redefinición y un salto

cualitativo del patrimonio, superando su trascendencia identitaria para convertirse en recurso del territorio promovido turísticamente. En este proceso, el patrimonio añade a sus cualidades ser un bien de consumo masivo. Es la sociedad en su conjunto la poseedora y destinataria del patrimonio, aunque cabría preguntarse si los esfuerzos por la divulgación y comprensión de su importancia se realizan igual para todos sus componentes.

Se considera que el usuario turista puede aportar a la conservación y divulgación de los elementos patrimoniales. El patrimonio, en concordancia con el turismo, puede generar importantes réditos económicos que, dependiendo de los contextos nacionales, pueden/deben revertir en las poblaciones locales. La identidad local, las culturas y su patrimonio, son defendidos ahora como recursos que singularizan a los destinos.

El patrimonio cultural se encuentra resguardado por leyes, obligaciones, normativas o normas, de las distintas administraciones, con diversas competencias y procedimientos de gestión. Este entramado legal trata de garantizar su salvaguarda, pero pone trabas a aquel concierto con el sistema turístico y los usos privados del patrimonio. Es la revisión normativa, la que va permitiendo la actualización contextualizada sobre los usos posibles del patrimonio cultural declarado. Tales cambios se fundamentarían en conseguir una armonía entre la explotación del recurso y la conservación del mismo, vinculando a todos los actores posibles. Esa armonía necesita de instrumentos modernos de gestión, basados en relativos consensos en la toma de decisiones. Es la gobernanza aplicada al patrimonio cultural un proceso dinámico de interacción para alcanzar la tarea propuesta. Son los stakeholders, con intereses y responsabilidades diversas, los encargados de activar mecanismos de diálogo, participativo y abierto. Los principios y criterios que establece la gobernanza muestran su valía en la optimización de los usos del bien patrimonial, tanto en la conservación del bien, como con la creación de expectativas de mercado.

Debido al incremento continuo de destinos turísticos, el visitante comienza a valorar la calidad y la sostenibilidad. Lo mismo ocurre con los museos, como instituciones de salvaguarda de ese patrimonio. Es por ello que la puesta en práctica de mecanismos de gobernanza en los museos y centros de interpretación, optimizaría el producto turístico basado en una gestión responsable del patrimonio cultural. El turismo es un estímulo para la conservación del patrimonio cultural, debido a su efecto dinamizador, para ello la comunidad local debe involucrarse en la búsqueda de una gestión responsable.

La aplicación de esos mecanismos de gobernanza, a través de actores implicados, debe intentar frenar la expansión indiscriminada de actividades que impacten negativamente en la población local y en el territorio. Asimismo, habría que evitar la pérdida del control local de dicha actividad. Esos actores tendrían la posibilidad de

establecer una gestión responsable del patrimonio, a través de compromisos, sensibilidades y responsabilidades. Se entiende esa responsabilidad, ligada a la sostenibilidad, como una actitud que tiende a minimizar los impactos socioculturales, socioeconómicos y ambientales no deseados. También a mejorar el bienestar de las poblaciones anfitrionas, y a generar oportunidades futuras. Esa responsabilidad es una actitud que tiene a articularse en la gestión y la gobernabilidad, involucrando a la población local en las decisiones sobre el patrimonio cultural. La puesta en el mercado de un bien cultural, como producto, puede transformar el significado original del bien, en ocasiones desvirtuando el motivo de su creación.

Los museos son centros donde los vínculos entre turismo y cultura se establecen de manera directa, ofreciendo a la comunidad local la apertura hacia el exterior. Asimismo, el museo puede fomentar valores de tolerancia, desarrollo y progreso. No obstante, también pueden crearse relaciones de despersonalizadas entre turistas (o visitantes) y comunidad receptora. El turismo tiene la capacidad de ser un instrumento de globalización, y por lo tanto también de revitalización, pero no debe considerarse el único causante de las transformaciones de un territorio. Entre esas transformaciones, comienzan a establecerse procesos de establecimiento de gobernanza.

El análisis realizado muestra que para la puesta en marcha de tal proceso, se hace necesario el convenio de un conjunto de agentes tanto el sector público como del privado, pero también del sector no lucrativo. Se trata de una relación en la que se establecen sinergias entre los stakeholders en una búsqueda de beneficios comunes. Es una herramienta, la gobernanza en la gestión del patrimonio cultural, que no contraviene con el marco legislativo o normativas establecidas. Es por lo tanto un elemento de gestión complementario, donde se fomenten las relaciones entre actores. Esas relaciones favorecen la obtención de recursos económicos para cumplir con la tarea de analizar, conservar, restaurar y divulgar el patrimonio.

Esta visión integradora en la gestión, y más aún en la toma de decisiones, abre a su vez un campo de oportunidades laborales. Si hasta ahora, en lo referente al patrimonio, sólo existían las posibilidades en las tareas de protección, investigación, rehabilitación y restauración, las nuevas áreas de gestión y dinamización, generación de empresas de servicios para explotación turística, desarrollo de programas educativos y en general interpretación y difusión, requieren a nuevos profesionales cualificados. Además de las actividades económicas indirectas que se pueden generar en torno a la localización de los bienes culturales.

Estas nuevas tendencias de gestión cultural producen desafíos, ya que si hasta el momento se aspiraba a conseguir una utilidad social del patrimonio, ahora se entra en la búsqueda de una rentabilización de uso y disfrute por parte de los ciudadanos. Se observa el patrimonio como un recurso capaz de generar beneficios económicos. La oferta de productos turísticos culturales es muy diversa. Esto plantea que se hace

necesario compatibilizar las significaciones del bien patrimonial con usos vinculados al entretenimiento, evitando la tergiversación de tal bien. Para el diseño del producto turístico patrimonial (museos, sitios, representaciones, etc.), será necesario contar con profesionales de los distintos ámbitos implicados, pero también realizar algunas adaptaciones para que usuarios no locales sean capaces de aprehender los valores y significados de lo representado.

Pero se asume que este es sólo un recorrido iniciado. Facilitar la aprehensión social del patrimonio para su buen uso, requiere la búsqueda de métodos y fórmulas innovadoras, de elaboración de mensajes que acompañen a los tiempos sociales y tecnológicos. Percibir, comprender y experimentar son los objetivos que debe perseguir toda información patrimonial que busque una apreciación individual y sensible del sitio y sus elementos.

El proceso enunciado está conllevando formas diversas y novedosas de cooperación entre instituciones y organismos públicos y privados. Es necesario poner el foco de atención en la puesta en marcha y desarrollo de proyectos conjuntos, garantizando su viabilidad, optimiza los recursos y mejora la calidad de los servicios y programas demandados por la sociedad. Las nuevas fórmulas de gestión deben concretarse y analizarse a tenor de las peculiaridades de cada elemento y su contexto, en un marco de explotación que ha de estar supervisado por la administración pública. El producto final, al menos idealmente, tendría que promover, junto a la comercialización para la que es diseñado, una lectura coherente y sostenible para las poblaciones locales.

El análisis realizado y presentado en esta tesis doctoral reivindica la restitución del valor de las poblaciones locales (actores sociales) en la toma de decisiones sobre su Patrimonio. Esto es, se aleja de la apropiación experta del mismo que, desde una visión ilustrada y pedagógica del patrimonio, alude a la indiferencia y pasividad de la ciudadanía, para ejercer diversas formas de poder en la toma de decisiones verticales sobre los bienes.

La reivindicación que se realiza requiere que sobre el Patrimonio se apliquen criterios de interés y eficacia. Se puede entender, según los casos estudiados, que los actores sociales (proveedores, propietarios, usuarios, vecinos, etc.), no quieren ser ajenos. De alguna forma aspiran a influir y participar promoviendo o controlando, apoyando o rechazando, los modos en que se van cambiando los significados y los usos estos procesos. Tras el análisis realizado a los diferentes casos de estudio, se entiende que es necesario un compromiso de todas las partes en torno a los museos, para activar acciones de sensibilización, acercamiento, preservación y difusión patrimonial. El conjunto de actores tiene la capacidad de impulsar estrategias para promover prácticas sostenibles.

Es necesario comprender las preferencias de acción de gestión en los museos, ya que de una u otra forma están presentes en los centros de interés para el turismo (destinos turísticos). Es por ello que son necesarias acciones que profundicen en aspectos de preservación – usos y gestión. Algunas acciones pueden ser: involucrar otras personas y negocios en la gestión de los museos, fomentar la dinámica de interacción entre los visitantes y los museos, y establecer sinergias de desarrollo socioeconómico entre el museo y el entorno donde se encuentran situados.

Una de las dificultades más importantes que presenta el diseño de la gestión del patrimonio por parte de la Administración del Estado es la descoordinación, tanto vertical, entre las distintas administraciones, como horizontal entre órganos de la misma administración. Asimismo, se detectan ineficiencias en el establecimiento de relaciones por parte de las administraciones públicas, sociedad civil y empresas con otros actores que tienen posibilidades de ofrecer capacidad de colaboración con los organismos culturales. El sistema se ve agravado por la falta de participación estratégica de las que adolecen algunas administraciones.

Otro aspecto claramente ineficiente es aquel que tiene que ver con la organización de la administración pública del patrimonio en los ámbitos de la protección, la tutela, el fomento y la garantía del acceso y disfrute público. En esa gestión todavía perviven modelos inspirados en la organización de la administración cultural de la primera mitad del siglo XX; o la práctica ausencia de modelos de estructura organizativa profesional para éstos ámbitos en distintos recursos o productos culturales. En todos los casos, la innovación en la organización de estos procesos resulta crucial.

La intervención de múltiples actores sobre el recurso – producto turístico cultural es una alternativa a la gestión tradicional del patrimonio. Esa intervención buscaría líneas de actuación coherentes, ofreciendo la posibilidad de generar un producto responsable, dialogando y alcanzando acuerdos para prevalecer la conservación del patrimonio, pero evidentemente también para mejorar aspectos de comunicación, difusión (promoción), dinamización cultural y socioeconómica.

Analizados los cuatro grandes modelos de gestión cultural, se ha detectado la falta de un modelo concreto donde se integren de manera activa los actores interesados en formar parte de la gestión del bien cultural. Es esa necesidad de buscar actuaciones conjuntas la que conlleva a proponer un “modelo híbrido de gestión”, donde se integren las partes interesadas con el propósito de agilizar las decisiones a tomar en los museos (u otras entidades del patrimonio cultural). Este modelo reduciría los costes significativamente. Además, implicaría desarrollar un sistema de gestión donde se prioricen la negociación, el debate y la cooperación, con el fin de establecer una búsqueda para la optimización del producto ofrecido. Se entiende que, con la implementación de políticas de gestión responsable, se generará una mejora en los productos, recursos o bienes culturales ofrecidos por los museos.

La planificación estratégica vinculada al territorio y la colaboración pública y privada a través de acuerdos alcanzados con la nueva estructura organizativa, permitiría además la reducción de tiempos de espera entre las intervenciones. Además se agilizaría la realización de actuaciones puntuales o de urgencia, lo que posibilita ejercer el mayor número de actuaciones en el menor tiempo posible, y esto redundaría en una mayor eficacia en el gasto de los recursos públicos.

Son las relaciones entre los *Stakeholders* (de diversos sectores: público, privado, no lucrativo y otros), los concejos, juntas de gobierno o asambleas de los organismos y la comunidad local, las que se encarguen de detectar los problemas y necesidades del lugar. También deberían – esas relaciones - realizar propuestas de actuación para mejorar estos espacios, tal vez, y en los casos posibles convirtiéndolos en productos responsables. Ese nivel de participación, colaboración, negociación y debate, requiere de un grado de vinculación con el territorio, atendiendo a sus realidades. En esas relaciones debe primar la transparencia y la eficacia, para incrementar la confianza entre actores.

Durante el proceso de elaboración de esta tesis doctoral, se han establecido relaciones con profesionales del turismo y la cultura. Se ha dividido que normalmente, se desconocen los conceptos gobernanza y *Stakeholders*, y las funciones que los mismos podrían desarrollar. Muchos gestores no conocen que aportaría la aplicación de la gobernanza en su museo. Una vez asimilados los conceptos, los entrevistados mostraban su conformidad o no con tal procedimiento de gestión. Pero surge la duda si el desconocimiento de estos se debe a un problema político –o de gestión-, a que tal procedimiento no es útil o a si de momento no ha sido planteado para su museo. Tras las dudas, se descubre que sí era útil, solo que no se ha establecido el proceso para aplicarlo en su totalidad, que, aunque se cumplan los principios de la gobernanza, no se ha implantado todavía de manera consciente y prioritaria.

Por todo ello se puede concluir que la gobernanza del patrimonio cultural es una herramienta estratégica para la gestión tanto de los museos, como de los productos turístico-patrimoniales responsables creados desde tales instituciones. Un instrumento intangible que, convenientemente activado, promueve actitudes responsables y eficaces para el desarrollo sociocultural sostenible.

Capítulo 1:

Introducción

En una sociedad cambiante, la gobernanza se reconoce como un mecanismo para ejercer el poder en la gestión económica y social, en la que se pretende conjugar el crecimiento económico con el desarrollo sostenible. Los museos, como instituciones de salvaguarda del patrimonio cultural, han empezado a ejercer principios de gobernanza en su gestión, a pesar de ello, aún necesitan adaptarse a las demandas de los agentes internos y externos que los conforman. La búsqueda de relaciones público – privadas, son un aliciente en el diseño conjunto de un producto turístico cultural que diferencie a los destinos en un ámbito de elevada competencia. Esas relaciones pasan por tratar de establecer colaboraciones y formas de negociación en la toma de decisiones por parte de los diferentes stakeholders.

Esta investigación analiza cinco casos de estudio, a través de los cuatro modelos de gestión del patrimonio cultural: dependiente (Museo y Parque Arqueológico Cueva Pintada, y Casa Museo Antonio Padrón – Centro de Arte Indigenista), autónomo (Museo Néstor), no lucrativo (Proyecto Cultural de Desarrollo Comunitario de La Aldea), y privado (Cenobio de Valerón), todos en la isla de Gran Canaria (España), como uno de los principales destinos turísticos de España. Se ha utilizado una metodología mixta para determinar diferencias de enfoque en las relaciones de agentes en estas instituciones, destacándose en todos los casos la necesidad de mejorar las relaciones de los museos con los diferentes actores.

Los visitantes, como parte de la razón de ser de un museo, tienen capacidad para aportar líneas estratégicas de mejora en el producto ofrecido tanto a turistas como a la población local. Es por lo tanto necesario establecer la relación existente entre los usuarios y las acciones de gestión dirigidas a la participación, la interacción y la responsabilidad en estas instituciones. El fortalecimiento de esas relaciones tendría el propósito de buscar un beneficio común en la población local.

Estado de la cuestión

Lejos de tener un significado único y aceptado por todos, hoy en día la gobernanza aparece coligada a la idea de una “nueva forma de gobernar” (Keping, 2018). Una idea entre teórica y empírica de lo que el gobierno es y lo que debería ser, donde la transparencia, la eficacia y la calidad de las intervenciones públicas serían síntomas de buenas prácticas de Estado. La acelerada propagación del término (Coyle, 2004: Aguilera, et al., 2018), parece indicar el nacimiento de una conciencia global, que propugna un cambio de modelo que afecta a las relaciones de poder. Parece emerger un nuevo modo de gestión de los asuntos públicos, la participación de la sociedad civil a todos sus niveles -local, regional, nacional e internacional- (Wheelen, 2017). Hoy en día es término arquetípico, inevitable a la hora de hablar de desarrollo económico, institucional, social y, por supuesto en el caso que aquí nos concierne, el cultural.

En la gestión de la cultura y el patrimonio, la gobernanza cultural viene determinada por el grado de injerencia y mediación que las administraciones públicas llevan a cabo tanto en la política cultural como en las instituciones culturales. En función de estos grados de intervención, se han configurado en Europa y en los países económicamente más avanzados, dos modelos distintos (Gómez Martínez, 2006). Es posible observarlos en sus extremos, de manera que, por una parte, el mundo anglosajón caracterizado por la nula o débil intervención del estado y, de otra, la Europa continental donde el estado tiene un papel predominante. En el caso anglosajón, las instituciones culturales son independientes del sector público y se encuentran apoyadas por una fuerte tradición de mecenazgo financiero. Resumidamente, el modelo anglosajón reconoce una importante participación ciudadana mediante el llamado Consejo para la Cultura que está compuesto por miembros electos de diversas formas. Estos adjudican los recursos a los mejores proyectos y propuestas. Para su funcionamiento, requiere crear un importante fondo financiero que se encuentra apoyado sobre un sistema legal de incentivos, con importantes reducciones de impuestos a las donaciones específicas a la cultura. Este modelo implementa las iniciativas ciudadanas pero no precisa políticas públicas.

Frente a ese modo de gestión, desde la postguerra, el continente ha generado un modelo de política cultural económicamente muy dependiente de lo público, que se convierte en el principal financiador, cuando no el único. El caso paradigmático es el modelo francés del Ministerio de Cultura. Es un modelo enormemente abarcador que incluye la administración y la gestión de la cultura, desde la creación interpretativa hasta la memoria o el patrimonio. Estos dos modelos, con el paso del tiempo, se han ido aproximando. El modelo francés ha incorporado al Consejo a su infraestructura, como forma de favorecer dinámicas de acción comunitaria, mientras que el modelo anglosajón ha incorporado a su esquema el modelo de un ministerio.

Sin que anteriormente no hubiesen dejado de existir acciones de gobierno en materia de cultura, España, siguiendo el modelo predominante en el continente europeo, crea el primer Ministerio de Cultura [y Bienestar] de su historia en el año 1977. Con la llegada de la democracia, la mayoría de responsabilidades en Cultura son asumidas por las instituciones públicas. Estas van transformado y enriqueciendo el panorama y la oferta cultural del país multiplicando los servicios y los equipamientos; son evidentes los progresos que se han producido durante más de cuarenta años. Pero se puede afirmar que se ha avanzado muy poco en los modelos de gobierno que rigen las organizaciones culturales. Luís Bonet Agustí (2010)¹ señala que se ha prosperado mucho con la profesionalización de la gestión pero ahora hay que hacerlo en el “buen gobierno” de las entidades artísticas y patrimoniales. Las experiencias contrastadas de

¹ <http://luisbonet.blogspot.com.es/> Fecha de Consulta: 21 de Junio de 2016

“buen gobierno” son escasas. Desde el punto de vista de la innovación en gobernanza de las entidades culturales españolas, está todo prácticamente por hacer.

Si en el resto del estado, en materia de gobernanza, la tarea está por hacer, en Canarias, que ha pasado en menos de cuatro décadas de ser un territorio del subdesarrollo a los ventajas de un región ultraperiférica enmarcada en la Unión Europea, no ha tenido tiempo ni alicientes para crear y desarrollar un marco institucional proactivo, ni ha conseguido promover una ciudadanía que defienda una mayor democratización y participación en las decisiones de nuestro acontecer cultural diario. La delegación se impone junto a una sensación de escasa conciencia de responsabilidad social asumida. A nada de esto es ajeno el sector cultural canario donde lo público prevalece y donde se observa una apatía y dejación arraigada en muchos de los representantes políticos que rigen estas organizaciones (Cabrera Romero, 2016)². Sin embargo, no es sólo (ir)responsabilidad política. Las instituciones culturales deben su poco dinamismo también a otras razones, entre las que se cuentan la carencia de buenos gestores, la falta de compromisos y proyectos a largo plazo, la falta o descuida inversión pública, la carencia de planificación, la monopolización de las artes por las instituciones públicas y la escasa contribución que las empresas que hacen casi nula la vinculación de lo económicamente privado con la gestión cultural³. Tales cuestiones, con evidentes necesidades de mejora, se combinan con causas de gobernanza, como la falta de participación y sensibilización o la ausencia de interés por actos culturales, mal enfocados y organizados manteniendo al margen a la sociedad canaria, y sobre todo resulta interesante para el tema que nos ocupa “la falta de mercado y ausencia de esfuerzos de creación del mismo entre residentes y visitantes⁴”.

Si la cultura y el patrimonio canario han desaprovechado una gran oportunidad durante más de 50 años, esta ha sido el turismo. Canarias con 14 millones de turistas al año (ISTAC, 2018⁵), destino de Sol y Playa, es una de las regiones españolas que obtiene un menor porcentaje de gasto por turista en consumo de productos culturales (Exceltur, 2017). Aunque tímidamente se ha ido incorporando el turismo cultural como producto y percepción del turista en el sistema turístico canario (y sus planes estratégicos, discursos y foros de opinión), se puede decir que prácticamente ha sido inexistente, especialmente en cuanto a repercusión económica.

² *Los profesionales de la gestión de los inputs culturales de las Islas Canarias echamos en falta un sector público dinamizador, que reparta juego entre los diversos agentes que forman el entramado cultural, ya que quienes anhelamos un sector de la cultura independiente, dinámico, generador de sinergias y autosuficiente, debemos exigir a nuestros responsables políticos unos niveles mínimos de excelencia en su labor legislativa y ejecutiva en vías de un mejor aprovechamiento del capital social.*

³ Informe Anual 2009 del Consejo sobre la situación económica, social y laboral de Canarias en el año 2008. Consejo Económico y Social de Canarias Secretaría General Las Palmas de Gran Canaria Julio, 2009.

⁴ Idem

⁵ <http://www.gobiernodecanarias.org/istac/>

Las razones de la escasa o nula relación entre cultura-turismo en Canarias se han intentado explicar por factores de naturaleza histórica. Parece existir un consenso bastante generalizado en aceptar que la ausencia de planificación, la apuesta a la especialización en el producto sol y playa, el trabajo encaminado más hacia un turista de bajo perfil educativo y de renta, la escasa autoestima de la propia cultura, etc., explican por qué el producto turístico y el producto cultural han estado, y siguen estando, todavía tan separados; pero actualmente se alzan voces que dicen que en Canarias ambos sectores se necesitan. La cultura canaria no puede dar la espalda a los múltiples beneficios económicos que se derivarían de una adecuada puesta en valor de nuestro patrimonio artístico y cultural y su ordenada inserción en la oferta turística. Más de catorce millones de potenciales consumidores no se pueden ignorar. Tampoco, el sector económico que mayor ingreso reporta a la comunidad canaria -más del 35% de la riqueza es generada por la actividad turística- puede ignorar que la mayor competitividad, por la apertura de nuevos mercados y cambios en el comportamiento de la demanda, son hechos que afectan cada vez más al mercado turístico canario. El modelo turístico canario se encuentra en un proceso de renovación, actualmente casi constante, para adaptarse a las nuevas demandas de los mercados, además de diferenciarse de sus competidores, y la oferta cultural existente o de posible creación en las islas forma parte de esa diversificación. Hoy el turismo cultural es una oportunidad en Gran Canaria para diversificar y hacer más competitiva la actual oferta de destino de sol y playa, y la gobernanza se propone como un instrumento que posibilite la creación de un espacio de encuentro entre dos esferas generalmente antagónicas y muchas veces de difícil conjunción: cultura/turismo (Squire, 1994) y público/privado (Ball, 2007). “La necesidad de sinergias entre estos sectores es debida por un lado a que la demanda del turista es cada vez más exigente y segmentada y busca productos con un alto grado de calidad. Los destinos compiten en un mercado global y tienen que innovar y diversificar su oferta. Estas razones hacen aumentar el interés del sector turístico por los productos de turismo cultural”⁶.

Es posible hablar de dos sectores que secularmente han carecido de comunicación debido a los diferentes intereses que cada uno persigue. El turismo está asociado a lo privado y prevalece el interés económico. La cultura, al contrario, se aglutina en torno al sector público y predomina la conservación y el acceso de la población a ella. De esto se deduce que las formas de gestión de ambos sectores son distintas ya que para ambos también los valores del patrimonio son distintos. Para el turismo es un bien para ser consumido; para la cultura es un factor identidad que debe ser protegida. Sin embargo la crisis económica ha obligado a cambiar los parámetros de gestión en el sector cultural. Una lógica de gestión, hasta hace poco constituía una amenaza para los

⁶ La *gobernanza* en el turismo cultural
www.gestioncultural.org/bc_blog_de_blogs.php?id_blog_de_blogs. Fecha de consulta: 24 de Junio de 2016.

gestores culturales preocupados por la posibilidad de intrusión de la economía en el ámbito cultural y la consecuente aplicación de extraños principios mecánicos a la cultura, con un cambio en el consumo y la demanda en el sector. El marketing, la planificación estratégica, los *stakeholders*,... son términos que poco a poco van entrando a formar parte del lenguaje de la gestión cultural.

En Gran Canaria, el turismo cultural es un ámbito de estudio especialmente interesante para realizar análisis de gobernanza y sostenibilidad. La gobernanza cultural, a la que se puede aspirar, debería contemplar la cooperación entre el sector público, el sector privado y la sociedad civil. Esto conlleva una nueva forma de gobernar y una nueva forma de tomar decisiones. Se puede hablar de finalizar un modelo clásico de dirección jerarquizada, donde los gobiernos son los únicos actores, para pasar a un modelo horizontal donde intervienen múltiples *stakeholders* que trabajan en conjunto a la hora de tomar decisiones. Por otra parte cualquier modelo de desarrollo turístico, y por supuesto en patrimonio cultural también, debe ser contemplado en un marco sostenible. Se entiende por sostenibilidad en patrimonio y turismo aquella experiencia que asegure la calidad del bien cultural, la calidad de la experiencia turística y la calidad de vida de la población donde está el recurso (Richards & Wilson, 2006; Jeon, 2016).

Para llevar a cabo el presente estudio, se ha utilizado la metodología del estudio de casos (George, 2019). Para ello se han seleccionado cinco ejemplos en la isla de Gran Canaria, cubriendo los cuatro modelos de gestión del patrimonio cultural, y buscando la variabilidad suficiente que permita acercarse a la diversidad de posibilidades en tales modelos. Así, se han escogido los siguientes casos, según modelos de gestión:

- Gestión con dependencia orgánica. Museo y Parque Arqueológico Cueva Pintada y Casa Museo Antonio Padrón – Centro de Arte Indigenista.
- Autonomía de gestión. Museo Néstor.
- Organización independiente sin ánimo de lucro. Proyecto Cultural de Desarrollo Comunitario La Aldea.
- Gestión privada. Cenobio de Valerón.

Esta selección nos permite analizar semejanzas y diferencias en cuanto a gestión, y establecer, si se cumplen o no los principios, de gobernanza. Para ello se ha utilizado una metodología de investigación mixta (McKim, 2017), obteniendo datos con multitud de métodos y fuentes, para determinar si es posible activar mecanismos de gobernanza con el propósito de conseguir la optimización del producto turístico cultural, teniendo en cuenta la opinión del visitante y la imagen que percibe.

Con la diversidad de técnicas utilizadas, y teniendo en cuenta la triangulación de datos obtenidos mediante revisión bibliográfica, exploración documental, observación directa, cuestionarios y entrevistas, así como con un análisis factorial confirmatorio, se ha podido establecer un análisis de cada uno de los casos que se han estudiado.

La citada mejora del producto cultural, pasa tal vez por “la descentralización de la administración patrimonial, pero fundada en nuevas fórmulas que garanticen la responsabilidad de los implicados locales, fomentando una gestión donde ellos tengan algo que decir” (Santana Talavera, 2003). Es por ello, que finalmente se ha tanteado la forma de crear un “modelo interactivo de gestión”, donde se plantea la posibilidad de incrementar las relaciones público – privadas de tal manera que la ampliación de relaciones con los *stakeholders* conlleve a una mejora en la toma de decisiones y con ello de la búsqueda de la mejora de la oferta, con el fin de beneficiar a todas las partes interesadas posibles.

Planteamiento del problema

Esta investigación aborda el problema de la aplicación de los mecanismos de gobernanza en el patrimonio cultural y su relación con la armonización del crecimiento turístico, con los imperativos del desarrollo sostenible en la escala local. Esto se hace al enfocarse en diversos casos de la gestión cultural. En esos casos, muchos de los problemas con el desarrollo del turismo están encapsulados y se complica la búsqueda de soluciones, generándose en ocasiones una competencia por el uso de los recursos culturales, y cambiando los efectos de la valorización del turismo así como las consecuencias de uso del patrimonio cultural con fines comerciales.

A pesar de que la gobernanza no es un concepto nuevo, sí que es un tema emergente en este ámbito, que incita a pensar en un nuevo enfoque en las formas de gestión. Es por lo tanto más que un problema, una invitación al cambio, donde a las decisiones acordadas por un mayor número de partes involucradas, así como los principios que conforman el proceso, mejoraría el resultado final que se propone.

Aunque existe una extensa bibliografía en diversas disciplinas que aborda la sostenibilidad del turismo, el resultado en términos de “sugerencias prácticas” para la política no son ocasiones “operacionalizables”. La gestión cultural frecuentemente parece perder un posicionamiento específico y, en ocasiones, se realiza el tratamiento de la cultura como un sector "aislado" de otras funciones realizadas por el destino, y no como un motor de desarrollo regional armónico y sinérgico, que se debe a la ciudadanía.

Hipótesis y objetivos

Esta tesis tiene como objetivo principal crear un marco analítico para la evaluación del desarrollo del turismo y diseñar acciones estratégicas responsables con base en los principios de la buena gobernanza sobre el patrimonio cultural. Este enfoque se basa

en una amplia explicación de las diferencias en los sistemas de gestión en cuanto a patrimonio cultural, en la escala de trabajo que se ha propuesto.

Siguiendo lo hasta aquí indicado y con el reconocimiento expreso al condicionamiento dado por la bibliografía utilizada, se han formulado las siguientes hipótesis (principal y complementarias) a corroborar o refutar.

Hipótesis principal:

Diversos destinos turísticos han pasado por alto la participación en el sector cultural de los diferentes implicados de forma directa o indirecta en el mismo y en su relación con el turismo, es por ello que se formula como hipótesis principal:

HP: “La puesta en práctica de mecanismos de gobernanza en los museos y centros de interpretación, optimizaría el producto turístico basado en una gestión responsable del patrimonio cultural”.

Hipótesis complementarias:

HC1: “A mayor densidad de interrelaciones en el proceso de toma de decisiones entre los interesados del patrimonio cultural, habrá un mayor desarrollo comunitario, desde el punto de vista social, económico y ambiental del entorno”.

HC2: “La cogestión, como una forma de aplicación de la gobernanza, se muestra como una herramienta eficaz para compartir responsabilidades y competencias en la gestión de recursos, siendo sostenible en el tiempo y contribuyendo a intermediar para superar las posibles crisis (económicas y sociales)”.

HC3: “El proceso de toma de decisiones conjunto y los intereses entre las partes concernidas, generaría mejores productos que permitirían diversificar y hacer más competitiva la actual oferta turística”.

HC4: “La creación o mejora de un producto turístico cultural diferenciado, cercano a un modelo responsable, mejoraría la experiencia del consumidor final y favorecería el desarrollo socioeconómico, fomentando con ello una mejor distribución de los réditos económicos de la actividad turística”.

HC5: “Las políticas culturales de la administración pública son las más propensas para la creación de productos turísticos culturales responsables”.

HC6: “Existe más interés potencial por parte de los *stakeholders* del sector privado en una mejora de los productos turísticos culturales responsables”.

Objetivos:

Asimismo se han propuesto una serie de objetivos a cumplir a lo largo del presente estudio, los cuáles permitan una mejor comprensión de la gobernanza en la gestión del producto turístico cultural.

O1: Revisar los conceptos de patrimonio cultural y turismo, y concretamente la noción de gobernanza en la formación del producto turístico cultural, así como el marco normativo que los regula y las instituciones encargadas de ello.

O2: Diferenciar los modelos de gobernanza en la relación patrimonio cultural - turismo, estableciendo las similitudes y diferencias de gestión

O3: Identificar estrategias de gestión cultural cuyo propósito sea ofrecer un producto particular y por ello ofrezca una diferenciación en su oferta.

O4: Plantear una metodología adecuada para obtener la información necesaria para esta investigación, diversificando técnicas de obtención para triangular los resultados.

O5: Estudiar los bienes, recursos o productos patrimoniales que tengan como línea de acción la identificación, valorización y acondicionamiento del patrimonio como producto turístico que realce la visita como una experiencia diferenciadora

O6: Evaluar las diferentes relaciones y la importancia entre los Stakeholders (reales y potenciales) que forman parte del entramado del Patrimonio Cultural.

O7: Determinar qué grupos de Stakeholders comprenden la Gobernanza en el Patrimonio Cultural como medio de un Turismo Responsable para la consecución de un mayor desarrollo participativo y comunitario.

O8: Conocer qué imagen y satisfacción tienen los visitantes, así como saber cuáles son sus principales demandas de mejora del producto turístico cultural.

O9: Realizar un análisis cualitativo y cuantitativo de los datos obtenidos mediante las diferentes técnicas para extraer la información necesaria para comparar los casos de estudio y obtener los resultados propuestos.

O10: Proponer relaciones, formas o modelos de gestión mediante los cuales se permita alcanzar una mayor gobernabilidad y participación en la misión de la mejora del producto final ofrecido a locales y visitantes, y a su vez tenga la capacidad de mejorar la economía local.

O11: Plantear otras investigaciones, profundizaciones, acercamientos o mejora de conocimientos en aquellos aspectos que se consideren de necesidad e interés en el campo del patrimonio cultura y el turismo.

Estudio de casos de patrimonio cultural

El patrimonio cultural, una construcción sociocultural realizada sobre un conjunto de bienes materiales e inmateriales que se proclaman como reflejos identitarios colectivos y procesos sociales, se convierte en un mecanismo esencial para conocer nuestra sociedad y salvaguarda de aquellos aspectos que las ha ido conformando. Pero también como forma de cohesión interna y presentación, tarjeta de visita, ante foráneos. Por lo tanto, su protección y conservación aparecen como una tarea obligada, vinculando su desarrollo al conocimiento y la difusión de aquellos rasgos que definen e identifican a los diferentes grupos socioculturales. En este proceso las instituciones museísticas se revelan como espacios de cultura, lugares de la memoria, estancias que, de una u otra forma, consiguen acercar al patrimonio e introducir a los usuarios en un contexto histórico y territorial.

Siguiendo a Delgado Méndez (2007), se seleccionó un ejemplo de museo y parque arqueológico, dos museos de bellas artes, un proyecto etnográfico de desarrollo comunitario, y un centro de interpretación arqueológica para acercarnos a la gobernanza del patrimonio cultural en la isla, para cumplimentar de esta forma la totalidad de modelos de gestión.

Estos casos de gestión se desarrollan en la metodología de la presente investigación, atendiendo a los modelos de gestión del patrimonio cultural planteados por Lord y Lord (1998), Ballart y Tresserras (2005) y Querol (2010). Estos modelos son: 1) Dependiente orgánicamente, 2) Dependiente con autonomía de gestión, 3) Organización sin ánimo de lucro y 4) Entidad privada.

Asimismo otro motivo de justificación en la selección de los casos de estudio realizada es cubrir los cuatro tipos de espacios del patrimonio que indican Ballart y Tresserras (2005): a) Los centros culturales especializados como los museos (Museo Néstor y Casa Museo Antonio Padrón – Centro de Arte Indigenista), b) Los centros que presentan el patrimonio “in situ” (Museo y Parque Arqueológico Cueva Pintada), c) Los centros de interpretación (Cenobio de Valerón) y d) Los “territorios museo” (Proyecto Comunitario de La Aldea).

- Análisis de caso de gestión dependiente: Museo y Parque Arqueológico Cueva Pintada (Gáldar) y Casa Museo Antonio Padrón – Centro de Arte Indigenista (Gáldar).

Imagen nº 1: Acceso a MPACP



Autor: H. Moreno

Imagen nº 2: Recinto MPACP



Autor: H. Moreno

Imagen nº 3: Exterior CMAP-CAI



Autor: H. Moreno

Imagen nº 4: Interior CMAP - CAI



Autor: H. Moreno

- Análisis de caso de gestión autónoma: Museo Néstor (Las Palmas de Gran Canaria).

Imagen nº 5: Exterior del Museo Néstor



Autor: H. Moreno

Imagen nº 6: Interior del Museo



Autor: H. Moreno

- Análisis de caso de gestión independiente no lucrativa: Proyecto Cultural de Desarrollo Comunitario (La Aldea de San Nicolás).

Imagen nº 7: Museo del Molino de Agua



Autor: H. Moreno

Imagen nº 8: Museo La Gañanía



Autor: H. Moreno

- Análisis de caso de gestión privada: Yacimiento Arqueológico del Cenobio de Valerón (Santa María de Guía).

Imagen nº 9: Entrada al Cenobio



Autor: H. Moreno

Imagen nº 10: Cuevas del Cenobio de Valerón



Autor: H. Moreno

Se considera que, en tanto que se ha seleccionado Gran Canaria como territorio en el que enfocar el presente estudio, es conveniente señalar que el Gobierno de Canarias reconoce, entre los que hay, cincuenta y dos espacios culturales en la isla de Gran Canaria (Gobierno de Canarias, 2017), con diversidad de temáticas: bellas artes, arqueología, arte contemporáneo, etc., y con diferencias en la titularidad (pública o privada). No es posible en el presente análisis repasar el conjunto, pero se considera que sería deseable y provechosa la continuidad de este tipo de proyecciones desde la perspectiva aquí defendida.

Innovaciones y resultados esperados

Si entendemos la innovación como la aparición de nuevas propuestas, inventos y su implementación a través de productos, servicios o procedimientos que encuentran una aplicación en el mercado, son varias las principales innovaciones que se pretenden alcanzar con la propuesta de investigación:

- Establecer una comparación entre los modelos de gestión del patrimonio cultural con respecto a la gobernanza en la creación de productos turísticos patrimoniales. Para el caso de Gran Canaria, establecer si el grado de implicación de actores contribuye o no al desarrollo de los sitios culturales y cuál es la experiencia de estos (capítulos 2, 3 y 6).

- Efectuar un acercamiento a la mejora de interrelaciones entre los diferentes interesados (*stakeholders*) y los responsables de la gestión del patrimonio cultural, estableciendo de esta manera una mayor gobernanza sobre los casos seleccionados (capítulos 2, 3, 4, 5 y 6)
- Realizar un análisis factorial confirmatorio (CFA) para confirmar la existencia o no de relaciones de retroalimentación (feedback) de los visitantes a los museos y la gestión que se lleva a cabo en los mismos (capítulo 5).
- Analizar mediante CAQDAS (programas informáticos para el análisis cualitativo de datos), la información obtenida de cada caso de estudio (bibliografía, cuestionarios, entrevistas, información online, etc.), para elaborar clasificaciones, informes y modelos, para tener una mejor comprensión de los mismos (capítulos 2, 3, 4 y 6)

Como resultados esperados se propone:

- Definir el conocimiento e interpretación de Gobernanza en el Patrimonio y su relación turística entre *stakeholders* y su influencia (capítulos 2, 3, 4 y 5).
- Reconocer el nivel de responsabilidad concerniente a cada uno de los grupos de *stakeholders* relacionados con Patrimonio Cultural – Turismo (entidades públicas, empresas privadas, organizaciones no lucrativas, empleados del sector, turoperadores, comunidad local, turistas, etc.) (capítulos 2, 3, 4 y 5).
- Identificar las posibles consecuencias de los resultados obtenidos de los casos de la presente investigación y examinar el desarrollo del turismo cultural con posibles propuestas a distintos niveles (capítulos 2, 3, 4 y 5).
- Reconocer: a) el nivel de conciencia que la gobernanza patrimonial puede tener en cuanto a un desarrollo turístico, b) las implicaciones en cuanto a las relaciones políticas de distintos niveles c) detectar la inactividad de algún grupo de Stakeholders y plantear posibilidades de reactivación (capítulos 2, 3 y 4).
- Determinar el grado de cumplimiento de los principios de la gobernanza para fijar posibles ideas de mejora en el producto turístico cultural responsable. (capítulos 2, 3 y 4).
- Detectar cuáles son las variables que conforman la percepción positiva de los visitantes en cuanto a la gestión, preservación y uso en los museos, y determinar si existe un vínculo directo con el visitante (capítulo 5).
- Proponer relaciones, formas o modelos de gestión mediante los cuales se permita alcanzar una mayor gobernabilidad y participación en la misión de la mejora del producto final ofrecido a locales y visitantes, y a su vez tenga la capacidad de mejorar la economía local (capítulo 6).

Estructura de la investigación

Capítulo 1: Introducción.

En este capítulo se desarrolla el estado de la cuestión, se plantea el planteamiento del problema, se proponen las hipótesis, se plantean los objetivos, se presentan los casos de estudio, se formulan las innovaciones y resultados esperados y se presenta la estructura de la investigación.

Capítulo 2: Museos y participación en destinos turísticos. Dinámicas de sostenibilidad.

El patrimonio cultural se ha manifestado como un importante aliado de aquellos desarrollos favorecedores de la sostenibilidad social y económica, operando desde la visibilización de las poblaciones a la mejora de las condiciones de la gobernanza. Las relaciones público-privadas en el diseño y gestión de las activaciones patrimoniales, especialmente en ámbitos turísticos, se reconocen como una de las vías de acercamiento más prometedoras, pero sus ritmos son muy diferentes dependiendo de la gestión e inserción de las instituciones patrimoniales en los territorios. Desde la colaboración y la negociación hasta la toma de decisiones por parte de los diferentes stakeholders de sitios patrimoniales, son constatables y comparables diferentes niveles de actuación. El propósito de este trabajo es explorar la implicación de diferentes agentes en la gestión y desarrollo de los museos. En este documento se consideran dos casos de estudio con diferente modelo de gestión, un museo con gestión pública (Museo y Parque Arqueológico Cueva Pintada) y una institución cultural sin fines de lucro (Proyecto Cultural de Desarrollo Comunitario de La Aldea), en la isla de Gran Canaria (Islas Canarias, España). A partir de la observación directa, cuestionarios y entrevistas, la información ha sido tratada con Ucinet y Nvivo, a fin de establecer la importancia de los diferentes actores reales y potenciales en la gestión de los museos. El análisis ilustra las relaciones que hacen posible la participación de la sociedad en la mejora del sitio patrimonial y hasta qué punto se trata de agentes de importancia en la toma de decisiones. Ambos casos demuestran diferencias en cuanto a su enfoque en la inclusión social y su capacidad para alcanzar la sostenibilidad a través de los vínculos entre actores.

Capítulo 3: Relaciones público – privadas en los museos: stakeholders y turismo en museos de las Islas Canarias. .

La aplicación de los mecanismos de gobernanza en la gestión responsable del patrimonio cultural es especialmente relevante en la formación de un producto turístico competitivo, que requiere una alta colaboración, la necesidad de diversificación y la diferenciación de la oferta. El patrimonio cultural ofrece la posibilidad de singularizar los destinos. Si bien existen cuatro modelos de gestión en los museos, las necesidades actuales invitan a su revisión, considerando el papel de

los stakeholders en la configuración del producto ofrecido. Los estudios de caso en Gran Canaria (Islas Canarias, España) examinan cómo la aplicación de los mecanismos de gobierno local afecta a los museos y centros de interpretación para optimizar el producto turístico. Para este análisis, se realiza un análisis cualitativo a través de observación directa y entrevistas, analizando los resultados con CAQDAS. Como hallazgo, se resaltan las diferencias entre los cuatro modelos de gestión del patrimonio cultural en términos de la visión de la necesidad de explotar los elementos de gobierno para mejorar las relaciones del museo. Se establecen líneas de estudio para otras instituciones que gestionan el patrimonio cultural.

Capítulo 4: El Ecomuseo como espacio para la activación de procesos de gobernanza. Co-manejo del patrimonio como gestión responsable.

Un ecomuseo orienta su conservación, formación y reproducción de identidades, y tareas patrimoniales, en función de la proximidad al territorio y sus poblaciones. Esto implica un sistema de gestión flexible que se adapta a las especificidades contextuales de esta área sociocultural y geográfica, permitiendo a las poblaciones locales gobernarse a sí mismas en relación con un proyecto común. Este estudio explora la activación de los procesos de gobernanza en los ecomuseos, basándose en la participación de diferentes agentes en su desarrollo. El Proyecto Cultural de Desarrollo Comunitario de La Aldea en la isla de Gran Canaria (Islas Canarias, España) se toma como un caso de estudio, relacionado con los modos de vida y los trabajos tradicionales. Metodológicamente, se ha utilizado una metodología mixta. Para determinar la presencia de la gobernanza en la gestión, se realizaron entrevistas estructuradas con voluntarios del Proyecto, así como conversaciones informales (no estructuradas) con actores del medio, complementadas con observación directa. Para valorar la opinión del visitante, se realizaron cuestionarios. A partir del análisis, es posible confirmar que la cogestión, de acuerdo con la gobernanza, se muestra como una herramienta eficaz para compartir responsabilidades y competencias en la gestión de recursos, ser sostenible en el tiempo y contribuir a la superación intermedia.

Capítulo 5: Percepción de gobernanza, valor y satisfacción en los museos desde el punto de vista de los visitantes. Modelo de preservación – uso y gestión.

Los visitantes son la razón principal de ser un museo y contribuyen al desarrollo del mismo. Muchos de estos usuarios son turistas culturales y se han convertido en uno de los principales agentes en la toma de decisiones de estas instituciones culturales, que pueden extenderse a otras entidades que administran patrimonio. En los últimos años, se ha hecho necesario involucrar a diferentes partes interesadas en la gobernanza de las instituciones culturales, incluidos los turistas, considerando su

opinión sobre aspectos de gestión, preservación o uso. El objetivo de este capítulo es determinar las consideraciones de los visitantes, tomando como lugar de estudio la Casa Museo Antonio Padrón (Gáldar, Gran Canaria, España), para confirmar si existe un efecto de retroalimentación entre las acciones de gestión y las de conservación y uso en los museos, considerando la experiencia de los visitantes. Se realizaron 248 cuestionarios para determinar que la mayoría de los turistas, así como los residentes, consideran que se pueden mejorar las acciones de gestión dirigidas a la participación, la interacción y la responsabilidad en los museos.

Capítulo 6: Propuesta de un modelo híbrido de participación en la gestión del producto turístico en el patrimonio cultural.

La gestión del patrimonio cultural requiere concentrar los esfuerzos de los diferentes agentes involucrados, buscar formas de gobernanza a través de un modelo de gestión participativa, aplicable principalmente al sector público, y con la posibilidad de utilizarlo en los sectores no lucrativo y privado. Los museos necesitan colaboración y desintermediación para ajustar la oferta patrimonial a las necesidades expresadas por los visitantes, teniendo en cuenta las preferencias de la demanda real y potencial. El presente trabajo, analiza las cuatro formas de gestión del patrimonio cultural, como entidad unificadora de la iniciativa pública y privada en el campo del turismo. Hemos analizado cinco casos de estudio que incluyen todos los modelos: dependiente, autónomo, sin fines de lucro y privado. Por lo tanto, se determina la necesidad de crear un nuevo modelo "híbrido", con sus factores de gestión específicos y su capacidad para reunir a las partes interesadas internas y externas en la administración del producto turístico cultural. Los resultados obtenidos, debido a la importancia de la dinámica generada por la actividad turística, representan un desafío para la contribución y la participación de las partes interesadas. Si bien se ha estudiado el caso de los museos, el modelo sería adaptable al resto de instituciones de gestión del patrimonio cultural.

Capítulo 7: Conclusiones.

En este capítulo se contrastan las hipótesis planteadas al comienzo de esta investigación. También se mencionan las limitaciones a las que se somete este trabajo y se exponen propuestas para otras investigaciones. Finalmente se hace una reflexión final para plantear las conclusiones obtenidas.

Chapter 1:

Introduction

In a changing society, governance is recognized as a mechanism to exercise power in economic and social management, in which it is intended to combine economic growth with sustainable development. Museums, as institutions for safeguarding cultural heritage, have begun to exercise governance principles in their management, despite this, they still need to adapt to the demands of internal and external agents. The search for public - private agreements are an incentive in the joint design of a cultural tourism product that differentiates destinations in a highly competitive environment. These relationships endeavor to establish collaborations and negotiation forms in the decision making by the different stakeholders.

This research analyzes five case studies, through the four models of cultural heritage management: dependent (Museum and Archaeological Park Cueva Pintada, and Antonio Padrón House Museum - Center of Indigenism Art), autonomous (Néstor Museum), non-profit (Project Cultural Community Development of La Aldea), and private (Cenobio de Valerón), all on the island of Gran Canaria (Spain), as one of the main tourist destinations in Spain. A mixed methodology has been used to determine differences in focus in the relations of agents in these institutions, highlighting in all cases the need to improve the relations of the museums with the different actors.

Visitors, as part of the main raison of a museum, have the capacity to provide strategic lines of improvement in the product offered to tourists and the local population. It is therefore necessary to establish the existing relationship between users and management actions aimed at participation, interaction and responsibility in these institutions. Fostering these relationships would benefit the local population.

State of the question

Far from having a unique meaning and accepted by all, nowadays governance is associated with the idea of a "new way of governing" (Keping, 2018). An idea both theoretical and empirical of what the government is and what it should be, where the transparency, effectiveness and quality of public interventions would be symptoms of good State practices. The accelerated propagation of the term (Coyle, 2004; Aguilera, et al., 2018), seems to indicate the birth of a global consciousness, which advocates a change of model that affects power relations. The emergence of a new way of managing public affairs, the participation of civil society at all levels: local, regional, national and international (Wheelen, 2017). Nowadays it is an archetypal term, inevitable when talking about economic, institutional, social development and, of course in the case that concerns us here, the cultural one.

In managing culture and heritage, cultural governance is determined by the degree of interference and mediation that public administrations carry out both in cultural policy and in cultural institutions. Depending on these degrees of intervention, two different models have been configured in Europe and in the most economically advanced

countries (Gómez Martínez, 2006). It is possible to observe them in their extremes, so that, on the one hand, the Anglo-Saxon world characterized by the null or weak intervention of the state and, on the other, the continental Europe where the state has a predominant role. In the Anglo-Saxon case, cultural institutions are independent of the public sector and are supported by a strong tradition of financial patronage. In short, the Anglo-Saxon model recognizes an important citizen participation through the so-called Council for Culture that is composed of elected members in various ways. These allocate the resources to the best projects and proposals. For its operation, it requires creating an important financial fund that is supported by a legal incentive system, with important tax reductions for specific donations to culture. This model implements citizen initiatives but does not require public policies.

Faced with this mode of management, since the postwar period, the continent has generated a model of cultural policy economically very dependent on the public, which becomes the main funder, if not the only one. The paradigmatic case is the French model of the Ministry of Culture. It is an enormously comprehensive model that includes the administration and management of culture, from interpretative creation to memory or heritage. These two models, with the passage of time, have been approaching. The French model has incorporated the Council into its infrastructure, as a way to encourage community action dynamics, while the Anglo-Saxon model has incorporated the model of a ministry into its scheme.

Although it previously had no government actions in the field of culture, Spain, following the predominant European model, created the first Ministry of Culture [and Welfare] of its history in 1977. With the arrival of the democracy, most responsibilities in Culture are assumed by public institutions. These are transformed and enriching the panorama and cultural offer of the country multiplying the services and equipment; the progress that has occurred for more than forty years is evident. But it can be said that little progress has been made in the governing models managed by cultural organizations. Luís Bonet Agustí (2010)⁷ points out that much has been achieved with the professionalization of management but now it has to be done in the "good governance" of the artistic and heritage entities. The contrasted experiences of "good government" are scarce. From the point of view of the innovation in governance of the Spanish cultural entities, everything still remains to be done.

If in the rest of the State, in terms of governance, the task is still to be done, in the Canary Islands, which in less than four decades has gone from being a territory of underdevelopment to the advantages of an outermost region framed within the European Union, it has not had time or incentives to create and develop a proactive institutional framework. Nor has it managed to promote a citizenship that advocates greater democratization and participation in the decisions of our daily cultural events.

⁷ <http://luisbonet.blogspot.com.es/> Consulted: 21 June 2016

In that area of participation, the delegation imposes itself with a feeling limited awareness of the social responsibility assumed. None of this is alien to the Canarian cultural sector where the public prevails and where there is apathy and abandonment rooted in many of the political representatives that govern these organizations (Cabrera Romero, 2016)⁸. However, it is not just political (ir)responsibility. Cultural institutions owe their lack of dynamism to the lack of good managers, the absence of commitments and long-term projects, the lack or neglect of public investment, the deficiency of planning, the monopolization of the arts by public institutions and the scarce contribution that companies make almost null linking the economically private with cultural management⁹. Such issues, with obvious needs for improvement, are combined with causes of governance, such as lack of participation and awareness or absence of interest in cultural events, poorly focused and organized while keeping the Canarian society at bay, and above all, it is interesting for the subject that occupies us "the lack of market and absence of efforts of creation of the same between residents and visitors"¹⁰.

If the Canarian culture and heritage have missed a great opportunity for more than 50 years, this has been tourism. The Canary Islands with 14 million tourists per year (ISTAC, 2018¹¹), destination of Sun and Beach, is one of the Spanish regions that obtains the lowest percentage of expenditure per tourist in consumption of cultural products (Exceltur, 2017). Although cultural tourism has been timidly incorporated as a product and perception of tourists in the Canarian tourism system (and its strategic plans, speeches and opinion forums), it can be said that it has practically been non-existent, especially in terms of economic repercussions.

The scarce or null relation between culture-tourism in the Canary Islands has been attributed to factors of historical nature. There seems to be a fairly generalized consensus in accepting that the absence of planning, the commitment to specialization in the sun and beach product, the work directed more towards a tourist of low educational profile and income, the low self-esteem of the own culture, etc., explain why the tourist product and the cultural product have been, and still are, still so separated. But nowadays there are voices that say that in the Canary Islands both sectors are needed. The Canarian culture cannot turn its back on the multiple economic benefits that would derive from an adequate valorization of our artistic and

⁸ *Los profesionales de la gestión de los inputs culturales de las Islas Canarias echamos en falta un sector público dinamizador, que reparta juego entre los diversos agentes que forman el entramado cultural, ya que quienes anhelamos un sector de la cultura independiente, dinámico, generador de sinergias y autosuficiente, debemos exigir a nuestros responsables políticos unos niveles mínimos de excelencia en su labor legislativa y ejecutiva en vías de un mejor aprovechamiento del capital social.*

⁹ Informe Anual 2009 del Consejo sobre la situación económica, social y laboral de Canarias en el año 2008. Consejo Económico y Social de Canarias Secretaría General Las Palmas de Gran Canaria Julio, 2009.

¹⁰ Idem

¹¹ <http://www.gobiernodecanarias.org/istac/>

cultural heritage and its orderly insertion in the tourist offer. More than fourteen million potential consumers cannot be ignored. Neither, the economic sector that reports the highest income to the Canarian community - more than 35% of wealth is generated by tourism - can ignore the greater competitiveness, by opening new markets and changes in the behavior of demand, These are facts that increasingly affect the Canarian tourism market.

The Canarian tourist model is in a process of renovation, currently almost constant, to adapt to the new market demands, in addition to differentiating itself from its competitors, and the existing cultural offer or possible creation in the islands is part of that diversification. Today cultural tourism is an opportunity in Gran Canaria to diversify and make more competitive the current offer of sun and beach destination, and governance is proposed as an instrument that enables the creation of a meeting space between two generally antagonistic spheres and many times of difficult conjunction: culture / tourism (Squire, 1994) and public / private (Ball, 2007). "The need for synergies between these sectors is due, on the one hand, to the fact that tourist demand is increasingly demanding and segmented and seeks products with a high degree of quality. Destinations compete in a global market and they have to innovate and diversify their offer. These reasons increase the interest of the tourism sector for cultural tourism products"¹².

These two sectors have failed to communicate due to the different interests that each one pursues. Tourism is associated with the private and economic interest prevails. Culture, on the contrary, gathers around the public sector and conservation and population access to it predominate. From this it is deduced that the management forms of both sectors are different since for both also the heritage values are different. For tourism it is a good to be consumed; for the culture it is an identity factor that must be protected. However, the economic crisis has forced to change the parameters of management in the cultural sector. A management logic, until recently was a threat to cultural managers concerned about the possibility of intrusion of the economy in the cultural field and the consequent application of strange mechanical principles to culture, with a change in consumption and demand in the sector. Marketing, strategic planning, stakeholders ... are terms that are gradually becoming part of the language of cultural management.

In Gran Canaria, cultural tourism is a particularly interesting area of study to carry out governance and sustainability analysis. Cultural governance, to which one can aspire, should contemplate cooperation between the public sector, the private sector and civil society. This entails a new way of governing and a new way of making decisions. You

¹² La *gobernanza* en el turismo cultural
www.gestioncultural.org/bc_blog_de_blogs.php?id_blog_de_blogs. Consulted: 24 June 2016.

can talk about ending a classic model of hierarchical management, where governments are the only actors, to move to a horizontal model involving multiple stakeholders working together when making decisions. On the other hand, any model of tourism development and of course in cultural heritage too, must be contemplated in a sustainable framework. Sustainability in heritage and tourism is understood as the experience that ensures the quality of the cultural property, the quality of the tourist experience and the quality of life of the population where the resource is located (Richards & Wilson, 2006; Jeon, 2016).

To carry out the present study, the case study methodology has been used (George, 2019). To this end, five examples have been selected on the island of Gran Canaria, covering the four cultural heritage management models, and looking for sufficient variability that will allow them to approach the diversity of possibilities in such models. Thus, the following cases have been chosen, according to management models:

- Line Departments. Cueva Pintada Museum and Archaeological Park, and Antonio Padrón House Museum - Center for Indigenism Art.
- Arm's Length. Néstor Museum.
- Non profitmaking. Cultural Project of Community Development of La Aldea.
- Private. Cenobio de Valerón.

This selection allows us to analyze similarities and differences in terms of management, and establish, if the principles of governance are met or not. To this end, a mixed research methodology has been used (McKim, 2017), obtaining data with a multitude of methods and sources, to determine if it is possible to activate governance mechanisms with the purpose of achieving the optimization of the cultural tourism product, taking into account the visitor's opinion and the image he perceives.

With the diversity of techniques used, and taking into account the triangulation of data obtained through bibliographic review, documentary exploration, direct observation, questionnaires and interviews, as well as with a confirmatory factor analysis, it has been possible to establish an analysis of each of the cases that have been studied.

The aforementioned improvement of the cultural product, perhaps passes by "the decentralization of patrimonial administration, but founded on new formulas that guarantee the responsibility of local stakeholders, promoting management where they have something to say" (Santana Talavera, 2003). That is why, finally, the way to create an "interactive management model" has been tested, where the possibility of increasing public-private relations is considered in such a way that the expansion of relations with stakeholders leads to an improvement in the decision-making and with that the search for the improvement of the offer, in order to benefit all possible interested parties.

Problem Statement

This research addresses the problem of the application of governance mechanisms in cultural heritage and its relationship with the harmonization of tourism growth, with the imperatives of sustainable development at the local scale. This is done by focusing on various cases of cultural management. In these cases, many of the problems with the development of tourism are encapsulated and the search for solutions is complicated, sometimes generating competition for the use of cultural resources, and changing the effects of tourism valorization as well as the consequences of use of cultural heritage for commercial purposes.

Although governance is not a new concept, it is an emerging issue in this field, which encourages a new approach to management forms. It is therefore more than a problem, an invitation to change, where the decisions agreed by a greater number of parties involved, as well as the principles that make up the process, would improve the final result that is proposed.

While there is an extensive bibliography in various disciplines that addresses the sustainability of tourism, the result in terms of "practical suggestions" for the policy are not "operationalized" occasions. Cultural management often seems to lose a specific position and, sometimes, culture is treated as a sector "isolated" from other functions performed by the destination, and not as an engine of harmonious and synergic regional development, which must be to the citizenship.

Hypothesis and objectives

The main objective of this thesis is to create an analytical framework for the evaluation of tourism development and to design responsible strategic actions based on the principles of good governance on cultural heritage. This approach is based on a broad explanation of the differences in management systems in terms of cultural heritage, in the scale of work that has been proposed.

Following the aforementioned and with the express recognition of the conditioning given by the bibliography used, the following hypotheses (main and complementary) have been formulated to corroborate or refute.

Main hypothesis:

Different tourist destinations have overlooked the participation in the cultural sector of the different stakeholders directly or indirectly in it and in its relationship with tourism, which is why it is formulated as a main hypothesis:

HP: "The implementation of governance mechanisms in museums and interpretation centers, would optimize the tourism product based on a responsible management of cultural heritage."

Complementary hypothesis:

HC1: "The greater the density of interrelations in the decision-making process among cultural heritage stakeholders, the greater the community development, from the social, economic and environmental point of view of the environment".

HC2: "Co-management, as a form of governance application, is shown as an effective tool to share responsibilities and competencies in the management of resources, being sustainable over time and helping to mediate to overcome possible crises (economic and social)".

HC3: "The joint decision-making process and the interests among the parties concerned, would generate better products that would allow to diversify and make the current tourism offer more competitive".

HC4: "The creation or improvement of a differentiated cultural tourism product, close to a responsible model, would improve the final consumer's experience and would favor socioeconomic development, thereby promoting a better distribution of the economic benefits of tourism activity".

HC5: "The cultural policies of the public administration are the most prone to the creation of responsible cultural tourism products".

HC6: "There is more potential interest from private sector stakeholders in improving responsible cultural tourism products."

Objectives:

Likewise, a series of objectives to be fulfilled throughout the present study have been proposed, which allow a better understanding of governance in the management of the cultural tourism product.

O1: Review the concepts of cultural heritage and tourism, and specifically the notion of governance in the formation of the cultural tourism product, as well as the regulatory framework that regulates them and the institutions in charge of it.

O2: Differentiate governance models in the relation cultural heritage - tourism, establishing the similarities and differences in management

O3: Identify cultural management strategies whose purpose is to offer a particular product and therefore offer a differentiation in its offer.

O4: Propose an adequate methodology to obtain the necessary information for this research, diversifying procurement techniques to triangulate the results.

O5: Study the assets, resources or heritage products that have as their line of action the identification, valorization and conditioning of heritage as a tourist product that enhances the visit as a differentiating experience

O6: Evaluate the different relationships and importance between the Stakeholders (real and potential) that are part of the framework of Cultural Heritage.

O7: Determine which stakeholder groups comprise Governance in Cultural Heritage as a means of Responsible Tourism for the achievement of greater participatory and community development.

O8: To know what image and satisfaction the visitors have, as well as to know what their main demands are for the improvement of the cultural tourism product.

O9: Perform a qualitative and quantitative analysis of the data obtained through the different techniques to extract the necessary information to compare the case studies and obtain the proposed results.

O10: Propose relations, forms or management models through which it is possible to achieve greater governance and participation in the mission of improving the final product offered to locals and visitors, and in turn have the capacity to improve the local economy.

O11: Posing other investigations, deepening, approaches or improvement of knowledge in those aspects that are considered of necessity and interest in the field of cultural heritage and tourism.

Study cases of cultural heritage

The cultural heritage, a sociocultural construction made on a set of tangible and intangible goods that are proclaimed as collective identity reflections and social processes, becomes an essential mechanism to know our society and safeguard those aspects that have been shaped. But also as a form of internal cohesion and presentation, business card, before foreigners. Therefore, their protection and conservation appear as an obligatory task, linking their development to knowledge and the diffusion of those traits that define and identify the different sociocultural groups. In this process, museum institutions reveal themselves as spaces of culture, places of memory, rooms that, in one way or another, manage to bring heritage closer and introduce users to a historical and territorial context.

Following Delgado Méndez (2007), an example of a museum and archaeological park, two museums of fine arts, an ethnographic community development project, and an archaeological interpretation center were selected to approach the governance of the island's cultural heritage, to complete all management models in this way.

These management cases are developed in the methodology of this research, taking into account the cultural heritage management models proposed by Lord and Lord (1998), Ballart and Tresserras (2005) and Querol (2010). These models are: 1) Line departments, 2) Arm's Length, 3) Non profitmaking, and 4) Private entity.

Another reason for justification in the selection of case studies is to cover the four types of heritage spaces indicated by Ballart and Tresserras (2005): a) Specialized cultural centers such as museums (Néstor Museum and Antonio Padrón House Museum – Center of Indigenism Art), b) The centers that present the heritage "in situ" (Cueva Pintada Archaeological Museum and Park), c) Interpretation centers (Cenobio de Valerón) and d) The "museum territories" (Cultural Project of Community Development of La Aldea).

- Line departments case analysis: Cueva Pintada Museum and Archaeological Park (Gáldar) and Antonio Padrón House Museum - Center of Indigenism Art (Gáldar).

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Image nº 1: Acces to MPACP



Author: H. Moreno

Image nº 2: Inside MPACP



Author: H. Moreno

Image nº 3: Outside CMAP-CAI



Author: H. Moreno

Image nº 4: Inside CMAP - CAI



Author: H. Moreno

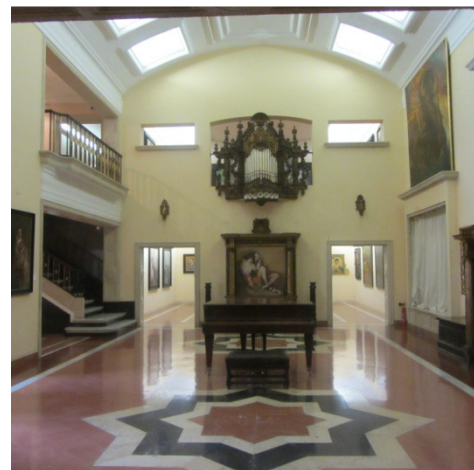
- Arm's Lenght case analysis: Néstor Museum (Las Palmas de Gran Canaria).

Image nº 5: Outside of the Museum



Author: H. Moreno

Image nº 6: Interior of the Museum



Author: H. Moreno

- Analysis of independent non profitmaking management case: Cultural Project of Community Development (La Aldea de San Nicolás).

Image nº 7: Gofio's Grinder Museum



Author: H. Moreno

Image nº 8: Museum The Gañanía



Author: H. Moreno

- Analysis of private management case: Archaeological Site of the Cenobio de Valerón (Santa María de Guía).

Image nº 9: Access to Cenobio



Author: H. Moreno

Image nº 10: Cenobio de Valerón Caves



Author: H. Moreno

It is considered that, while Gran Canaria has been selected as the territory in which to focus this study, it is convenient to point out that the Canary Islands Government recognizes, among those that exist, fifty-two cultural spaces on the island of Gran Canaria (Gobierno de Canarias, 2017), with a diversity of themes: fine arts, archeology, contemporary art, etc., and with differences in ownership (public or private). It is not possible in the present analysis to review the whole, but it is considered that the continuity of this type of projections from the perspective defended here would be desirable and profitable.

Innovations and expected results

If we understand innovation as the emergence of new proposals, inventions and their implementation through products, services or procedures that find an application in the market, there are several major innovations that are intended to achieve the research proposal:

- • Establish a comparison between cultural heritage management models with regard to governance in the creation of heritage tourism products. In the case of Gran Canaria, establish whether the degree of stakeholder involvement contributes or not to the development of cultural sites and what their experience is (chapters 2, 3 and 6).
- • Approach the improvement of interrelations between the different stakeholders (stakeholders) and those responsible for cultural heritage management, thus establishing greater governance over the selected cases (chapters 2, 3, 4, 5 and 6).
- • Perform a confirmatory factor analysis (CFA) to confirm the existence or not of feedback relationships (feedback) of visitors to museums and the management carried out in them (chapter 5).
- • Analyze through CAQDAS (Computer-Aided Qualitative Data Analysis), the information obtained from each case of study (bibliography, questionnaires, interviews, online information, etc.), to elaborate classifications, reports and models, to have a better understanding of them (chapters 2, 3, 4 and 6).

As expected results it is proposed:

- • Define the knowledge and interpretation of Governance in the Heritage and its tourist relationship between stakeholders and its influence (chapters 2, 3, 4 and 5).
- • Recognize the level of responsibility concerning each of the groups of stakeholders related to Cultural Heritage - Tourism (public entities, private companies, non-profit organizations, sector employees, tour operators, local community, tourists, etc.) (chapters 2, 3, 4 and 5).

- Identify the possible consequences of the results obtained from the cases of the present investigation and examine the development of cultural tourism with possible proposals at different levels (chapters 2, 3, 4 and 5).
- Recognize: a) the level of awareness that heritage governance may have in terms of tourism development, b) the implications in terms of political relations at different levels c) detect the inactivity of a group of stakeholders and raise possibilities for reactivation (chapters 2, 3 and 4).
- Determine the degree of compliance with the principles of governance to set possible ideas for improvement in the responsible cultural tourism product (chapters 2, 3 and 4).
- Detect which are the variables that make up the positive perception of visitors regarding the management, preservation and use in museums, and determine if there is a direct link with the visitor (chapter 5).
- Propose relationships, forms or management models through which it is possible to achieve greater governance and participation in the mission of improving the final product offered to locals and visitors, and in turn have the capacity to improve the local economy (chapter 6).

Structure of the research

Chapter 1: Introduction.

In this chapter the state of the matter is developed, the problem statement is proposed, the hypotheses are proposed, the objectives are presented, the case studies are presented, the innovations and expected results are formulated and the research structure is presented.

Chapter 2: Museums and participation in tourist destinations. Sustainability dynamics.

The cultural heritage has proven itself to be an important ally of those developments favoring social and economic sustainability, operating from the visibility of the populations to the improvement of the conditions of governance. Public-private relations in the design and management of asset activations, especially in tourist areas, are recognized as one of the most promising approaches, but their rhythms are very different depending on the management and insertion of heritage institutions in the territories. Our work aims to explore the involvement of different agents in the management and development of museums. This document considers two case studies with a different management model, a museum with public management (Cueva Pintada Museum and Archaeological Park) and a non-profit cultural institution (Cultural Project for Community Development of La Aldea), on the island of Gran Canaria (Canary Islands, Spain). From the direct observation, questionnaires and interviews, the information has been treated with Ucinet and Nvivo, in order to establish the importance of the different real and potential actors in the management of the museums. The analysis illustrates the relationships that

facilitate society's participation in improving the heritage site and to what extent they are agents of importance in decision making. Both cases show differences in their focus on social inclusion and their ability to achieve sustainability through the links between actors.

Chapter 3: The role of stakeholder involvement in the governance of tourist museums: evidence of management models in the Canary Islands.

The application of governance mechanisms in the responsible management of cultural heritage is especially relevant in the formation of a competitive tourism product, which requires considerable collaboration, the need for diversification and differentiation of the offer. Cultural heritage offers the possibility of singling out destinations. Although there are four models of management in museums, current needs invite the revision of them, considering the role of the stakeholders in shaping the product offered. The case studies in Gran Canaria (Canary Islands, Spain) examine how the application of local governance mechanisms affects museums and interpretation centres to optimize the tourism product. For this analysis, a qualitative analysis has been carried out through direct observation and interviews, analyzing the results with CAQDAS. As a finding, the differences between the four models of cultural heritage management in terms of the vision of the need to exploit the elements of governance for an improvement in the relations of the museum are highlighted. Study lines are established for other institutions that manage cultural heritage.

Chapter 4: The ecomuseum as a space for the activation of governance processes. Co-management of heritage as responsible management.

An ecomuseum orients its conservation, formation and reproduction of identity and patrimonial tasks based on the proximity to the territory and its populations. This entails a flexible management system that adapts to contextual specificities of this socio-cultural and geographical area, empowering local populations to govern themselves in relation to a common project. This study explores the activation of governance processes in ecomuseums, based on the involvement of different agents in their development. The Cultural Project of Community Development of La Aldea on the island of Gran Canaria (Canary Islands, Spain) is taken as a case study. Methodologically, there has been a tendency to use a mixed methodology. In order to determine the presence of governance in the management, structured interviews have been carried out with volunteers of the Project, as well as informal conversations with actors, complemented with direct observation. To assess the opinion of the visitor, questionnaires were made. From the analysis it is possible to confirm that co-management, in accordance with governance, is shown as an effective tool for sharing responsibilities and competencies in the management of resources, being sustainable over time and contributing to overcome intermediate.

Chapter 5: Perception of governance, value and satisfaction in museums from the point of view of visitors. Preservation - use and management model.

Visitors are the main reason for being a museum and contribute to the development of it. Many of these users are cultural tourists and have become one of the primary agents in the decision making of these cultural institutions, which can be extended to other entities that manage heritage. In recent years, it has become necessary to involve different stakeholders in the governance of cultural institutions, including tourists, considering their opinion on aspects of management, preservation or use. The objective of this article is to determine the considerations of the visitors, taking as a study place the Antonio Padrón House Museum (Gáldar, Gran Canaria, Spain), to confirm if there is a feedback effect between the management actions and those of preservation - use in museums, considering the experience of those visitors. 248 questionnaires were carried out to determine that the majority of tourists, as well as residents, consider that management actions aimed at participation, interaction and responsibility in museums can be improved.

Chapter 6: Proposal of a hybrid model of participation in the management of the tourist product in the cultural heritage.

The management of cultural heritage requires concentrating the efforts of the different agents involved, seeking ways of governance through a participatory management model, applicable mainly to the public sector, and with the possibility of using it in the non-profit and private sectors. Museums need collaboration and disintermediation to adjust the patrimonial offer to the needs expressed by visitors, taking into account the preferences of real and potential demand. The present work, analyzes the four forms of cultural heritage management, as a unifying entity of public and private initiative in the field of tourism. We have analyzed 5 study cases including each model: dependent, autonomous, non-profit and private. Thus, the need to create a new "hybrid" model, with its specific management factors and its ability to bring together internal and external stakeholders in the management of the cultural tourist product is determined. The results obtained, due to the importance of the dynamics generated by the tourism activity, represent a challenge for the contribution and involvement of the interested parties. Although the case of museums has been studied, the model would be adaptable to the rest of cultural heritage management institutions.

Chapter 7: Conclusions.

In this chapter the hypotheses raised at the beginning of this investigation are contrasted. The limitations to which this work is submitted are also mentioned and proposals for other investigations are presented. Finally, a final reflection is made to present the conclusions obtained.

Chapter 2:

Museos y participación en destinos turísticos.

Dinámicas de sostenibilidad

Museos y participación en destinos turísticos. Dinámicas de sostenibilidad¹³

Héctor Moreno Mendoza¹⁴

Agustín Santana Talavera¹⁵

Resumen

El patrimonio cultural se ha manifestado como un importante aliado de aquellos desarrollos favorecedores de la sostenibilidad social y económica, operando desde la visibilización de las poblaciones a la mejora de las condiciones de la gobernanza. Las relaciones público-privadas en el diseño y gestión de las activaciones patrimoniales, especialmente en ámbitos turísticos, se reconocen como una de las vías de acercamiento más prometedoras, pero sus ritmos son muy diferentes dependiendo de la gestión e inserción de las instituciones patrimoniales en los territorios. Desde la colaboración y la negociación hasta la toma de decisiones por parte de los diferentes stakeholders de sitios patrimoniales, son constatables y comparables diferentes niveles de actuación. El propósito de este trabajo es explorar la implicación de diferentes agentes en la gestión y desarrollo de los museos. En este documento se consideran dos casos de estudio con diferente modelo de gestión, un museo con gestión pública (Museo y Parque Arqueológico Cueva Pintada) y una institución cultural sin fines de lucro (Proyecto Cultural de Desarrollo Comunitario de La Aldea), en la isla de Gran Canaria (Islas Canarias, España). A partir de la observación directa, cuestionarios y entrevistas, la información ha sido tratada con Ucinet y Nvivo, a fin de establecer la importancia de los diferentes actores reales y potenciales en la gestión de los museos. El análisis ilustra las relaciones que hacen posible la participación de la sociedad en la mejora del sitio patrimonial y hasta qué punto se trata de agentes de importancia en la toma de decisiones. Ambos casos demuestran diferencias en cuanto a su enfoque en la inclusión social y su capacidad para alcanzar la sostenibilidad a través de los vínculos entre actores.

Palabras clave: gobernanza, patrimonio cultural, implicación social, casos de estudio, relaciones público – privada

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Abstract

Cultural heritage has manifested itself as an important ally of the development of social and economic sustainability, from making populations more visible to enhancing governance conditions. The public-private partnership in the design and management of heritage activation sites, especially within tourism, represents one of the most promising approaches, but they move at very different paces depending on management and insertion of heritage institutions in the territory. From collaboration and negotiation to decision-making by the different stakeholders of the heritage sites, different levels of action are evident and comparable. The purpose of this paper is to explore the involvement of different agents in the management and development of museums. This paper considers two case studies with different management models; a museum with public management, Cueva Pintada Museum and Archaeological Park, and a non-profit cultural institution, Cultural Project of Community Development of La Aldea, on the island of Gran Canaria (Canary Islands, Spain). From direct observation, questionnaires and interviews, the information has been dealt with by Ucinet and Nvivo, with the purpose of establishing the importance of the different real and potential actors in the management of these museums. The analysis illustrates the relationships that make possible the participation of society in the improvement of the heritage site and the extent to which they are important agents in the decision making. The two cases differ in their focus on social engagement and their ability to achieve sustainability through the relations between the actors.

Keywords: governance, cultural heritage, social engagement, case studies, public – private partnerships

Introducción

En casi cualquier territorio que fije como objetivo explícito o implícito obtener ingresos del turismo, es cada vez más frecuente un extensivo movimiento patrimonializador que trata de atraer usuarios/clientes bajo la promesa de la promoción y salvaguarda de objetos y espacios culturales y ‘naturales’ (García Canclini, 1999), siempre presentados como parte del patrimonio y/o la identidad. Esos objetos y espacios son mostrados generalmente a través de valores supuestamente intrínsecos que refieren a las poblaciones pasadas o presentes, pero consumidos como elementos para la contemplación a los que se les otorga esencialmente un papel estético, emocional o exótico.

Esta suerte de patrimonialización se explica fundamentalmente por la búsqueda de la diferenciación ante la percepción de una tendencia a la homogeneización cultural fruto de los procesos de globalización (Lagunas, 2007), la emergencia de valores postmaterialistas tales como la autorrealización o la preocupación por el medio (Novellino, 2003, Nugent, 2003) y una conciencia de prevención ante las consecuencias

de la sociedad del riesgo provocada por el nuevo orden mundial (Hernández Martí, 2002).

Como concepto, el Patrimonio tiene un corto recorrido. Pero en ese tiempo ha mutado, de manera acumulativa (Soini y Birkeland, 2014), desde la identificación restrictiva de hitos pasados a través de la monumentalidad, los conjuntos arquitectónicos y lugares emblemáticos relacionados con bienes arqueo-culturales y naturales (UNESCO, 1972) a la expansión de contenidos simbólicos expresados con etiquetas distintivas del patrimonio natural y del patrimonio cultural material e inmaterial. La dificultad se expresa ahora en los límites del patrimonio, cuando el proceso de transformación conceptual se torna difuso, híbrido o líquido, siguiendo las modas del momento. El proceso demuestra que ahora, más que nunca, el patrimonio es una construcción social (Prats, 1997; García Canclini, 1999) integradora (Towse, 2014), con potentes intereses que van más allá de la cultura, la preservación o la identificación intrínseca. Más bien, el análisis de los procesos de legitimación parece llevarnos a concluir que el proceso de selección de bienes tangibles, los valores que le dan un componente intangible-simbólico y su representación se encuentran muy mediatizados, además de por la perspectiva académica, por la posibilidad (casi siempre de éxito incierto) de generar un hito que singularice en el mercado turístico (Rodríguez Darías, 2008), multiplique sus efectos sobre el empleo y dinamice territorios.

Sin embargo, el patrimonio cultural, concebido como recurso y sin renunciar para su pervivencia a los usos identitarios y políticos, sigue necesitado de consensos de las poblaciones que le sirven de sustento o contexto, dependiendo del caso concreto. Serán esas poblaciones, casi siempre externamente impulsadas, las que respalden a medio plazo los dinámicos procesos de patrimonialización. De su participación en esas reorientaciones, más o menos institucionalizadas o mercantilizadas, dependerá la pervivencia de los bienes y valores naturales y culturales señalados, descansando la intervención social (Hernández Ramírez y Ruíz Ballesteros, 2006) que lo haga posible en los responsables técnicos, académicos y políticos que impulsen la activación patrimonial (Quintero, 2009; Prats, 1997; 2005).

Es ahí donde radica la importancia y el momento de analizar los mecanismos de participación y gobernanza en sitios patrimoniales con una marcada vocación u orientación turística. El sistema turístico, el destino, necesita renovarse y el patrimonio es capaz de contribuir a ello aportando bien atributos atractores con nombre propio, bien complementos que acompañen el tiempo turístico. Un corolario de esta necesidad es la imbricación social y empresarial en los museos, a la que el Parlamento Europeo instó en 2014 impulsando la *democratización* de la cultura (Sani, 2016).

La identificación de actores, las formas de relación y los niveles de participación (desde la ingeniería social como acto de manipulación (Hadnagy, 2011) a los procesos controlados colaborativamente (Brunet y Aubry, 2016), serán determinantes para establecer, caso por caso, las formas óptimas de activación del patrimonio y gestión de los recursos patrimoniales. No se trata tanto de ponderar y decidir, sino más bien de averiguar hasta qué punto estas formas de organización se ajustan a las necesidades de los territorios y poblaciones a través de sistemas de gobernanza que sintonicen, desde la responsabilidad, con los valores de la sostenibilidad (Guzmán et al., 2017; DeCarli, 2006; Mihalic, 2016).

Este texto contribuye al análisis de la implicación de las poblaciones en la gestión y desarrollo de dos museos, entendidos como entidades patrimoniales con responsabilidades sobre los territorios en los que se asientan. A partir de la combinación de la observación directa, entrevistas y una encuesta a visitantes, procura establecer herramientas demostrativas para comparar adaptaciones locales e interpretaciones de la gestión que pretenden fortalecer vínculos conceptuales con la sostenibilidad en sus tres dimensiones (social, medioambiental y económica) en destinos turísticos (Chen y Chen, 2010; Bandarin y Van Oers, 2012; Zhang Zhou et al., 2015).

El patrimonio intermediado

Los museos están generalmente diseñados para estudiar y mostrar un conjunto seleccionado de forma no neutral (Prats, 1997) de evidencias materiales e intangibles de los pueblos y su medioambiente (Desvallés & Mairesse 2010), destacando así su carácter mediador entre, al menos, tres grupos de actores: instituciones, poblaciones residentes y visitantes. Esa selección, en un gradiente que se desenvuelve de la técnica-académica a la totalmente participada, visibiliza a la vez que sacraliza (rompe el dinamismo propio de la cultura) determinados ámbitos socioculturales pasados y del presente, pudiendo ocupar un ámbito central para el aprendizaje, la colaboración ciudadana y la sensibilización por el patrimonio local a través de su gestión y la experiencia de visita (Ahmad et al., 2015). El museo, como institución pública, puede implicarse así no sólo en el cambio sociocultural, sino también en la continuidad de determinados valores y efectos materiales que contribuyen a la sostenibilidad (Ambroise y Paine, 2006; Guzmán, et al., 2017).

La representación museística del Patrimonio, reflejada a través de las “imágenes culturales” representadas, casi a modo de marca (Rodríguez Campos, 2003; Wallpach et al. 2017), puede ser considerada como un campo transversal a través del cual se reflejan las dimensiones de la sostenibilidad (El-Rahman Shehata & Mostafa, 2017). Mientras en lo cultural, el patrimonio representado afianza y visibiliza identidades (Dimache et al., 2017; Wallpach, et al., 2017) y en lo medioambiental mitiga los excesos urbanísticos sobre el territorio (Martha & Kotsaki, 2015; Tweed y Sutherland, 2007), económicamente el museo puede activar áreas ejerciendo como atractor de inversiones (Plaza, et al. 2009) y fomento de la actividad turística (Kirshenblatt-Gimblett, 1998; Gieling y Ong, 2016).

Sin embargo, la actuación turística sobre la cultura, en general, y la representación patrimonial, en concreto, suele implicar la resignificación de lo representado (Prats y Santana, 2011), en tanto que será necesario adaptar los contenidos y discurso a la demanda potencial. No hacerlo supondría renunciar a ese grupo de usuarios, sean los que estos sean. En contextos de destinos turísticos, de manera más o menos consciente, los conservadores/técnicos museísticos tendrán en mente captar la atención de los turistas. Un público objetivo de características muy específicas por su

demanda (Dogru et al. 2017; González Santa-Cruz y López-Guzmán, 2017; Lim, 1997), el tiempo de dedicación (Botti et al., 2008; Pearce et al., 2011) y las expectativas (muchas veces más lúdicas que de aprendizaje) (Gnoth, 1997). El principal obstáculo surge cuando el valor de cambio, la estética y el exotismo se vuelven criterios únicos de selección y representación, con o sin la participación de las poblaciones residentes (González Santa-cruz y López-Guzmán, 2017; Guccio et al., 2017; Pastor Alfonso, 2003). Los valores tradicionales, productivos, ecológicos, etc. podrían llegar a ser subsumidos por una apariencia de los mismos, adaptados en su discurso, invisibilizando las partes menos convenientes y legitimados por una supuesta autenticidad (Bryce, et al., 2017, Cohen, 2004, Martin, 2010) más dependiente de la percepción que de las realidades cotidianas.

Es en este sentido que el equilibrio descansa sobre el grado de participación y peso de los diferentes actores participantes en el Museo/Centro de Interpretación y su gestión. Se reconoce que se trata de un ente centrado en la representación del Patrimonio y, hasta cierto punto, responsable de la implicación del Patrimonio en el desarrollo económico local. Pero, en la misma línea, serían los stakeholders del mismo los encargados de su preservación, afrontando los costes que ésta acarrea (Shiple y Kovacs, 2008). UNESCO (2005) señala que la gobernanza del patrimonio “consiste en mantener el equilibrio entre los objetivos sociales y económicos, y entre las metas individuales y las comunales. El marco de la gobernanza tiene por finalidad promover el uso eficiente de los recursos y exigir responsabilidades por la administración de esos recursos. Lo que se busca es alinear en la medida de lo posible los intereses de los particulares, el patrimonio cultural y la sociedad”.

Con todo, el fin último, casi siempre explícito en los valores fundacionales de las instituciones patrimoniales, es la preservación de los bienes destacados (seleccionados) y el desarrollo local. De forma implícita se comprometen a establecer mecanismos, más o menos objetivables, de control sobre la selección patrimonial, el impacto territorial y, en menor medida, las formas de representación o de comunicación museográfica. Tales compromisos vendrían a mediar en las adaptaciones a públicos culturalmente distantes, la caricaturización histórica o cultural, el respeto a las singularidades culturales o la persecución del “todo vale” a cambio de un aumento en el número de visitas. Los mecanismos de la buena gobernanza (Shiple, 2005; Wijayadasa, 2012), impulsada por órganos internacionales como UNESCO o ICOMOS y recogidos en la legislación al respecto en muchos países, implican tanto la responsabilidad de las acciones políticas y de gestión, como la recomendación, cuando no mandato, de incluir en la toma de decisiones los distintos niveles de actores interesados. Será este cumplimiento el que, en último término, legitimaría formalmente el patrimonio cultural representado en el ámbito del sitio o museo.

La aplicación de los 35 criterios de la buena gobernanza (Aggarwal et al. 2016; Graham et al., 2003) y su verificación no es sólo cuestión de realizar un checklist, antes bien, requiere de una profunda reflexión sobre la concepción misma del Patrimonio y la responsabilidad social y económica de aquellos que lo gestionan. Sin embargo, es constatable que aún se requiere de prácticas metodológicas (Petschow et al., 2017) que apoyen el desarrollo de políticas estratégicas de innovación en los procesos de gestión patrimonial. En este contexto, se considera que tales estrategias pasan por disponer de conocimiento y, en su caso, establecer vínculos entre actores que puedan tener posiciones ventajosas en la activación y dinamización del Patrimonio, pudiendo estos ser medidos a través del análisis de redes y, específicamente, aplicando criterios de grado de centralidad (Hanneman, 1998; Wasserman & Faust, 2008).

Metodología y casos de estudio

El propósito de este trabajo es explorar los mecanismos de gobernanza en los museos partiendo de la implicación de diferentes agentes en la gestión y desarrollo, estableciendo cuáles son las redes que conforman la toma de decisión acerca del Patrimonio representado y hasta qué punto se involucra en ese proceso a las poblaciones locales. Para ello se ha optado por una estrategia de investigación cualitativa centrada sobre dos casos de estudio (Eisenhardt 2002; Hamel et al., 1993; Simons, 2011; Yacuzzi, 2005; Yin 2003). La selección de casos se realizó, tras una revisión de los museos insulares (Gran Canaria, España) y determinación de sus ámbitos de competencia, atendiendo a dos casos que mostraran cierto grado de polarización de la gestión pública y diferencias en cuanto a la distribución de los visitantes (Tabla nº1). Las aplicaciones posteriores, al menos parcialmente, siguen el trabajo de Adie y Hall (2017), que realizan un análisis comparativo de tres casos de estudio de sitios culturales a través de encuestas.

Los casos determinados para este estudio fueron el Museo y Parque Arqueológico Cueva Pintada (como caso de gestión dependiente) y el Proyecto de Desarrollo Comunitario de la Aldea (como caso de gestión no lucrativa). Una vez contextualizados se diseñó un cuestionario guía para las entrevistas semi-estructuras y un cuestionario (Tabla nº 2), tomando un enfoque cualitativo e incluyendo respuestas abiertas y cerradas (Shaw & Ivens, 2002). La aplicación de esta perspectiva se aplica mediante el análisis de las respuestas de los cuestionarios, determinando la muestra según el grado de saturación detectado en respuestas abiertas (Thomas y James, 2006), y contrastando esa información con la obtenida a través de otras técnicas como la entrevista en profundidad semi-estructurada, la entrevista conversacional y la observación directa.

Tabla nº 1: Distribución de los visitantes en los casos de estudio.

Visitas (2016)	TOTAL	Escolares y colectivos %	Insulares %	Nacionales %	Internacionales %	Actividades %
Cueva Pintada	71.024	21	39	12	25	3
P.C. Aldea	3.200	60	15	10	15	0

Elaboración propia.

Descripción de los casos:

Caso A: Museo y Parque Arqueológico Cueva Pintada (<http://www.cuevapintada.com/>). El museo abre al público en 2006, pudiéndose visitar el museo, el poblado, el caserío prehispánico, y la Cueva, decorada con pinturas rupestres en sus paredes, formando parte de un conjunto troglodita aborigen. Localizado en el municipio Gáldar (<https://goo.gl/qESQV1>), recibe unas 71.000 visitas anuales, es de titularidad pública (Cabildo de Gran Canaria) con la concesión de servicios a varias empresas privadas. Se realizan exposiciones temporales diversas, con la arqueología como temática principal.

Imagen nº 1: Recinto MPACP



Foto: los autores

Imagen nº 2: Detalle de la Cueva Pintada



Foto: los autores

Caso B: Proyecto de Desarrollo Comunitario de La Aldea (<http://www.proyectolaaldea.com/>). Creado como actividad didáctica y etnográfica desde 1980, los voluntarios son los responsables y guías que dan vida a los 14 museos (Gañanía, Molino de Agua, Tienda, Museo de la Música, Centro Locero, Barbería, Escuela, Almacén de Tomates, Zapatería, Museo de Medicina Rural, Carpintería, Herrería, Carnicería y Museo del Pastor) que conforman el proyecto situado en La Aldea de San Nicolás (<https://goo.gl/LVKD6S>), considerado el museo vivo más importante de Europa, recibiendo unas 3.200 visitas anuales.

Imagen nº 3: Museo la Gañanía



Foto: los autores

Imagen nº 4: Almacén de Tomates



Foto: los autores

Procedimientos de entrevistas y encuesta

Partiendo de los problemas destacados en el marco teórico de la investigación, y los objetivos que la focalizan, fue elaborado un cuestionario guía para las entrevistas (en profundidad y conversacionales) decidiendo que se permitiría a los informantes introducir temas de interés, conduciéndolas por el entrevistador en los momentos oportunos. Esta estrategia permite que, más allá de la información considerada previamente como relevante, los informantes aportan matices que se revelaron en cada caso como puntos de inflexión en la configuración de la red, su interpretación y la consecuente aplicación en la gestión del museo.

Para las entrevistas se consideró tomar a los responsables de la gestión como informantes clave, estableciendo un modelo guía conformado por 27 preguntas en tres módulos:

M1: Gestión interna del museo

M2: Gobernanza, Stakeholders y Sociedad

M3: Propuestas de mejora

Por si fuera necesario consultar documentación o a otro personal del museo, en ambos casos, las entrevistas tuvieron lugar en los despachos de dirección, con una duración preestablecida de 120 minutos. Se llevó a cabo la grabación digital de audio de cada una, favoreciendo una interpretación más exacta (Yin, 2003) y permitiendo tomar notas aclaratorias y complementarias, útiles a la hora de la transcripción. Con el

consentimiento informado y la confidencialidad debida a los entrevistados, se garantizó la protección de los audios obtenidos.

En las entrevistas conversacionales realizadas al personal de los museos (siempre en diferente día a la entrevista semiestructurada) y mediante la observación directa en sucesivos periodos, se identificaron los stakeholders reales y potenciales y se establecieron los nodos de relaciones existentes entre ellos. Estas técnicas contribuyen especialmente a la determinación cualitativa de los grados de importancia relativa de cada uno de ellos en la gestión del museo, orientando la interpretación de resultados en el análisis de indicadores realizado con Ucinet.

Cuestionarios a visitantes

Una vez que se decidió el contenido del cuestionario y el orden de preguntas, fue realizado un pretest en uno de los museos. A partir del mismo se comprobó la eficacia del cuestionario, se realizaron pequeños ajustes y se procedió a determinar un tamaño muestral inicial. Se ha llevado a cabo un muestreo intencional adaptado a las condiciones de cada uno de los casos, esto es, dada las características de visitación de cada sitio patrimonial (variable en caracterización de los sujetos a según estacionalidad) no es posible realizar una muestra con interés probabilístico generalizante. Sin embargo, por comparación documental, se trató de reflejar el periodo estudiado y reflejar los criterios de representatividad de otros estudios de opinión acerca del producto de los visitantes de los museos.

La siguiente tabla (nº2) muestra el periodo, áreas y características de los cuestionarios realizados.

Tabla nº 2: Periodo, áreas y características sociodemográficas de la encuesta

Periodo	29/7/2015 - 21/12/2015		
Muestreo	Museo y Parque Arqueológico Cueva Pintada (150 cuestionarios) Proyecto Comunitario La Aldea (100 cuestionarios)		
Muestra	250 (Muestreo intencional)	Sistema de recogida de datos	PAPI
Edad	< 18 años: 7,4% 18 - 30 años: 15,6% 31 - 50 años: 37,4% 51 - 70 años: 31,8% > 70 años: 6,2% NC: 1,6%	Género	Mujer 54,6% Hombre 44,2% NC: 1,2%

Elaboración propia

El cuestionario a visitantes, elaborado para esta investigación, se realizó a la salida de las visitas a cada uno de los museos, y se divide en tres partes con 14 preguntas: (A) Datos sociodemográficos: nacionalidad, tipo de alojamiento, cómo llega al museo, con quién visita el museo, edad, género). (B) Percepción – valoración: razón de la visita, como conoció el museo, valoración visita guiada, valoración de las características del museo (trato, ambiente, presentación, claridad y utilidad, aprendizaje, interés, accesibilidad, señalización, facilidad para adquirir las entradas, servicios y tiempo de espera) y relación calidad – precio. (C) Aspectos a destacar, son preguntas abiertas: ¿hay algo que le gustaría destacar (le gustó especialmente) de este museo?, ¿hay algo que le gustaría destacar (no le gustó) de este museo? y ¿tiene usted alguna sugerencia para mejorar este museo? Se realizaron un total de 250 cuestionarios, adaptando el número de los mismos al caso de estudio, hasta que los investigadores observaron que la información se saturaba.

Para analizar el contenido y proceder a la codificación de las tres últimas, debido a la posibilidad tan amplia en las respuestas, ya que las preguntas eran abiertas, se han establecido ocho categorías en cuanto al contenido de los mismos, tomando como referencia los aspectos del museo que establece el Laboratorio Permanente de Público de Museos (Ministerio de Educación, Cultura y Deporte, 2013, pp 95-98): 1) exposición, 2) comunicación e información, 3) funcionamiento, 4) conservación, 5) instalaciones, 6) personal, 7) promoción y 8) otros.

El análisis cualitativo

Para realizar un análisis cualitativo realmente efectivo se requiere de una gestión de datos eficiente, coherente y sistemática (Gibbs, 2012). Para ello se ha utilizado un CAQDAS o Software de Análisis de Datos Cualitativos asistido por Computadora, concretamente Nvivo 10. Un CAQDAS es una base de datos de investigación cualitativa. Los programas disponibles para ello, admiten establecer registros, realizar búsquedas, efectuar análisis y acceder a los datos para examinarlos o hacer consultas. El programa tiene cinco funciones principales: 1) gestión de datos, 2) gestión de ideas, 3) encuesta a los datos, 4) modelado visual, y 5) informes.

El primer paso dado en Nvivo ha sido importar la información para cada uno de los casos de estudio: elementos internos (cuestionarios, entrevistas y notas observacionales) y elementos externos (tomados de las redes sociales y páginas webs de los museos), estos últimos con la herramienta Ncapture.

El segundo paso con Nvivo ha sido la codificación (reunir material por temas, tópico o caso) y creación de nodos (apartados que permiten recopilar información y buscar por patrones). Para la codificación de contenidos se han creado los siguientes nodos: Conservación, Interpretación, Investigación, Innovación, Difusión, Patrimonio, Institución, Estudio, Sociedad, Turismo, Equipamiento – Instalaciones, Visitantes, Gobernanza, Planificación, Valor, Intervención, Gestión, Producto – Producto turístico,

Singularidad, Experiencia – Experiencial, Estrategia – Estrategias, Personal - Grupo Humano, Recurso turístico, Rentabilidad, Visitas, Accesibilidad, Presupuesto, Público, Cabildo, Coordinación, Gobierno, Política – Políticas, Servicio, Empresa, Modelo, Administración – Administraciones, Educativa – Educación, Promoción, Comunicación, Actor – Actores –Stakeholders, Museo, Financiación, Participación, Oferta, Experiencia, Yacimiento, Información, Cueva Pintada, y La Aldea. Se ha codificado automáticamente la información procedente de todos los recursos de los casos de estudio, con la “codificación automática basada en patrones”, luego se vinculan activamente en cada proyecto todos los nodos y documentos que conforman el mismo.

El tercer paso ha sido realizar consultas para buscar y analizar palabras o frases en los recursos o nodos, por ejemplo, aquellas palabras que aparecen con más frecuencia. Se puede también hacer preguntas y encontrar patrones con base en la clasificación, comprobar la congruencia de las clasificaciones de los proyectos y revisar el progreso. En la imagen nº 5 se puede ver un ejemplo de consulta de frecuencias. Se llevaron a cabo dos proyectos en el análisis de los datos: “Cueva Pintada”, y “PC La Aldea”.

Imagen nº 5: Consultas de frecuencias de palabras (nube) con Nvivo



Elaboración propia

El cuarto paso es explorar datos con gráficas, modelos u otras técnicas de visualización. Esto sirve para ayudar a explorar tendencias, probar teorías y dar sentido a lo que sucede en el material de recursos. Se pueden crear modelos y gráficas para realizar conexiones entre los datos, no sólo para planificar el proyecto. Las gráficas muestran la forma en que se conectan los elementos del proyecto, por ejemplo, ver qué elementos están conectados a un recurso o nodo seleccionado. A medida que el proyecto ha ido avanzando, se han realizado informes, cuyo interés es: a) analizar y revisar el avance, b) identificar temas que ocurren con más frecuencias que otros y c) presentar conclusiones.

Por último, se ha utilizado UCINET 6 para determinar la estructura de las redes sociales creadas por los actores involucrados. Para ello se ha partido de la investigación desarrollada por Prat Forga y Cánoves Valiente (2013), que procedieron a la identificación de actores, creación de una matriz asimétrica y binaria, y cálculo de los indicadores de densidad y centralidad. Con esto se determinan los tipos, grado, articulación y orientación de las relaciones, destacando los actores con mayor poder de intermediación. Los indicadores calculados en este estudio, entre otros, han sido número total de relaciones, densidad, distancia, distancia geodésica, centralidad e intermediación.

La importancia de estos dos últimos indicadores radica en que nos señalan, por la centralidad, a los actores prominentes y de mayor prestigio (Rodríguez y Mérida, 2006), reflejando su importancia como referencia para el centro de la red (indegree) y la actitud social de cada actor para acceder al resto de relaciones (outdegree). Por la intermediación (Álvarez y Gallegos, 2005), el indicador ofrece información sobre la posición de un actor para intermediar en las comunicaciones entre el resto de actores de la red. Los actores con mayor intermediación tienen un gran poder porque controlan los flujos de comunicación óptimos.

Resultados

La necesidad de correlacionar la intención del proceso de participación, y por extensión los principios de la gobernanza, con las características específicas de los museos, se muestra como un aspecto relevante debido a las implicaciones socioeconómicas e identitarias que tienen estas implicaciones culturales sobre las poblaciones vinculadas. Ha sido determinante la identificación de actores principales y secundarios, tanto reales como potenciales que tengan la capacidad de influir en la red y, con ello, poder tomar parte en los acuerdos alcanzados sobre la oferta cultural. Pero también la concreción de los recursos financieros que, más allá de la profesionalización, condiciona el equipamiento, contenido del museo, oferta temporal o servicios. Ambos factores concurrentes, actores implicados y financiación, marcarán las posibles estrategias para el uso más eficiente de los recursos existentes y el cumplimiento de los objetivos fijados por las propias instituciones patrimoniales. El enfoque tradicional en la gestión de los museos es, generalmente y con excepciones, incapaz de evaluar los efectos que tendría la incorporación de nuevos agentes y nuevas formas de gestión en la estrategia concerniente a agentes involucrados o con la capacidad de serlo. Con las herramientas utilizadas (observación directa, entrevistas al staff de los museos y cuestionarios a público, que triangulan la información (Patton, 2002)), se interpretarán los resultados obtenidos, tanto con Ucinet como con Nvivo, de los casos de estudio tratados.

Comparación de los modelos de gestión y sus limitaciones

Evidentemente, el aspecto que marca como principal diferencia (tabla 3) ambos museos es la titularidad público-privada de los mismos. Esta circunstancia determina, respecto a la gestión, el modelo de financiación, la profesionalización, las relaciones con empresas y la toma de decisiones. Pero, además, su imagen proyectada se ve también condicionada. Ello en tanto que la titularidad pública facilita el diseño profesional de la misma y su incorporación a la promoción turística insular, abriendo un puente entre lo cultural y el sistema turístico. En el Caso del Proyecto Comunitario La Aldea, la proyección de imagen y la consecuente captación de público es tremendamente intuitiva y no profesional.

La titularidad pública de la Cueva Pintada, vinculada a una entidad de gobierno como el Cabildo de Gran Canaria (<http://www.grancanaria.com/>), determina un modelo de gestión jerarquizado y dependiente de las modificaciones políticas que emanan del éxito electoral y expectativas de diferentes ideologías o partidos en cada legislatura. Así, los proyectos estarán condicionados no sólo por la distribución de presupuestos, sino también por las visiones que se mantengan políticamente sobre el patrimonio y sus usos (García Canclini, 1999; Rosas Mantecón, 2005).

El Museo y Parque Arqueológico de la Cueva Pintada tiene una junta de gobierno, que da cuenta a la Jefatura de Servicio de Museos de la Consejería de Cultura del Cabildo de Gran Canaria. El museo tiene reuniones no periódicas de coordinación que derivan en propuestas o solicitudes a aquella Jefatura o se presentan, según el caso, a los directores de museos dependientes del Cabildo, a efectos de coordinación. En el museo existen cinco áreas (ordenanzas, audiovisuales, técnicos, conservación y dirección). Las decisiones parten de la junta de gobierno y posteriormente las ejecuta la dirección del museo, el inconveniente es el tiempo que se tarda en establecer las mismas, así como la cantidad de trámites a realizar.

Un modelo antagónico a este, pero tremendamente frágil, es el del Proyecto Comunitario La Aldea. En este caso, basado sobre el voluntariado local y de régimen asambleario, se reúne dos veces por semana (generalmente unas cuarenta personas, con delegación de voto entre sus miembros), tomándose las decisiones de funcionamiento e incluso de nuevos proyectos (cada proyecto con un/a coordinador/a) de manera participada en régimen de mayorías. Conseguido el liderazgo, propuesto individualmente pero aceptado por una mayoría, se enfrenta al reto estructural de obtener financiación.

Se podría observar que, para ambos casos, la ejecución final sus compromisos de conservación, difusión y mejora de los usos del Patrimonio, estará en gran medida enmarcado en la distribución de recursos económicos. Siendo cierto, sin embargo, la estructura que delimita tanto los acuerdos internos como las relaciones con su entorno, en sentido amplio, contribuyen en gran parte al grado de agilidad en la

ejecución de proyectos. Mientras que la Cueva Pintada se organiza en torno a un Consejo que actúa como asesor, tomando las decisiones la Administración Pública, el Proyecto Comunitario La Aldea, es capaz de ejecutar pequeñas (en duración y público objetivo) muestras y actividades museísticas casi autogestionadas y autofinanciadas por sus promotores.

Tabla 3. Modelos de gestión de los museos Cueva Pintada y Proyecto Comunitario de La Aldea.

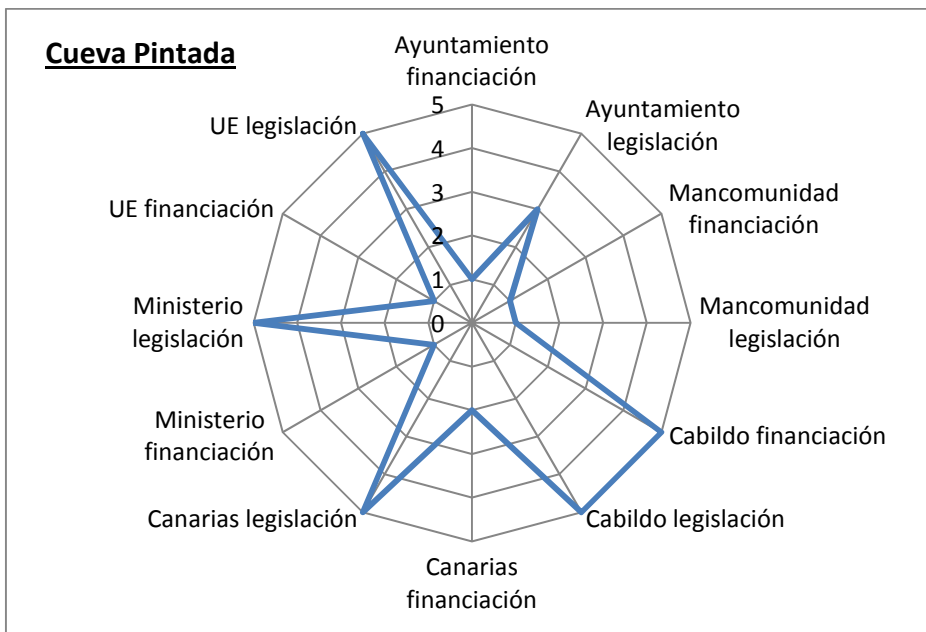
	Cueva Pintada	Proyecto Comunitario de La Aldea
Titularidad	Pública	Privada
Financiación	Presupuesto anual fijo	Dependiente de subvenciones, convenios y donaciones
Consejo de administración	Sin capacidad decisoria. Asesora a la administración pública competente	Autogobierno. Sólo sometido al aval dado por la asamblea
Personal	Funcionarios y concesiones a empresas privadas. Tareas profesionalizadas	Voluntarios. Cada uno se implica en lo que sabe y puede sin remuneración
Nº personal	5 contratados a tiempo completo 22 contratados a tiempo parcial	45 voluntarios fijos Aprox. 200 voluntarios eventuales
Financiación (2017)	450.000 €	20.000 €
Fuente de financiación	80% Cabildo de Gran Canaria 19% venta de entradas 1% Otros ingresos	Subvención de la Fundación para la Etnografía y Desarrollo de la Artesanía Canaria (FEDAC. Cabildo de Gran Canaria)
Modelo de toma de decisiones	Junta de gobierno dependiente del Cabildo insular	Asambleario. Cargos directivos elegidos.
Donaciones	Poco frecuentes	Habituales
Relación público-privada	Baja. Se sustenta en concesiones administrativas	Con empresas es prácticamente nula.
Cumplimiento 35 criterios de gobernanza	No cumple 5	Cumple

Elaboración propia.

La representación de la estructura organizativa y la financiación (gráficos 1 y 2) hacen perceptible un gradiente que va de la profesionalización de la actividad al voluntarismo emotivo. Encontrarse inserto en un sistema de gestión gubernamental, que debe responder de sus actos respecto a la contratación y transparencia de uso de los fondos públicos, obliga a contar con una parte de personal propio que responda a criterios

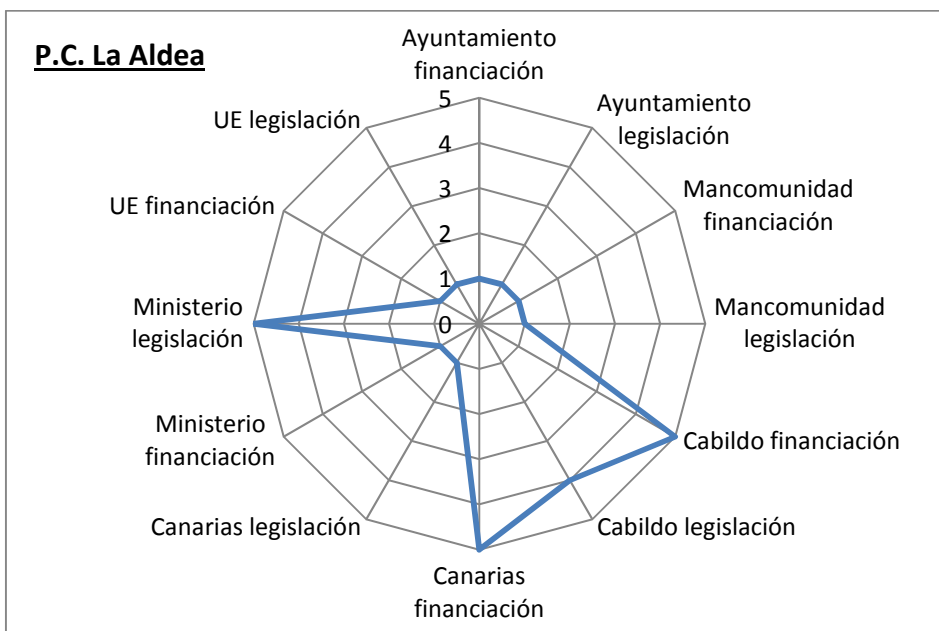
formativos y de especialización en las materias. Además, cuando es necesario prestar un servicio para el que no se dispone de personal, es posible ejecutar una concesión administrativa o un contrato de prestación específico. Frente a esto, el compromiso de cada miembro de una comunidad con un proyecto se da por bueno a través de su propuesta y demostración, aportando cada cual su tiempo y experiencia concreta.

Gráfico nº 1. Legislación y financiación en la Cueva Pintada



Elaboración propia

Gráfico nº 2: Legislación y financiación en el Proyecto de La Aldea



Elaboración propia

Pero en algo coinciden. El análisis de los dos sitios patrimoniales denota una carencia de relaciones con el tejido empresarial insular, en gran parte debido al carácter público-administrativo del primero y la carencia en visión estratégica (y responsabilidades comerciales) del segundo. Canarias centra su economía en la prestación de servicios y su desarrollo como destino turístico, recibiendo 14.981.113 turistas en 2016 (Fuente Estadística Promotur, serie histórica 1997-2016), de los cuales la isla de Gran Canaria tiene 3.971.724 turistas. Estos visitantes se alojan en 164 hoteles y 425 establecimientos no hoteleros (misma fuente), pero además habría que contar una multiplicidad de empresas de transporte (autobuses y vehículos de alquiler), gastronomía y restauración, servicios de ocio (especialmente agencias de viaje y guías turísticos), etc. La no implicación directa de las empresas en la actividad de representación patrimonial, cuando la cultura se contempla como un complemento al viaje (sólo el 2,6% lo declaran como un motivo para elegir la elección de Canarias), es muestra del escaso interés mostrado por los promotores del patrimonio y el convencimiento, más allá de sus límites estrictos, de que lo Público debe garantizar el estudio, la conservación y la difusión, incluyendo la función educativa e identitaria.

Cierto es que el desempeño de un museo/sitio patrimonial se debe, por principio y legislativamente, en primer lugar, a las poblaciones locales (aunque la definición de lo local en un mundo globalizado es bastante incierta (Borja y Castells, 2006; Cartrina, 2015)). La gobernanza, como mecanismo de participación democrática (Mercer, 2005), es un compromiso no paritario con las complejas áreas de las relaciones de poder económicas, humanas y socioculturales, donde la ciudadanía es copartícipe, implicados y actores. En principio, cualquier museo, a la hora de tomar decisiones museográficas y de extensión social, debe tener en cuenta que el visitante juega un importante papel. Ello sin olvidar su responsabilidad económica con el territorio y, por tanto, su compromiso de visibilidad, en este caso, ante los residentes y los turistas (Tabla 4).

En este análisis es notoria la diferencia entre ambos casos (72% turistas en el primero, frente a 9% en el segundo), pero es necesario aclarar el contexto territorial. La Cueva Pintada, aún alejada de los centros turísticos (75 kilómetros) y a 26 Kilómetros de la capital insular (las Palmas de Gran Canaria), mantiene un valor estético y atractivo arqueológico (valor singular prehispánico) considerado suficiente para complementar la visita, además de contar con profesionales para la comunicación educativa. Ambas cuestiones, añadidas a su imagen en los medios promocionales y la facilidad de acceso por carretera, justifican el desplazamiento hasta el lugar. El Proyecto Comunitario de La Aldea, está situado en La Aldea de San Nicolás de Tolentino, el municipio rural peor comunicado de la isla de Gran Canaria, con sólo dos vías de acceso (alguna frecuentemente cortada), a unos 50 Kilómetros del área turística y a 63 o 111 kilómetros según la ruta escogida (norte, más corta pero mucho más sinuosa; sur, gran parte del recorrido en autopista y luego sinuosa. Suele ser la preferida). Pero, además,

el Proyecto Comunitario es prácticamente invisible tanto en la promoción turística como para la población insular. Al olvido y dificultad de comunicaciones estructurales e históricas de este municipio, se suma también lo patrimonial.

Tabla 4. Caracterización y opinión de los visitantes de los museos Cueva Pintada y Proyecto Comunitario de La Aldea.

	Cueva Pintada (n = 150)	Proyecto Comunitario de La Aldea (n = 100)
Visitantes	Escolares y colectivos: 21%, Insulares: 39%, Nacionales: 12%, Internacionales: 25%, Actividades: 3%. 72% turistas 21% residentes	Escolares y colectivos: 60%, Insulares: 15%, Nacionales: 10% e Internacionales: 15% 9% turistas 80% residentes
¿Cómo llegan?	51% coche de alquiler	75% excursión
Conocimiento del museo	Guías turísticas Amigos o familiares	Asociación o grupo Amigos y familiares
Motivación destacada	“entender otras gentes y culturas” 25% “es uno de los principales atractivos” 21%	“mejorar los conocimientos” 27% “es uno de los principales atractivos” 17%
Satisfacción (sobre 10)	9.01	8.88
Comentarios libres	220 comentarios, de los que 42 son sugerencias Positivos 126 Negativos 52	162 comentarios, de los que 48 son sugerencias Positivos 101 Negativos 13

Elaboración propia.

Tratando de medir la satisfacción de la visita se solicitó a los encuestados calificar en una escala likert 10 una serie de aspectos (trato, ambiente, presentación, claridad y utilidad de contenidos, aprendizaje, interés, accesibilidad, señalización, entradas, servicios, esperas), obteniendo en ambos casos unas medias de 9,01 para la Cueva Pintada y 8,88 para el Proyecto Comunitario La Aldea. Los aspectos peor valorados fueron la claridad y utilidad de los contenidos (8,7) y los servicios prestados (8,4) para la Cueva, y la accesibilidad (8,7) y los servicios (6,5) en el P.C. La Aldea. Estos datos pueden, tomados de manera sistemática, contribuir a mejorar las encomiendas de los museos, dando voz a los visitantes. Sin embargo, más destacable es el número y calidad de los comentarios o respuestas libres, que muestran el interés de los visitantes por intervenir en el proceso de representación patrimonial.

Más allá de solicitar mejoras en los servicios, del tipo incluir restauración o tienda de souvenirs (que no dejan de ser importantes en estos contextos patrimoniales y de ocio), los visitantes indican que desean otras cuestiones, como, por ejemplo, que debe adaptarse la comunicación de contenidos (vídeos y folletos) en ambos casos. Esta solicitud presenta dos justificaciones diferenciadas. En el primer caso, el ansia profesional por aprovechar el momento de visita al máximo y la amplia formación especializada de sus técnicos, fuerza tiempos demasiado prolongados y carga de contenidos al visitante. Siendo mayoritariamente turistas, no se toma en consideración que el *tiempo turístico* o el *tiempo de ocio* no se pueden incluir en la misma categoría que el tiempo cotidiano. El turista, incluso el cultural, desea conocer, pero no necesariamente en la profundidad de un especialista. En el caso del Proyecto C. de La Aldea, el problema radica en la falta de profesionalización y medios para contar con un equipo responsable de la comunicación. De hecho, el folleto disponible para públicos no escolar no reúne las características apropiadas para la comunicación de contenido patrimonial.

La gobernanza y los stakeholders

La gobernanza como mecanismo de ejercer el poder, puede ser establecida a través de 5 principios y 35 criterios (Aggarwal et al. 2016; Graham et al., 2003). En el caso del Proyecto Comunitario de la Aldea se ha determinado que se cumplen con la totalidad de principios y criterios. En el caso del Museo y Parque Arqueológico de la Cueva Pintada, se han detectado 5 criterios que no se cumplen en su aplicación al patrimonio cultural: descentralización en la toma de decisiones (ello es debido a que las decisiones se toman en su mayoría desde el órgano superior de gestión al propio museo, es decir desde el Cabildo de Gran Canaria, la más importante como la presupuestaria, dejando solo decisiones de planificación de actividades para el propio museo); participación ciudadana a todos los niveles (ya que esa participación se ve limitada por el propio modelo de gestión altamente centralizado); gestionar los grupos independientes de la sociedad civil y medios de comunicación (esa tarea corresponde directamente al órgano superior de la administración pública, el Cabildo de Gran Canaria). Tampoco se cumple el principio de ponderación adecuada en los procesos de toma de decisiones (ya que las mismas están centralizadas exclusivamente en la administración pública de la que depende el museo). Por último, el criterio de implicación de los interesados no se desempeña, debido a la propia dinámica de la toma de decisiones en la gestión del museo.

El Cabildo de Gran Canaria es el actor principal de la Cueva Pintada, es el que gestiona, además por ley, es el que tiene la gestión de los espacios patrimoniales de la isla, aquellos que no sean privados. El Cabildo tiene un convenio firmado en 2006 con la propiedad, que es del Gobierno de Canarias, válido por 15 años. La renovación será casi automática, en tanto que la Ley de Patrimonio Histórico de Canarias (Ley 4/1999,

de 15 de marzo, BOE-A-1999-7981) otorga la gestión de los yacimientos arqueológicos a los cabildos insulares. Así pues, la dependencia de una estructura sumamente reglamentada y jerárquica, a la vez que sirve de salvaguarda patrimonial, es la que se convierte en un obstáculo para gestionar desde la gobernanza el bien patrimonial. Las líneas estratégicas, las políticas culturales y su proyección social, están y serán conducidas en cada legislatura por tendencias marcadamente políticas.

La red de actores de la Cueva Pintada cuenta con 266 relaciones. Gobierno de Canarias y Cabildo de Gran Canaria, son los actores que presentan los atributos de poder, legitimidad y urgencia, con varias áreas implicadas. La Cueva Pintada es un claro ejemplo de la transversalidad del patrimonio en la sociedad, es decir, en ella es posible definir un conjunto de intereses que van desde el bien patrimonial (con todos los aspectos exigibles desde la Ley de Patrimonio), hasta el turismo, la educación, la igualdad y la identidad. Esa característica implica a un conjunto muy amplio de actores con los que se establecen puntualmente relaciones (Tabla 5), si bien no todas tienen la misma solidez.

Esta amplitud numérica no refleja la consistencia de las relaciones. De entre ellas, algunos podrían ser impulsadas, de especial importancia el Patronato de Turismo de Gran Canaria, dependiente del Cabildo de la isla, que conjuntamente al ayuntamiento, pueden fomentar las políticas de promoción y difusión del sitio patrimonial.

Tabla 5. Indicadores de relaciones de los stakeholders en la Cueva Pintada

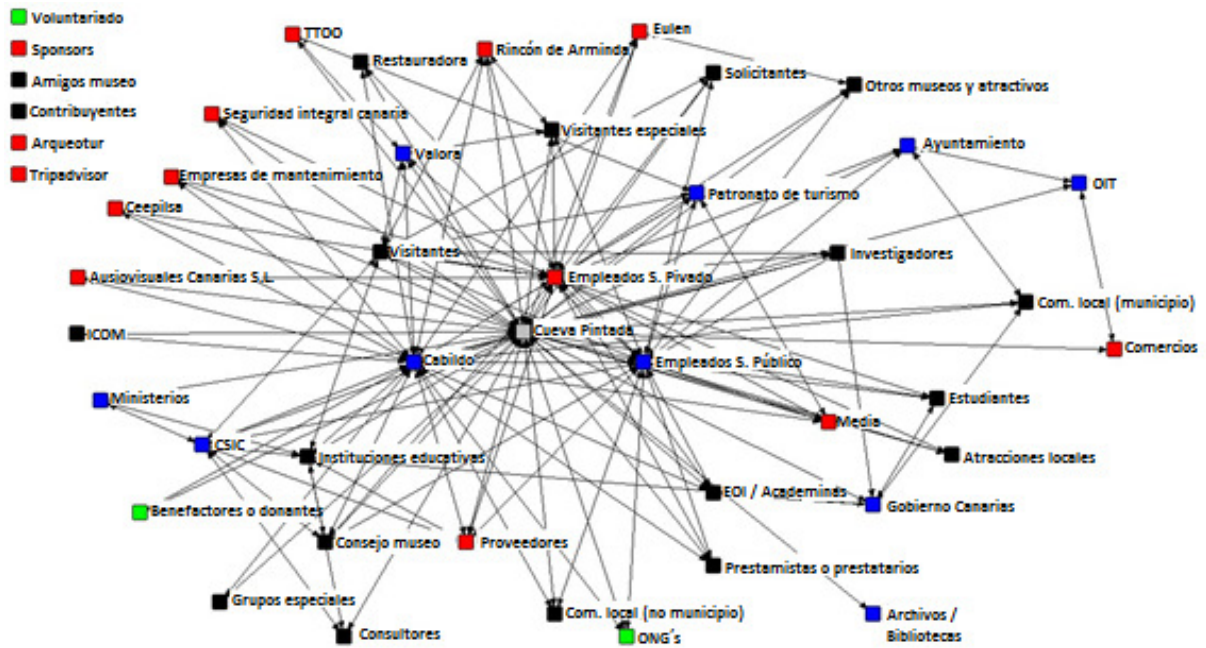
Indicador	Relaciones Reales	Relaciones Potenciales
1 Nº total relaciones	266	282
2 Densidad	12,3 %	13,04 %
3 Distancia	1,838	1,870
4 Centralidad	5,66	6
5 Distancia geodésica	55,89 %	57,26 %
6 Intermediación	40,68 %	64, 61 %

Elaboración propia

El número total de relaciones de stakeholders en la Cueva Pintada tiene un potencial del 6 %, mientras que la densidad de la misma tiene posibilidades de incrementarse en un 0,74 %. La distancia media entre los actores tendería a incrementarse en 0,032 puntos, por lo que esta cifra no es significativa. La media de la centralidad aumentaría de 5,660 a 6 en cuanto a relaciones reales y potenciales, mientras que la desviación estándar se incrementa de 7,250 a 7,782, ambas cifras nos señalan que se incrementan

las menciones de actores involucrados. La distancia geodésica se incrementa de forma poco significativa (+1,37 %), aun estando en torno al 57% nos indica cierto equilibrio de centralidad local – global. La intermediación se incrementa de los actores reales a los potenciales en un 23,93 %.

Figura nº 3: Árbol de Stakeholders¹⁶ de relaciones reales en el MPACP



Elaboración propia

¹⁶ Los Stakeholders que no se encuentran conectados entre sí, fuera del árbol, son aquellos que no tienen implicación con el museo, pero tienen potencialidad de tenerla. El color gris representa el museo. Se han establecido 4 categorías de Stakeholders: el color azul representa “Administración Pública”, el verde “Tercer Sector”, el rojo “Organizaciones privadas y el negro “Actividades y actores afines”.

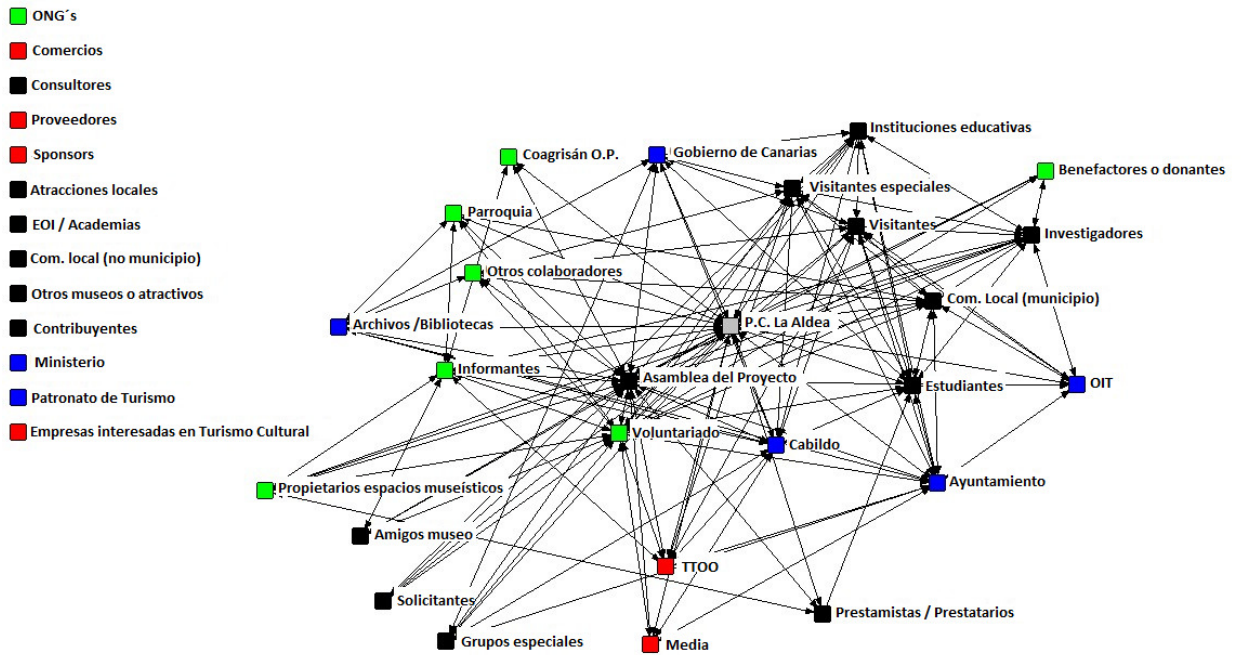
Tabla 6. Indicadores de relaciones de los stakeholders en el Proyecto Comunitario de La Aldea

Indicador	Relaciones Reales	Relaciones Potenciales
1 N° total relaciones	249	342
2 Densidad	16,8 %	23,08 %
3 Distancia	1,617	1,769
4 Centralidad	6,385	7,671
5 Distancia geodésica	42,84 %	80,80 %
6 Intermediación	8,81 %	40,28 %

Elaboración propia

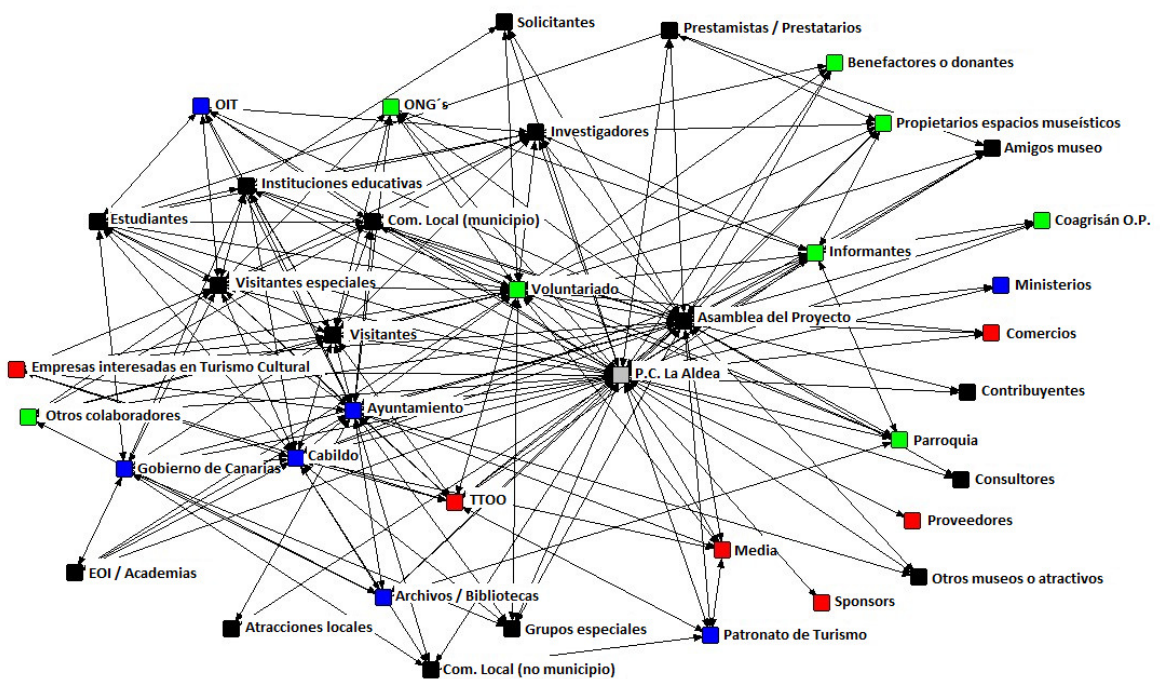
El número total de relaciones de stakeholders en el P. C. La Aldea tiene un potencial del 37,3 %, mientras que la densidad de la misma tiene posibilidades de incrementarse en un 6,28 %. La distancia media entre los actores tendería a incrementarse en 0,153 puntos, por lo que esta cifra no es significativa. La media de la centralidad aumentaría de 6,385 a 8,769 en cuanto a relaciones reales y potenciales, mientras que la desviación estándar se incrementa de 6,319 a 7,671, ambas cifras nos señalan que se incrementan las menciones de actores involucrados. La distancia geodésica se incrementa de forma significativa (+37,96 %), que alcanzando una cifra cercana al 80 % en las relaciones potenciales, nos indica cierta centralidad global. Habría un incremento en un 31,47 % en la intermediación con la inclusión de los actores potenciales.

Figura nº 5: Árbol de Stakeholders de relaciones reales en el Proyecto Comunitario de La Aldea



Elaboración propia

Figura nº 6: Árbol de Stakeholders de relaciones potenciales en el Proyecto Comunitario de La Aldea



Elaboración propia

En ambos casos de estudio, hay un potencial de incremento de las relaciones. En la Cueva Pintada es del 12,57%, mientras que en el Proyecto Comunitario de la La Aldea sería del 28,67%. Ese mayor porcentaje en el segundo caso, nos indica la mayor posibilidad de potenciar los grados de entradas y salidas en cuanto a los actores implicados reales, es decir, tiene mayor potencialidad de incremento de relaciones entre actores (con o sin incidencia directa en la gestión del museo), con vínculos de cooperación, negociación o colaboración entre actores externos.

En el caso de la Cueva Pintada, los diez actores de mayor relevancia serían: el Cabildo, los empleados del sector privado, los empleados del sector público, los visitantes, las instituciones educativas, CSIC, Gobierno de Canarias, Patronato de Turismo, Ayuntamiento y Valora (oficina de recaudación). Entre estos diez actores, el grado de intermediación sería similar entre los stakeholders reales y los stakeholders potenciales (mayoritariamente entes públicos y de actividades afines a los servicios por cubrir). Apoyado también en el criterio de centralidad, partiendo de la estructura de gestión jerarquizada, a pesar de incrementarse el número de actores involucrados, estos tendrían un peso similar a la hora de tomar las decisiones. Se observa así que, desde la centralidad, el visitante ocupa niveles medios en la distribución de relaciones, y quedando en posiciones finales, los actores y negocios locales. No se muestra consistente la figura de “amigos del museo”, o similar, que le daría apoyo social y podría jugar un importante papel de intermediación entre el consejo del museo y el resto de actores involucrados en la red.

Frente al modelo jerarquizado, en la gestión comunitaria la asamblea del proyecto toma papel protagonista y da consistencia al mismo. Para el Proyecto Comunitario de La Aldea, los diez actores principales son: asamblea del Proyecto, voluntariado, ayuntamiento, cabildo, investigadores, informantes, visitantes, visitantes especiales, estudiantes y comunidad local. En este es más significativo el peso que ganarían los actores principales con la introducción de los stakeholders potenciales, especialmente aquellos que pudieran contribuir a la mejora en la comunicación de contenidos y visibilidad de su imagen (captación de visitas, especialmente turistas). Los visitantes, los negocios locales y la comunidad local, esta última por los vínculos afectivos existentes con el Proyecto, tienen especial incidencia en el número de enlaces existentes entre los actores reales. En ocasiones existen lazos familiares o de amistad entre el desarrollo de la comunidad local y la activación de acciones voluntarias en el Proyecto. Con la inclusión de nuevos actores propuestos, seguiría teniendo misma relevancia la asamblea formada por los voluntarios, guardando un peso similar en importancia las administraciones públicas, y con ello manteniendo el interés de la comunidad en conservar la independencia política y económica del Proyecto. La principal novedad en la inclusión de nuevos actores vendría de la participación de empresas privadas en la promoción y contribución económica, tanto a modo de donaciones como con posibilidades de obtener beneficios económicos con la

implicación no directa en el Proyecto (por ejemplo, comercialización). La comunidad desea mantener el modelo de gestión, pero sin renunciar a nuevas formas de ingresos.

Por último, la centralización de actores nos indica diferencias en cuanto al flujo actual de intercambio de comunicaciones y la potencialidad que tiene cada caso para ampliar los canales de comunicación y, con ello, dar cabida a distintos sectores de la sociedad. En el primer caso, de gestión jerárquica, la introducción de nuevos actores produciría un aumento de las relaciones de la red, es decir, el museo podría reforzar su función de nodo o “actor puente” entre nodos de redes superiores. En esa situación hipotética, los empleados públicos y privados aumentan sus grados de intermediación, aunque los visitantes no ven alterados el número de nodos existentes en la red actual. Por lo tanto, el potencial se centra en los órganos de gestión del museo, los empleados y la introducción de los actores locales (comunidad local, negocios locales, instituciones locales, etc).

En el segundo caso, de gestión comunitaria, el museo multiplicaría por cuatro el número de vínculos con la introducción de los nuevos actores. Esta situación fuerza bien a una mayor implicación y dedicación de tiempo por parte de los voluntarios, bien a la introducción de nuevos voluntarios para poder gestionar la nueva red. La asamblea del Proyecto tiene la capacidad de doblar el número de relaciones que gestiona en la actualidad, principalmente con la introducción de empresas o negocios interesados en mantener relaciones bidireccionales (beneficio mutuo) con el Proyecto. El voluntariado, casi doblaría también las relaciones que debería tramitar al ampliarse la red de implicados. En esa nueva red, el Cabildo de Gran Canaria ganaría relaciones, pero no con ello sería influyente en la toma de decisiones del Proyecto. Los visitantes multiplicaron también las posibilidades de aumentar los enlaces con el resto de actores, tanto con la población local como con los nuevos partícipes empresariales.

Conclusiones

El éxito de un museo, no debe medirse como el de una empresa, en términos de beneficio económico para sí mismo o la institución que le patrocina (Barbieri et al., 2017; Evemuseografía, 2017), sino que se basa en la utilidad social que puede aportar a la comunidad de la que es depositario. Es poco eficiente realizar una inferencia directa entre éxito y número de visitantes, en tanto que esa cifra tendría que ser ponderada con respecto a la capacidad de convocatoria (conectada con la imagen proyectada) y la influencia en las instituciones, así como con el nivel de satisfacción de sus empleados. Otros indicadores serían el impacto que genera en la calidad de la educación científica de la comunidad y los flujos económicos directa o diferidamente promovidos, incluyendo la capacidad de generar empleos y habilidades empresariales (Beel, 2017). Debido a eso, se requiere el compromiso de todas las partes implicadas en el desarrollo del museo y sus acciones de activación y difusión patrimonial. El

conjunto de stakeholders, desde los gestores, a la comunidad local, las empresas y el visitante, como actor principal al que se destinan los esfuerzos de mantenimiento y actualización de la oferta museística, se conforma como núcleo de las posibles estrategias encaminadas a las buenas prácticas (Soren, 2005) en la gobernanza de la institución.

El presente trabajo se enmarca en un análisis de mayor rango, que trata de constatar no tanto el éxito de los museos, sino de los beneficios comunes que pueden obtenerse por su éxito para las poblaciones implicadas. Potenciar la sensibilidad patrimonial (tanto cultural como ambiental), generar fondos para causas no lucrativas y establecer conciencia de comunidad, en algunos casos de identidad, justifica sobradamente el esfuerzo de la institución para crear amplias redes de impacto social. Es por ello que preocupa establecer instrumentos metodológicos que permitan inferir grados de gobernanza y gobernabilidad, determinar el rango y profundidad de sus redes, y la calidad de las relaciones entre los stakeholders. Tal información, generada de manera sistemática, puede contribuir a establecer una relación bidireccional y simbiótica entre el museo y los actores locales, detectando además posibles conflictos de intereses o brechas en la estructura de la red.

Por ejemplo, en los casos analizados, se han detectado varios factores importantes que condicionan operativamente el impacto social y económico de los museos:

1. La estructura de gestión vinculada a instituciones de mayor rango (con intereses políticos) es un freno a los mecanismos de adaptación necesarios para la comunicación efectiva de contenidos y el establecimiento fluido de relaciones con terceros, especialmente las poblaciones residentes.
2. La estructura de gestión asamblearia es altamente dependiente de acuerdos volátiles (personales) y de un liderazgo intermediador efectivo, pudiendo dificultar las relaciones que requieran acuerdos a largo plazo (especialmente de contraparte para patrocinios).
3. En ambos casos las redes adolecen de peso en relaciones con actores empresariales, siendo muy patente la ausencia del sector turístico.
4. Conocer el público objetivo y llegar a él integrándose en promociones de mayor amplitud puede resultar en un mayor número de visitantes y una mejor comunicación de contenidos, procurando una experiencia singular en los usuarios.
5. La profesionalización condiciona, por exceso y por defecto, la gestión de los museos.
6. La financiación basal estable contribuye, en conjunto con el resto de factores limitantes, a la eficacia de la gestión. Su ausencia, en la gestión asamblearia, limita acciones posibles y, sobre todo, visibilidad en el destino turístico.

La gobernanza de los museos pasa por el valor de lo mostrado, el rigor de lo comunicado, el acercamiento al usuario, la implicación en los entornos locales y un

grado aceptable de independencia política y financiera. En destinos turísticos, o cuando el propio museo se constituye como atractor o complemento motivador de la visita, la literatura de casos parece aconsejar el desarrollo de estrategias que, pasando por el conocimiento, estimen el perfil de sus posibles usuarios-turistas, sus necesidades y tiempos, por encima del mero interés de comunicación de discursos. Se trata de cumplir con la directriz de transmitir para conservar, y no de banalizar el patrimonio.

Se reconoce como limitación de la investigación presentada y de estas conclusiones la imposibilidad de haber llevado a cabo un análisis diacrónico que incluyera el seguimiento de acciones concretas en la red de relaciones. Aún con ello, se considera que la perspectiva expuesta puede contribuir a la generación y fomento de nuevas formas de relación público-privada-comunitaria, estableciendo roles y responsabilidades medibles que apoyen el camino a la sostenibilidad. No parece racional que el museo sea un valor sólo para sí mismo y sus proponentes, ni tampoco que el museo sea una suerte de parque temático. El análisis de la operatividad de la gobernanza aplicada al patrimonio muestra escenarios posibles.

Chapter 3:

**The role of stakeholder involvement in the governance of
tourist museums: evidence of management models in the
Canary Islands**

The role of stakeholder involvement in the governance of tourist museums: evidence of management models in the Canary Islands¹⁷

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Abstract

The responsible management of cultural heritage requires the formation of a competitive tourism product, which in turn requires a high level of collaboration, the need for diversification and differentiation from other tourism sites. The application of governance mechanisms and their effect on the optimization of visitorship in the heritage tourism industry has been understudied. Although there are four models of management in museums, the needs of heritage sites invite an analysis of them, particularly in the consideration of the role of the stakeholders in shaping the product offered.

Four case studies in Gran Canaria (Canary Islands, Spain) examine how the application of local governance mechanisms affects museums and interpretation centres to optimize the goals of the tourism product. For this analysis, a qualitative analysis has been carried out through direct observation and interviews, analyzing the results with CAQDAS. The study found that strategic planning linked to the territory and public-private partnerships could increase effectiveness and efficiency in the allocation of public resources, and that the application of certain governance strategies could increase the impact of stakeholder involvement in the efficacy of the site management. Future study needs are established for other institutions that manage cultural heritage.

Keywords: Governance, tourism, museums, heritage management models, CAQDAS, stakeholders, strategic planning.

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Introduction

Tourism destinations are experiencing an increase in the complexity of the relationships between various stakeholders of a tourism destination. To address this requires the development of a consistent framework that facilitates negotiation, discussion and cooperation between all actors (Pulido-Fernández and Pulido-Fernández 2014). In many cases the new forms of governance become relevant for implementing innovative strategies that should be negotiated between all agents involved. This situation, the increase in governance actions, should be perceived as an opportunity to change rather than as a problem. Thus, there is need of a framework of principles and criteria that approaches the process with a holistic perspective (Bramwell and Lane 2010). Thereby, decisions can be made based on all interested stakeholders leading to a collaborative cultural tourism product (Merinero Rodríguez 2012; González Reverté and Soliguer Guix 2013; UNESCO 2013).

There is a strong relationship between tourism and cultural heritage management. However, the current situation between these two fields is an uneasy partnership: “Each sector has a different disciplinary focus and mandate, serves a different role in society, has different political overloads, and is accountable to different stakeholders groups” (McKercher and Du Cros 2002). The increase of governance in museums can represent a reaction to the economic problems that can arise in these institutions (Yermack 2017). The widespread acceptance of governance resembles the birth of a new global conscience that postulates a change in models of government affecting the relationships of power, and this is beginning to be applied in cultural institutions (more specifically in museums).

In the management of culture and heritage, governance is conditioned by the constraints that public administrations normally impose on cultural policy and cultural institutions (Rius Ulldemolins 2013). Cultural heritage and museums are increasingly managed with a model which emphasizes the democratization of cultural values and social pluralism (Morente Del Monte 2007; Babbidge 2006). The management models can be grouped into two general traditions of museum governance (Gómez Martínez 2006). First, the “Anglosaxon” which through its collections looks for an utilitarian and practical dimension; and second, the “Mediterranean” which manages objects and collections just by naming and classifying. However, in recent decades both models have started to learn from each other, becoming a mixture of models. Although there are some actions of good governance in the cultural assets (museums as institutions that manage it), there is a lack in the application of “good governance” practices (Weber, 2010). Governance provides a thoughtful approach to what is essential to improve both the performance and sustainability of the museum (Babbidge 2018).

Governance in relation to the development of an inclusive museum requires greater attention to the actions. It is in this practice, the application of the governance process, that full attention has not been paid to the provision of infrastructure or the

performance of management (Hamidi 2016). Similarly, another aspect to consider is the evaluation regarding the social effectiveness of the impacts that are generated in the local economy in terms of growth and economic development (Venturelli 2015). Bandelli and Konijn (2013) argue that the most frequent stakeholders in strategies for inclusion in decision making in scientific centres and museums are the public, both national and local. These actors should have a special relevance in decision-making, because it would enable them to enhance socio-cultural and socio-economic benefits. Mercer (2005) relates governance and stakeholders as “our non-parity commitment to the complex areas of economic, human and socio-cultural power relations, where we are all partners, stakeholders and actors”.

The management model of a museum is based on leadership and governance (Griffin and Abraham 2000; Bonet 2017). UNESCO (2014) considers that more and more heritage institutions (museums) must establish interdependence between the place and its community. Simon (2010) proposes a practical guide to work with community members and visitors, with the aim of making museum institutions more dynamic, inviting people to participate actively and not just be passive consumers.

New market opportunities and new trends in demand are changing the global tourism market. Cultural tourism is an opportunity for diversification and competitiveness of destinations, and good governance mechanisms can be useful instruments making it possible to combine two poles of generally antagonistic groups with difficult intersection: culture/tourism and public/private. According to McDermott et al. (2018) active participation of stakeholders affords opportunities to integrate resources, improve politics and structures, and frame social entrepreneurial chance.

Therefore, it becomes necessary to study more deeply the role of stakeholders in the management and decision making in museums. This paper focuses on the role of good governance in the management of cultural institutions in tourism, specifically in museums. In a previous research, Tzeng (2009) analyzes systems of governance in museums of United Kingdom and Taiwan, by comparing the patterns of management in both countries, but without going into an assessment of the tourist product.

The hypothesis to be investigated is whether the application of governance mechanisms would help to improve the role of the stakeholders in the management of museums, and approaching the model of action. That is, by putting in practice the mechanisms of governance in museums and interpretation centres, the tourist product offered by museums can be enhanced based on the participative management of cultural heritage. The goal is to increase the public/private relationships improving decision making and the adaptation of the tourist profile of the heritage centres.

In the context of a diverse and competitive global tourist market, the pursuit of sound management of the products on offer becomes increasingly important. Therefore, this paper contributes by a consideration of the implementation of governance

mechanisms in museums and interpretation centres. Second it evaluates whether these actions would enhance the tourist product based on a collaborative management of cultural heritage. To this aim, we utilize a case study methodology (Yin 2003), which presents results in four different museum institutions in the island of Gran Canaria.

Governance and Stakeholders in cultural heritage

Governance is an interactive process between public and private actors (Kooiman 2003). Corporate governance usually refers to company management, and therefore is a long-standing topic in research on business organization; however, it has generally been reduced only to workers and has excluded the highest levels of corporate governance (San José and Retolaza 2012). In the sphere of governance, Ostrom (2000) tackles one of the most enduring and contentious questions of positive political economy, whether and how the exploration of common-pool resources can be organized in a way that avoids both excessive and administrative costs. Governance, through local development, as shown by Greffe (2005), brings together stakeholders and projects for improving economic activity and employment in a given territory which is applicable to museums.

In the field of cultural heritage, Wijayadasa (2012 p.7) defines governance as

"the manner in which power is exercised in the management of economic and social resources for the development of a country. Good governance is recognized among other things, in the elaboration of policies with open information flows. Good governance promotes strong states, able to achieve institutional growth with sustained economic and social development".

There are three elements in governance: a) the form of the political regime, b) the process by which authority is exercised in the management for development, and c) the ability to design and implement policies and fulfil the functions.

There are at least three reasons to incorporate governance in management in the cultural heritage sector (and more specific in museums): 1) the importance of cultural heritage in economic development, 2) the manner in which the funding of historical sites and cultural institutions is managed, and 3) the importance of civil society with respect to cultural issues (Shipley and Kovacs 2008).

With regard to the first reason, economic development, cultural heritage is an element of utmost importance for tourism development, as indicated in documents such as the European Territorial Strategy (ETS), which includes three subsections dedicated to culture and tourism [provide specific citation with page references].

With regard to the second, funding, financing, and the legal responsibility to carry out conservation is established in international law through the adherence to various

conventions of UNESCO (2005) and other international bodies. For example, the Valetta Convention by the Council of Europe (1992) is a specific convention about the archaeological heritage. Many countries have delegated the responsibilities of cultural heritage to organizations or independent bodies, while in many federal states responsibility is delegated to provincial or state governments. At the local level, many historical sites and museums are managed entirely through a volunteer staff.

The third reason to consider in governance has more to do with political and social culture than with cultural heritage. The most common management models in North America or Western Europe cannot be simply implemented in other places where there are different traditions. Soria Martínez (2018) compares six models of museum management and determines that the American model is not perfect because it is deficient in terms of the economic protection of museums, although the French model ensures the contribution of the State to the functioning of these institutions. Therefore, there is no perfect model, because it is very centralized and therefore very dependent on government decisions.

UNESCO (2014) considers that governance has become the main concern of the heritage sector, at a time when the public authorities that manage heritage and NGOs specializing in this area are reconsidering their policies and practices. There is a need to avoid the problems suffered by the private sector as maintenance or scope of economic profitability, where several major companies have collapsed as a result of faulty governance (different companies as Enron or Lehman Brothers, including cities as Detroit or Chicago, and more specifically many museums that have had to close).

The principles of corporate governance identified by the OECD (Organization for Economic Cooperation and of Development) applicable to cultural heritage was summarized by Shipley and Kovacs (2005). These principles and criteria form the basis for the development of fundamental governance standards for the specific sector we analyse (cultural heritage). The authors make a proposal of five principles (legitimacy and voice, strategic management, performance, responsibility and justice), with 35 criteria that make up these principles, including democracy, level of decision making, integral planning, effective leadership, access to information, adaptation management, coherence, effectiveness, transparency, balance in case of conflicts of interest, etc.

Weiss (2006) and Freeman (1984) define stakeholders as "all persons or entities that may affect or are affected by the activities of a company", and establish the descriptive, instrumental and normative elements of the Stakeholder Theory. The theory also recognized, depending on their activity in the company, two types of stakeholders: the "internal stakeholders" are those included in the internal structure of the company (owners, managers, employees, unions, etc.) and "external stakeholders" are the actors that are indirectly related to the company (customers, partners, suppliers, competitors, governments, NGOs, pressure groups, local authorities, neighbours, local communities, etc.). Other authors have analyzed the role of

stakeholders in the financing of museums (Lindqvist 2012), or the role of identity, power and conflict in the political relations of the museum (Stylianou-Lambert and Bounia 2016). More recently the augmented reality in cultural heritage is being valued through the stakeholders that make up the museum (Tom Dieck and Jung 2017).

Soria Martínez (2018) compares other models in Europe and America. This study delves into six models: North American (there are many donations and tax deductions. Example: MOMA), French (very centralized model. Example: Louvre), Italian (the State is losing guardianship, in favor of private investments. Example: Uffizzi Gallery), Dutch (museums make their decisions, but receive government grants. Example: Rijksmuseum), Austrian (the state provides financial control, but the private sector is empowered. Example: Museum of Art History) and British (mixed model of financing. Example: National Gallery). In Figure 1, as an example, the main agents that would form an entity that manages cultural heritage in UK can be identified. It is relevant for this study, because this model is an example of connections of actors and actions in the management of cultural heritage. It also highlights the different forms of financing

Figure 1: Main agents in cultural heritage in UK (Choukier, 2014)



As Bandelli et al. define, the governance systems in museums are constantly changing and increasing:

“Governance systems in museums are typically static and traditional, and currently they do not grant the public and stakeholders a formal role in the decision-making process. The relationships between museums and the public are constantly changing

with museums becoming under increasing pressure to expose their epistemological process to public scrutiny and engage the public in this process. They need to do this to increase their inclusiveness, and also to preserve their reliability and trustworthiness” (Bandelli et al. 2009).

Although traditionally "Institutions" of Cultural Heritage has been the term applied to archives, libraries and museums, in recent decades other institutions have proliferated such as trusts, foundations, associations, institutes, parts of universities, research centres or private companies. Although very different in their functions, they are not so different with respect to their administrative functions. Museums, and other institutions of cultural heritage, require a revision in their management model, due to their continuous increase in visitors and their increasing relationships with different actors who both need to preserve their legacy and to improve the product offered.

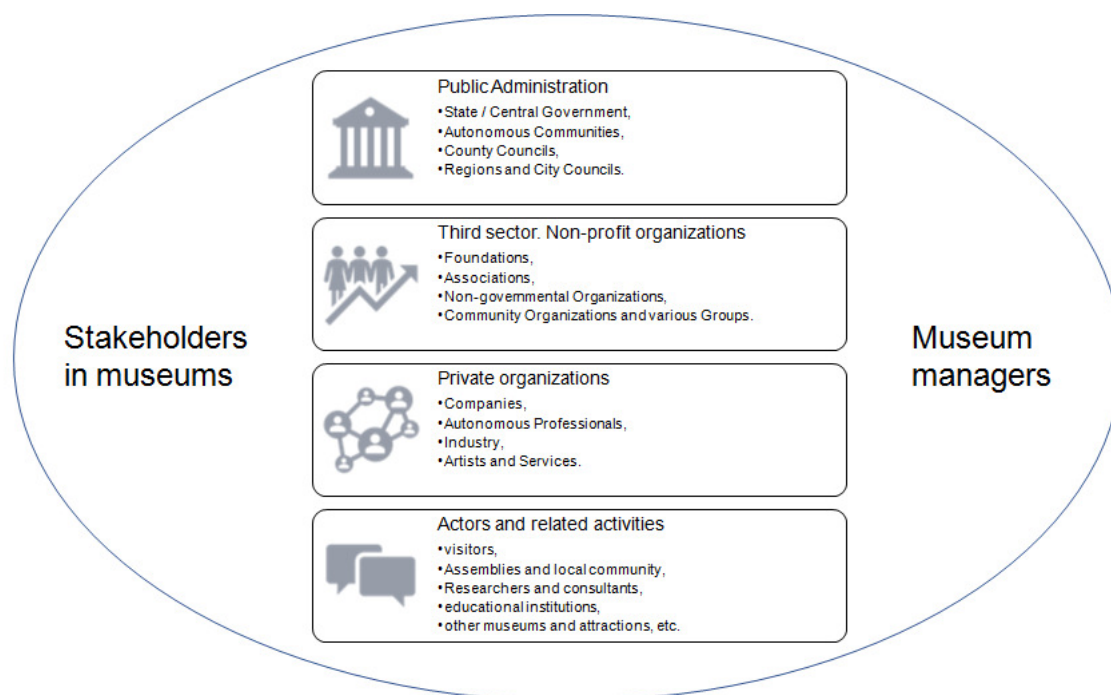
Museums in recent years have become increasingly aware of the importance of groups of stakeholders with an active interest in the policies and practices of running the organization (Kotler and Kotler 2001). Freeman (2010) proposed the conceptualization of stakeholders in business, to manage, to compete and to complement the interests of companies. Legget (2006) adapted the concept of stakeholders in museums as those "individuals or organizations that have an interest in or influence on the ability of a museum to achieve their goals."

All the entities of the three sectors discussed in this study (public, private, and non-profit) have their own stakeholders. Museums often have a wide range of relationships, as they are more diverse and demanding than those in the business world (Ames 1998; Reeve and Woollard 2006). Since museums involve a potentially competitive management process because of the expectations of stakeholders, it becomes a key task for museum administrators to establish proper procedures in terms of accountability, transparency and respect for the rule of law.

The material heritage and the knowledge preserved by museums have an intergenerational dimension, in which stakeholders. Stakeholders of museums include those who were and are actors linked to the institution, because they are institutions that endure over time. That is, the goods protected and provided by museums provide benefits for future generations. Thus, future generations anticipate equal access to the past inherited and enjoyed by the current generation (Legget 2006).

Generally, three large groups of agents or institutions can be identified due to their characteristics. It is possible to identify the actors of each sector; in Figure 2 the main stakeholders are defined.

Figure 2: Sectors and actors in cultural heritage (Adapted from Legget 2006).



Therefore, stakeholders in museums have the same objectives as those of any other sector, whether private, public or non-profit, and the characteristics defining these sectors are similar in the fields of tourism and cultural heritage, differing only because of the private interests that each may have.

Models and strategies of cultural management

Models and strategies in heritage management

Lord and Lord (1998) and Ballart and Tresserras (2005) argue that despite the existence of a multitude of organizations or institutions that manage cultural heritage, there are only four main forms of government (table 1): 1) Line Departments (usually depend on a public body having an internal structure that takes the form of a hierarchical pyramid, do not have administrative and financial autonomy, and as a main disadvantage suffer a loss of independence); 2) Arm's Length institutions, the aim of which is to get rid of political partisanship and corporate pressures, find additional means of support, and have a governing body that is usually a board of trustees); 3) Non-profit organizations (the objective is not profit but community service, they usually take the form of associations or foundations, enjoying favourable tax treatment, the model is usually hierarchical pyramid or by working groups, and must

seek resources independently) and 4) Private ownership (usually governed by foundations, individuals or private companies, funding usually comes from own income, any profits go to the parent company, and necessarily operate according to strict performance criteria of economic and financial efficiency).

Table 1. Models of management in cultural heritage (Lord and Lord 1998).

Factor	Line Departments	Arm's Length	Non profitmaking	Private
<u>Ownership</u>	Government, university or corporation	Government, university or corporation	Association or public company	Individual or private company
<u>Board or Trust</u>	Advisory	Governing or advisory	Governing	Advisory
<u>Funds</u>	Annual allocation	Granted and earned	Earned, with grants and endowment	Private and earned
<u>Donations</u>	Less likely	More likely	Most likely	Not likely
<u>Staff</u>	Civil service or university or corporation staff	May be be civil service or museum staff	Association employees	Company employees
<u>Volunteers</u>	Difficult	Possible	Important	Rare

The strategic challenges facing museums today are defined by Bandelli et al. (2009), and can be summarized as: a) define a motivating and differential mission and establish a viable balance between mission and external demands; b) create a consolidated public with the support from the community, and c) generate sufficient resources to sustain the museum in the long-term. Furthermore, to these challenges we can add two additional challenges: to generate benefits for the local population as well as to establish a continuous improvement of the cultural product offered. These last two aspects require the need to establish a comprehensive process management of the product offered.

Aas et al. (2005) evaluate the roles of collaboration and stakeholders management as well as the interdependence of heritage conservation and tourism development through five areas: communication, income, decisions of the local community,

activities of the local community and collaboration with stakeholders. They conclude that with respect to the establishment of communication channels between groups of heritage and tourism organizations, establishing communication seems a relatively simple step to take, and therefore there is need for someone responsible to make the initial step.

Methodology

For the analysis of the stakeholders' involvement in the governance of museums we utilized a case study methodology, following Pettigrew (1990), which allows the selection of the variables that determine the differences in the aspects of management according to the different models. The research focuses on a particular sector, museums, (as a part of cultural heritage management), which takes into account the views of key stakeholders (those who have the capacity to take decisions), thus obtaining an empirical view. The study relies on interviews (4) and direct observation. The data were analysed with CAQDAS (a Computer-Aided Qualitative Data Analysis Software), a software that organizes, analyzes and establishes connections between research links and keys.

A qualitative methodology is used because it is the one that best fits this context. At the moment there are no indicators that quantitatively measure governance in museums, so it is necessary to resort to a qualitative methodology. Governance understood as mechanisms to exercise power and activate relations between actors, is established through principles and criteria. That is why, through interviews, and direct observation, and all analyzed with a CAQDAS, they are measured if attitudes are established to execute these governance principles. To be more specific, and as observed in Table 4, through the interviews conducted, and specific questions, based on data and experience, three different aspects are analyzed: public-private relations, influence of stakeholders in the strategy of the museum; and governance and participation in the cultural tourism product.

Interviews

An in-depth personal interview was conducted with each of the four directors or managers of museums, projects or interpretation centres which were selected: Painted Cave (Line Departments), Nestor Museum (Arm's Length), Cultural Project of La Aldea (Non – Profitmaking) and Cenobio de Valerón (Private). These four have museums been selected, because they corresponds to each management model of the four existing in the management of cultural heritage (Table 2). The interviews included a total of 27 questions, organized into three blocks as follows: a) general aspects and museum management, b) governance, stakeholders and society, and c) proposals for improvement. Out of the 27 questions asked, five have been selected for this article,

which provide the needed information to determine the model of management, the role of different actors and the possibility of formulating a hybrid model of management in museums.

The selection process was aimed to locate four differentiated management models in a close geographic context (Gran Canaria Island). A total of eight interviews were conducted, two for each of the management models. The first interview focused on asking questions and extracting information, and the second pursued further clarification of confusing answers and obtain deeper information about different aspects of management. The questions were asked openly, and the researchers took notes and audio recordings for further analysis utilizing the specialized software of qualitative information.

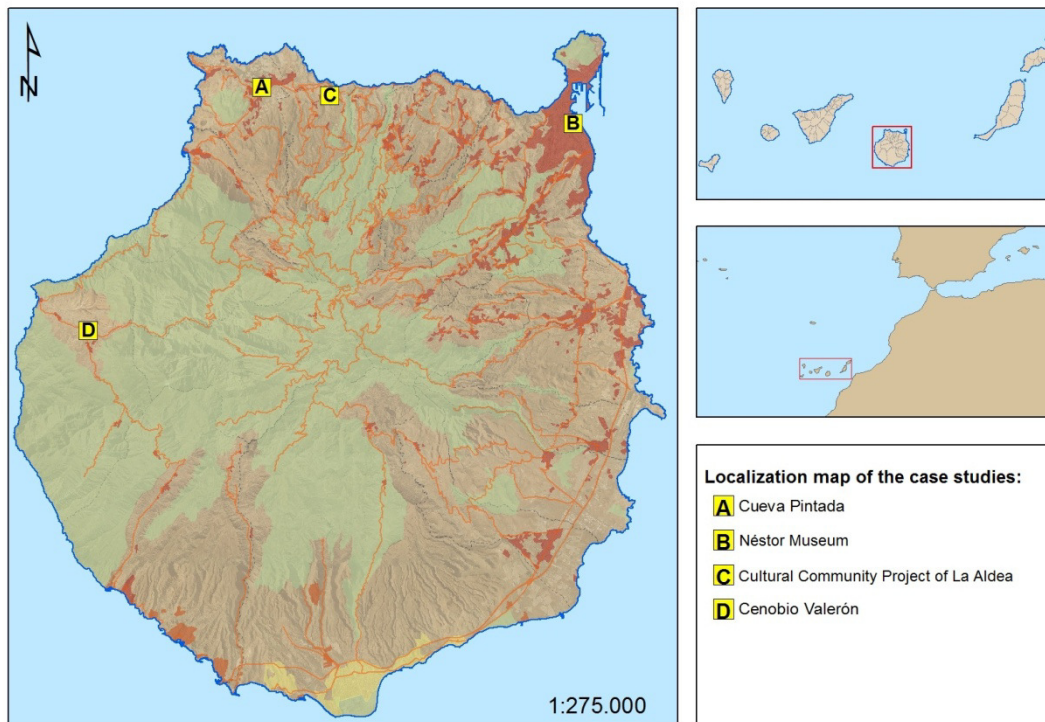
The CAQDAS (Computer Aided Qualitative Data Analysis), has the functions of working with qualitative data. The NVIVO 10 software was used to perform the qualitative analysis, because it is one of the most complete and versatile analysis programs to analyze data obtained with different techniques or from different sources.

Case studies selected

Based on a study of Betzler and Gmür (2012) which quantitatively analyse the relationship between governance and economic performance, utilizing cyclical models with a sample of 98 museums in Switzerland, in this article we have chosen a qualitative methodology to analyse the relationship between governance and networking in order to determine whether these elements are capable enhance a tourist product of responsible governance.

As case studies, we selected an example belonging to each of the four models of cultural heritage management (Delgado Méndez 2007; Reeve and Woollard 2006; Lord and Lord 1998; Querol 2010). The cases (Figure 3) are: Painted Cave Museum and Archaeological Park (dependent model), Néstor Museum (autonomous management), Cultural Community Project of La Aldea (non-profit independent model) and Cenobio Valeron (private management).

Figure 3: Localization map of the case studies.



- Case A: Cueva Pintada Museum and Archaeological Park. It is located in the town of Gáldar in Gran Canaria. It receives about 71,000 visits annually and is public property with the service concession to several private companies.

- Case B: Néstor Museum. It endows the work of painter Nestor. It belongs to the City of Las Palmas, and is managed by a Board of Trustees, receiving about 15,000 visitors annually.

- Case C: Cultural Community Project of La Aldea. It is managed by volunteers who are responsible for the 14 museums of the project, and is located in the town of La Aldea de San Nicolás in Gran Canaria, with about 3,200 visits annually.

- Case D: Cenobio de Valerón. It is an archaeological site. It is managed by a private company, but publicly owned, with about 21,700 people visiting it each year. The Cenobio is located in Santa María de Guía de Gran Canaria.

Museums and tourism in the case studies

Museums as part of the cultural facilities in a tourist destination can create opportunities to attract more tourists (Russo and Van der Borg 2002), even for those tourists who do not have culture as the main motivation. It has been shown that

individuals have a greater propensity to visit museums when they are away the usual place of residence (Ministry of Education, Culture and Sport 2012).

Museum policies should recognize that their organizations are part of the tourism market, and this implies that they are differentiated in terms of marketing (Rowley 1990; Gilmore and Rentschler 2002). However, to consider a museum as a tourist attraction, it must have the character of a viable product for tourist consumption (McKercher and Du Cros 2002).

Museums have to become more involved in issues related to tourism, not only to be able to exert an influence on those collaboration for decision-making on economic and governmental level when planning policies, but also to reach tourists more directly (UNESCO 2007)

Considering that museums are part of the elements of the tourism system (Jansen-Verbeke 1986; Law 2000), Table 2 presents the number of visitors in selected case study.

Table 2. Visits to museums.

Visits (2016)	Total	Schools and groups %	From the island %	National %	International %	Activities %
Cueva Pintada	71.024	21	39	12	25	3
Néstor Museum	15.267	60	20	8	12	0
C. C. P. La Aldea	3.200	60	15	10	15	0
Cenobio Valerón	21.731	7	15	15	63	0

Results

The main contribution obtained with the analysis with CAQDAS is the identification of three factors in museums research: 1) Public-private relationship, 2) influence of stakeholders in the strategy and 3) governance and participation in the optimization of the cultural tourism product. Table 3 presents a summary of the results for each factor in each case study considered.

Table 3. Relations of governance in museums.

Factor / Case	Public – private relationship	Influence of Stakeholders in the strategy	Governance and participation in the cultural tourist product
Cueva Pintada (A)	Museum depends on Government for making decisions.	Local government creates strategy. Need to involve other actors in decision-making.	Private organizations and related stakeholders can improve the cultural tourism product.
Museo Néstor (B)	Museum is part of the Government but certain freedom in decision-making.	Board of Trustees of the Museum's main actor. The need to involve other Stakeholders.	Need more citizen participation. More involved Stakeholders.
P.C. La Aldea (C)	Agreements with institutions (subsidies) and volunteers (maintenance).	Volunteers form the strategy. Manage relationship between volunteers.	Assembly of volunteers. Need to involve more Stakeholders.
Cenobio Valerón (D)	Search economic benefit of the management company.	Management company produces promotion strategy. Local Government has the power.	There is no public participation. Management company manages the space..

Public-private relationship

- Case A: The museum is part of the municipal government, so it can influence the functioning of the museum, as part of the public administration. There is a relationship with the objective of ensuring public service for the museum.
- Case B: The museum is free to make decisions, but cannot be separated from the public administration to make an important decision. Usually they respect the decisions taken by the museum that are not too relevant. There is a public-private relationship, either with the university, with the entrepreneurs, or other similar institutions.

- Case C: Usually it has relationships with governments at different levels. There are agreements with different institutions to pay maintenance fees or rentals. There are usually no relationships (for decision-making or financing) with private companies, and many expenses must be assumed by the members of the association.
- Case D: Governments at different levels can influence and make proposals for the archaeological site, but the government of the island of Gran Canaria has the power to decide on conservation. The management company of the museum depends on the public administration in taking final decisions. Management is an administrative concession. The management company assumes that the public-private relationship is important to increase the benefits of the management company.

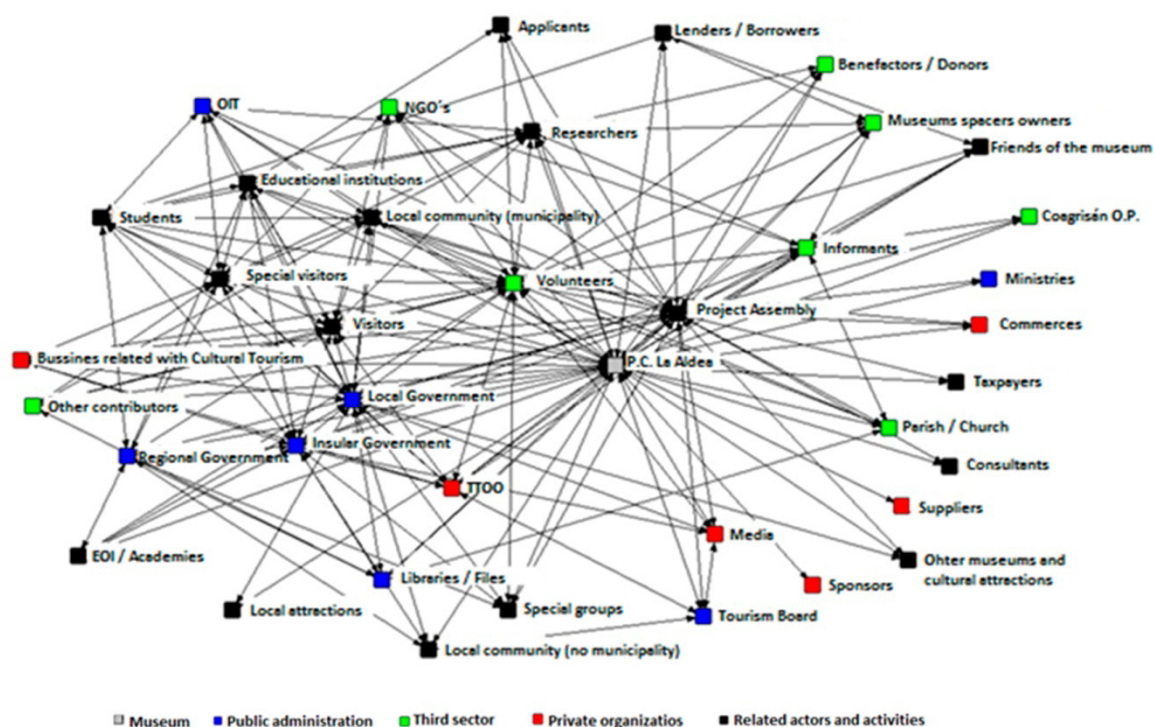
Influence of stakeholders in the strategy

In each case study, the real stakeholders (with real involvement) and potential stakeholders (those who do not currently have involvement, but who have the capacity to have it) have been identified. These are presented in Table 4. An example (Figure 4) of how to affect potential relationships in a case study has been taken.

Table 4. Stakeholders involved in museum management.

Category / Museum	Painted Cave (A)		Néstor Museum (B)		C. P. La Aldea (C)		Cenobio de Valerón (D)	
	Real	Potential	R	P	R	P	R	P
Public Administration	10	10	8	8	5	7	6	8
Third Sector	2	3	1	3	7	8	2	3
Private Organizations	11	14	8	8	2	6	9	9
Actors and related activities	13	15	16	18	11	17	12	15
Does not affect	6	0	4	0	13	0	10	5
TOTAL	42	42	37	37	38	38	39	39

Figure 4. Example of potential relationships in a case study (Cultural Project of Community Development of La Aldea).



- Case A: The main actor is the public administration, because it is the one that manages and owns the archaeological site. The local government of Gran Canaria decides the strategic lines and cultural policies, and the Canary Islands Government owns the land. It would be required the involvement of other actors and dialogue in decision-making for deciding upon promotion.
- Case B: The Board of Trustees of the museum is the one holding power, legitimacy and urgency but the director is the main actor of the museum, because he is in charge of making the rules and impose a guideline, as ultimately responsible. So, the director is the visible head, i.e. the citizen who will be asked responsibilities for the management of the museum, and who solves the problems that arise. The director has freedom of action, and influences on which projects are undertaken, getting involved in achieving the goals. It is necessary to increase the agreements with other actors.
- Case C: The volunteers are the main stakeholder of the project. There are over three hundred people involved, and each has a specific role in the group. The strategy is to give prominence to the volunteers. The challenge is to manage

relationships between volunteers, something that rests with the experience and background of the project. People who make up the project are those that possess the attributes of power, legitimacy and urgency.

- Case D: The attributes of power and legitimacy are borne by the municipality, while the private company that runs the archaeological site is the one that has the attribute of urgency. Anything that the company makes must be authorized first by the City Council and then the local government of the island. Generally, the company makes all proposals. There are no final decisions to be made. The company depends on the public visiting the archaeological site, and strategies are based on the promotion.

Governance and participation in the cultural tourist product

- Case A: Taking the principles of Shipley and Kovacs (2008), in this case, decentralization in decision-making has limitations due to the management model dependent with respect to the upper body. The decisions are highly centralized. Neither are accomplished the criteria of existence of groups of civil society and independent media and appropriate weighting in the processes of decision making, which would facilitate harmony in the exercise of powers and a more equitable distribution of the final decisions. The stakeholder involvement is not met, at the time of decision-making, because it depends on the highest governance body. Although it is allowed by the management model it has not been activated the participation structures to implement stakeholder involvement. Private organizations and other actors can improve the cultural tourism product offered. "The model demonstrates that greater versatility is needed management charges are obsolete with respect to the reality of current museums" (Director of Painted Cave).
- Case B: The principles of legitimacy and voice are not met in the Néstor Museum, because the museum has no direct capacity to legitimize or decide on its own behalf, but depends on a board of directors, which belongs to the city hall. Decentralization in decision-making is accomplished but with limitations, since internal decisions depend on the Board of Trustees of the museum, and decisions are highly centralized. Citizen participation is poor and therefore it is required a higher involvement of citizens. The criteria to be met by the museum would be the appropriate weight in decision-making processes (Shipley and Kovacs, 2008). In this sense it is the Board of Trustees the one which conducts the process. The objectives need formal approval by the relevant authorities, and depending on the plans of the responsible political groups, these goals must be continually modified. This is the case study where lesser stakeholders are involved. This is because the current management

model which is based mostly on the Board of Trustees. "The management structure of the museum could be improved by updating it according to current demands, with fewer representatives. It is necessary to expedite administrative procedures" (Director of the Néstor Museum).

- Case C: The management model through an assembly promotes the participation of stakeholders and their members. However, in this model members are away from governance because of its effective leadership (Shiple and Kovacs, 2008), which requires that politicians and managers provide a coherent vision for the development of heritage sites and mobilize support, and provide resources for its implementation. This approach is not carried out in the case; perhaps the political institutions at various levels must take care to ensure that both the management association and the project itself ensure their future. This is the case study with most proposals to include actors, especially those concerning private companies and related actors, perhaps in order to not rely so heavily on public subsidies, and looking for a diversification of resources. "All decisions are made in the assembly, people reach an agreement easily. People delegate to other people. The management positions are assigned through proposals" (Director of C. P. La Aldea).
- Case D: It represents the example of private management. The principle of legitimacy and voice do not apply or are not met. Decentralization in decision-making has no role because it is a private sector company that is responsible for making final decisions, so they are completely centralized. Collaborative management (participation) (Shiple and Kovacs (2008), can be considered not met because the local council owns the site, and the management company who manages it, and there are no other actors in management. Regarding the criterion of profitability - efficiency the management company understands that the objectives (effectiveness) are met but that sustainable profitability has not been achieved successfully "It is necessary to ask for subsidies for the maintenance of the museum. It is very difficult for the company to maintain the number of visitors to ensure the sustainability of the site" (Director of Cenobio de Valerón).

Discussion

This article has considered whether the implementation of mechanisms of governance through networking could enhance cultural tourism products, specifically the museums. However, the question is whether a full decentralization of management is necessary to fulfil all governance criteria. Therefore, it should be determined whether the optimization of the management of cultural tourism products can be improved with a total transfer of authority to stakeholders in decision-making, although this is

not possible from the point of view of the daily management of a museum. It is therefore considerable to understand that it is necessary to involve different actors in concrete decision-making, for example, at the time of organizing an exhibition, preparing a promotional campaign, conducting educational workshops or consulting distribution of the budget.

Although governance is an ambiguous concept in heritage management, there seems to be some consensus in defining the necessary mechanisms for its implementation. However, there is some distrust of what governance can generate. Even though one might think that governance requires adjusting the management structure to cede authority, this is not entirely true. Private management offers some reluctance to adopt governance procedures, because of the predominance of private business interests over social concerns, thereby existing some confusion over procedures of collaboration with other actors.

The case studies analysed in this study have shown the opportunity to explore the theoretical precepts for collaboration between stakeholders in heritage management. This research reveals the inherent difficulty in achieving a symbiosis between heritage management and tourism development through collaboration with stakeholders. This handicap lies in the lack of mechanisms to achieve common objectives, since each stakeholder seeks their own benefit, regardless of the sector (public, private or non-profit), and therefore the diversity of purposes of each actor (economic, social benefit, political or administrative). It is necessary that people from the local community be aware of tourism impacts, and therefore assume the need for planning across different stakeholder groups, taking different views. This can lead to a broader partnership and the formulation of further partnerships in the future. The relationship between conservation and dissemination in decision-making becomes essential, because they are beneficial to all stakeholders.

Weil (1999) evaluates the performance in managing non-profit museums in the United States, showing that they must prove their effectiveness, while Phillips (2003) highlights the need to democratize the support to museums, regardless of its management model. This study confirms research that emphasizes the importance of the inclusion of the stakeholders in the governance mechanisms of organizations, particularly in museums (Brown 2002; McKercher and Du Cros 2002; Betzler and Gmür 2012). For instance, Brown (2002) suggests that the museum provides the members of the community, through their relationships, useful mechanisms for consultation and collaboration. The present study has shown evidence on the construction of these relationships, the use of skills and negotiation, the greater sense of ethics and accountability, and the respect for the often divergent objectives which are synonymous with time spent and financing. It is possible to affirm the investigation of the study cases in Cyprus by Stylianou – Lambert et al. (2014), used to demonstrate

how strengths and gaps in cultural sustainability can be identified within a broader museum environment and the importance of the stakeholder implication.

Conclusions

This article has analysed the four main models of cultural management governance, identifying the lack of actions and structures for actively integrating stakeholders as part of the management of the four institutions considered. The results showed that strategic planning linked to the territory and public-private partnerships could increase effectiveness and efficiency in the allocation of public resources. This would enable a reduction in waiting times between interventions and the realization of specific or emergency actions, making possible the greatest number of interventions in the shortest time.

Based on the results of this research it is possible to confirm the hypothesis that the application of certain governance mechanisms has the potential to improve the role of stakeholders in the management of museums. Despite the confirmation of the hypothesis, differences can be established according to the models of heritage management. In all management models, mechanisms can be activated to improve governance, and thereby establish joint decision-making that improves the cultural tourism product. It becomes clear that in cases of private and non-profit management (Cenobio de Valerón and P.C. of La Aldea), it is easier to establish these mechanisms. In the first case, although predominantly the search for an economic benefit, the company has the capacity to establish these mechanisms. In non-profit management, the volunteers who form the project have a social interest in the development of their museum. On the other hand, the dependent and autonomous models (Painted Cave and Museo Néstor), the challenges that require greater efforts to put into operation the mechanisms that foster the principles and criteria of governance, but can take specific actions to enhance participation of actors in concrete management actions.

The results of the Cueva Pintada case analysis (dependent model) showed that it was possible to achieve an improvement in the cultural tourism product, coordinating the agents involved, establishing more relationships to offer a range of products where quality is the priority. In the case of the Néstor Museum (autonomous model) it was found to be possible to achieve this governance if each public or private institution contributes its concrete part for the achievement of that objective, and the improvement of the final product, which should be an aspiration of all those involved in the sectors of leisure, tourism and culture. On the other hand, in the Community Project of La Aldea (non-profit model) it is argued that this governance is already being achieved, and has managed to improve and expand what it is offered to visitors. However, regarding the management of the Cenobio de Valerón, (private management), managers stress that they do not believe that governance and

participation improve the cultural tourism product, since they do not conceive how other stakeholders can collaborate if they are not professionals in the field, although the various opinions must be assessed and quantified. It is clear that the opinion of the public is becoming increasingly important, and because of this, heritage can contribute to a sustainable development, through social media which enables to build up stronger relationships between different stakeholders (Woods, 2016).

Thus, innovation in organization management was found to be crucial in all cases analysed. Furthermore, governance of cultural heritage is a strategic tool for managing collaborative tourist products. Therefore, governance is an intangible instrument that can be activated together with the responsibility of monitoring by the Stakeholders in order to achieve efficiency and improve the product offered to visitors. The results obtained in this article may be applicable to all agencies or institutions, regardless of their approach and management model, which are responsible for the custody and use of heritage.

The case studies analysed with a qualitative methodology and using CAQDAS, support the hypothesis raised, in addition have found the possibility of formulating a "hybrid model" applicable to any case of cultural heritage management, regardless of differences in their organizational aspects, and that aims to seek maximum benefit for all interested parties.

This research has some limitations based on being focused on four specific case studies, representing the four existing management models in the world. Another limitation is that each museum adapts to the needs and geographical contexts where they are located, and therefore, despite having a management model of the existing ones, it can completely change its way of achieving the objectives. On the other hand, relations with stakeholders are dynamic and fragile, in such a way that the negotiations and agents involved in the management of a museum can change every day.

Chapter 4:

The ecomuseum as a space for the activation of governance processes. Co-management of heritage as responsible management.

The ecomuseum as a space for the activation of governance processes. Co-management of heritage as responsible management.²¹

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Agustín Santana Talavera²³

Carmelo J. León²⁴

Abstract

An ecomuseum orients its conservation, formation and reproduction of identity and patrimonial tasks based on the proximity to the territory and its populations. This entails a flexible management system that adapts to contextual specificities of this socio-cultural and geographical area, empowering local populations to govern themselves in relation to a common project. This study explores the activation of governance processes in ecomuseums, based on the involvement of different agents in their development. The Cultural Project of Community Development of La Aldea on the island of Gran Canaria (Canary Islands, Spain) is taken as a case study, related to manners and traditional work. Methodologically, there has been a tendency to use a mixed methodology. In order to determine the presence of governance in the management, structured interviews have been carried out with volunteers of the Project, as well as informal conversations (not structured) with actors of the environment, complemented with direct observation. To assess the opinion of the visitor, questionnaires were made. From the analysis it is possible to confirm that co-management, in accordance with governance, is shown as an effective tool for sharing responsibilities and competencies in the management of resources, being sustainable over time and contributing to overcome intermediate.

Keywords: ecomuseum, responsible management, governance, case study, identity, community development

1. Introduction

The high cultural offer that is offered both in museums and other cultural assets, has made these institutions develop increasingly better their capabilities to manage

²¹ In second review. Landscape Research (JCR Index).

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environmental challenges (Lebek et al., 2006), but also in terms of social challenges. Due to the constant innovation in management, recently ecomuseums challenge a single accepted definition (Davis and Corsane, 2014: 119). It is understood here that ecomuseums are characterized by identifying, in a given region, the traditional living environment through cultural and natural heritage valued to be protected and preserved (Elliot, 2006). In this sense, and based on the Declaration of Intentions of the Long Net Workshop, Trento (Italy, 2004), the ecomuseum is taken as a form of dynamic community agreement by which heritage is preserved, interpreted and managed for sustainable development.

These agreements are the basis for the implementation of governance mechanisms, with the common objective of the social, environmental and economic development of the local population. This common process of management in heritage (Davis, 1997: 199) involves the responsibility among the actors of the cultural resource, promoting multiple uses of heritage. Among them, the tourist use stands out, taking the culture and the socioecological environment as an attraction, in principle, for alternative forms of tourism.

Responsible tourism is based on sustainable tourism, but without becoming a specific or thematic tourism typology (Idelhadj, Rivera and Rodríguez, 2012). More than a product, it is a series of commitments, sensitivities, and responsibilities on the actions that affect both the tourist and the tour operators and intermediaries and the public administrations involved. All must, following these principles, recognize the central role of the local population and the control that it can practice in the tourism development processes of their territory (Santana-Talavera, 2008). This way of conceiving tourism has a social aspect that implies respecting, promoting and developing local cultures and protecting them from cultural homogenization, over-marketing and overexploitation. To do this, control and self-management of local resources is promoted through the participation of the local community. Different organizational structures are used in the decision-making process (adapted to the specificities of the populations and their territories), seeking an equitable distribution of benefits, respect and defense of local culture and identity, favoring ways to sustainability and intercultural dialogue in tourism development.

Responsible tourism (RT), as a tourist action linked to the movement of ecomuseums, constitutes in itself a social movement that involves a niche market (Reverté and Guix, 2013). The application of such actions on a territory, in addition to contributing positively to the conservation of the natural and cultural heritage, promotes memorable experiences and better perception of the places both for the hosts and for the visitors. The RT, as an attitude, tends to minimize unwanted socio-cultural, socio-economic and environmental impacts, to improve the welfare of host populations, to involve these populations in decisions that affect their lives and future opportunities, and to improve understanding of the local culture by tourists. This responsible vision

must be articulated on some notions of management, with governance being the tool to involve the local population in decisions about cultural heritage.

The purpose of this paper is to explore the activation of governance processes in ecomuseums, starting from the involvement of different agents in their development, establishing the level of participation and co-management of the local population in the administration of the resources of the ecomuseum. For this purpose, the Cultural Project of Community Development of La Aldea (PDCLA) on the island of Gran Canaria (Canary Islands, Spain) has been chosen as a case study. Based on interviews, informal conversations, questionnaires and direct observation, the application of co-management of heritage is determined as an aspect of responsible management.

For this research, co-management in the administration of the museum is conceived as the set of decisions and activities in terms of conservation and sustainable development of the environment; assumes the principle of community management. In this way, it constitutes a management paradigm with respect to the traditional museum administration (depending on its management model).

Otherwise, it is hypothesized that co-management, as a form of application of governance, is shown as an effective tool for the sharing of responsibilities and competencies in the management of resources, being sustainable over time and contributing to overcoming crisis intermediate (economic and social).

2. Co-management as a strategy for governance in the ecomuseum

Governance, as a negotiation and cooperation mechanism between different actors (at the private or public level, and from the individual, business or institutional point of view), has gained prominence in recent years in various sectors of society. Unesco (2005, p.78) proposes governance in the heritage sector as maintaining the balance between social and economic objectives and between individual and communal goals. The purpose of the governance framework is to promote the efficient use of resources and to demand responsibility for the administration of those resources. What is sought is to align as much as possible the interests of individuals, cultural heritage and society. For the context of museums, the adaptation that Legget (2006) makes for this area has been taken: "The Stakeholders of a museum are individuals or organizations that have an interest or influence in the capacity of a museum to achieve its objectives".

This mechanism has been studied in other areas, such as in the context of global intellectual property policies, understood as a set of agreements and legal systems, which largely regulate the flow of information on the Internet (Souza et al., 2014), or in environmental policies (Durant, 2017; Newin et al., 2018; Videira et al., 2018). It is in the case of museums where there is special interest to link the diversity of actors in the formation of strategies for a common social, economic and cultural development (Cosmin, 2018; Elsorady, 2018; Loach et al., 2017; Zuned, 2018).

A fundamental challenge to achieve governance is to involve a diversity of partners and gain legitimacy (Huxham and Vangen, 2005, Vangen and Huxham, 2012). The very attraction to collaborate is to take advantage of this diversity of capabilities and disparate resources, generate new solutions and synergies between partners in response to this spectrum of diversity of challenges. Governance is discussed in the literature from different dimensions.

First, by the degree of collaboration in the short term, or long term (Keast et al., 2007). Secondly, the degree of formality and rank of centralization, from a loose network to a strong association with its own legal entity, administration, organization and staff (Bryson et al., 2006; Provan and Kenis, 2008). Third, there are systems of accountability that clarifies who in the association is responsible and for what (Geddes and Shand, 2013). Finally, there is the value of openness in the degree of participation of the members and clarity of assigned roles (Huxham and Vangen, 2000), through people who represent partners without pre-established role assignments. It is these members (or volunteers) who are responsible for intervening in the co-management of the resources of the cultural space, in this study the museums.

The term "co-management" (also referred to as participatory management, co-administration, or shared management) constitutes an "institutional arrangement between the local users of a territory or set of natural resources and / or groups interested in their conservation, and the public agencies in charge of the administration of these resources. It implies both a distribution of responsibilities and competencies, and a clear definition between the exercise of public authority and the patterns of use, access, control and subsequent management of resources" (Giroto, 1998). The same author mentions that co-management is essentially a "partnership" between parties that share an interest, a responsibility and a vision about the sustainable use of a resource. These alliances must include various sectors. In the field of museums, co-management involves the participatory use of communities in areas related to eco-cultural spaces or in the process of musealization (Adán Alfaro, 2010; Janes, 2016). This eco-management has the challenge of reaching agreements between the various economic sectors that make up the productive framework in a given area.

Challenges of intersectoral alliances

An intersectoral partnership (a museum) involves the public, private sectors and third parties that work together to manage resources and capacities and share decision-making in the medium and long term, or to address a complex social problem (Selsky and Parker, 2005; Bryson et al., 2006). The existing literature on intersectoral alliances is very diverse, and depends specifically on the specific sector (Huxham and Vangen, 2005; Bryson et al., 2006).

There is a high direct cost for each partner that under the alliance network, (staff time, financial contribution, share assets and information). In a cross-sectional sector, such as culture, partnerships take time to come to fruition and delivery is often slow, and often many intersectoral partnerships do not achieve their objectives. The literature on the cross-sector on partnerships can be summarized in relation to three particular challenges: governance, strategy and leadership.

Previous studies characterize the nature of the strategy as multilevel, interconnected, dynamic, and as a result, with unintended consequences (Seitanidi, 2008; Clarke and Fuller, 2010; Vangen and Huxham, 2012). That is why many authors emphasize the need to negotiate an agreement on a purpose, but there is a division in the literature on the best way to overcome this problem (a fast and slower way).

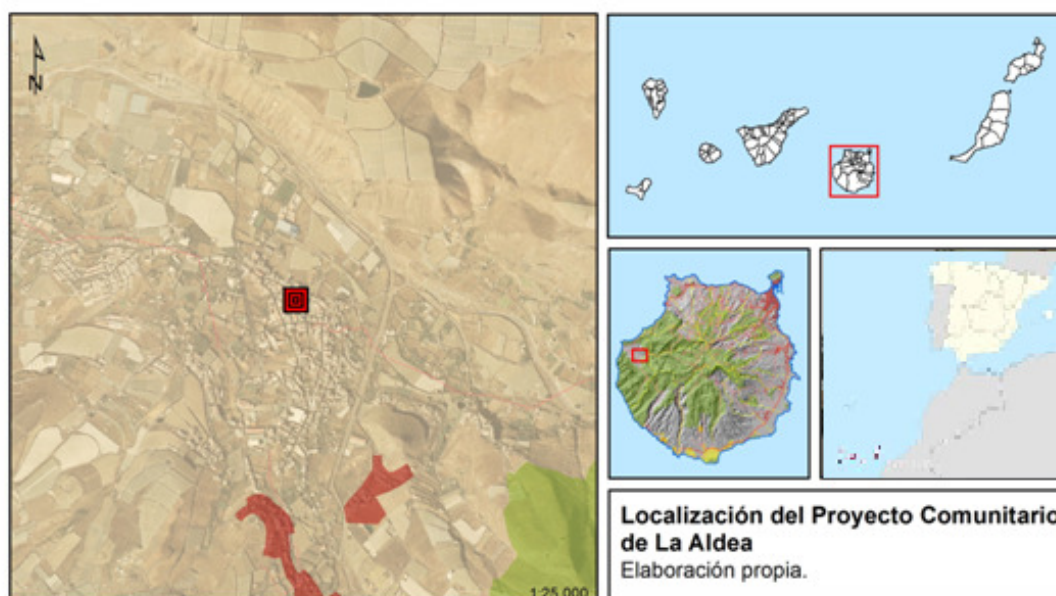
The initial challenge of leadership is to create partnership (Crosby, 2010; Klijn et al., 2010), which is helped by an organization or coordinator, who is powerful, credible, committed in the long term, capable of rethinking and raising the profile of the problem, and has a large capital (Waddock and Post, 1991; Bryson et al., 2006). Once the intersectoral partnership has been initiated, leaders need to balance the number and diversity of people involved, between a more democratic one (Bryson et al., 2006) or selective approach (Klijn et al., 2010). When conflicts arise, leaders must have an essential role of mediation (Crosby and Bryson, 2010; Klijn et al., 2010).

In the literary review, it highlights the need to have a strong individual leader, either from the public (or private) sector based on authority is emphasized (Ansell and Gash, 2008; Crosby, 2010; Geddes and Shand, 2013) or a private social entrepreneur (Waddock and Post, 1991).

3. Case study: The Community Project of La Aldea

The PDCLA emerges in a very specific context in which many of the reasons that led to its creation are determined by the special geographical conditions in which it is located. The Village of San Nicolás is located in the west of the island of Gran Canaria (Map 1) and is surrounded by a rugged orography. This fact explains its isolation for many centuries: the first road that arrived at La Aldea was built in 1939 from Agaete. Previously, communications with the outside were made by sea. Its relief, eroded and very abrupt, is divided by numerous ravines. The weather is dry with a semiarid landscape, has determined the proliferation of small core scattered throughout the municipality looking for the wettest areas, flat ravines and their heights crowned by extensive pine forests. (López García, 2003, Sánchez González, Suárez Espino and Moya Otero, 2002). The municipality of San Nicolás de Telentino is about 50 kilometers from the tourist area and 63 or 111 kilometers according to the chosen route, from the capital of the island, Las Palmas de Gran Canaria. The population is of 7,613

inhabitants (2017). The cultivation of tomatoes is the main activity of the municipality (Cabildo de Gran Canaria, 2018).



Map 1. Location of the Community Project of La Aldea. The authors.

This isolation and the proliferation of payments and scattered small population centers can help us understand the conservation, richness and variety of ethnographic heritage that the municipality possesses.

The Cultural Project of Community Development La Aldea (PDCLA), in Gran Canaria, begins when two teachers from the Public School Cuermeja, José Pedro Suárez and Lidia Sánchez, decide to incorporate popular culture into the activities of the educational center where they worked. This happened in 1980 in the School Residence of La Aldea de San Nicolás de Tolentino. The teachers' concern for achieving coexistence was accompanied by the idea of reducing the negative effects that the prolonged separation of their family environment could have on the residents. In this way, a commendable didactic and ethnographic experience emerges (Sánchez González, Suárez Espino and Moya Otero, 2002).



Image 1. Visitors entering the Pottery Center

Photo: the authors



Image 2. Visitors at the Gofio's Grinder

Photo: the authors

They started with La Gañanía, a traditional farm from the early twentieth century with original rooms that show the ways of life of rural culture, and the Water Mill to grind the Gofio²⁵, a building of the late nineteenth century that has been rebuilt (Sánchez González, Suárez Espino and Moya Otero, 2002). Then, other museums were added with the trades and activities of the town in the 20th century: the Shop, the Music Museum, the Pottery Center, the Barber Shop, the School, the Tomato Store, the Shoe Store, the Rural Medicine, the Smithy, and the Butcher Shop (Suarez Moreno and others, 2005). The last two spaces incorporated into the Project are the Museum of the Shepherd (2014) and the Museum of Traditional Clothing (2016).



Image 4. Museum of Rural Medicine

Photo: the authors

Permanent and temporary offer

You can make three visits or different routes: a first "short", visiting the Gofio's Grinder, the Museum of the Shepherd and the Gañanía, where you can perform different tasks: knead making bread; make gofio, shelling, winnow, toast or grind. A second "medium" where trades and life forms of yesteryear are displayed, visiting the Smithy, the School, the Tomato Store, the Shop, the Shoe Store, the Barber Shop, the Rural Medicine, the Pottery Center, the Museum of Music, the Carpentry, the Butchery and the Museum of Traditional Clothing. You can see all or some museums that have more interest for the visiting group. And a third "long": the Gofio's Grind, the

²⁵ Thick flour of toasted corn, wheat or barley and occasionally mixed with sugar

Gañanía, the Museum of the Shepherd, the Smithy, the School, the Rural Medicine, the Barbershop, the Carpentry, the Shoe Store, the Pottery Center, the Music Museum, the Shop, the Butchery, the Music Museum and the Museum of Traditional Clothing. This route is also configurable in terms of spaces.



Image 5. Music Museum

Photo: the authors

As management aspects, schedules can be arranged with the organization, being usually adapted to the needs of the group (it is requested that they are at least 10 - 12 people, there is no maximum, although groups larger than 25 are not recommended). The entry price is free. The museum has brochures (only in Spanish and digital), panels and posters (Spanish), guided tours (Spanish) and does not have videos or projections.

The Project is formed as a non-profit association, led by an assembly that is coordinated by a president, a vice president, a treasurer, a secretary and a vocal. The assembly is the form of government in the Project. They meet twice every week (Tuesday and Thursday). Normally fifty people meet, the managerial positions are assigned by means of proposals. Votes are taken to make decisions. There is a statute and a memory of association. Decisions are made in the assembly, people reach an agreement easily. People delegate to other people.

The annual income € 15,000 (2017 and 2018) comes from a grant from the FEDAC: Foundation for the Ethnography and Development of the Canarian Crafts (Autonomous Foundation belonging to the Cabildo de Gran Canaria). For a long time

they were not assigned or registered. Now they make up an association. As for the staff, the number of direct involved is 45 volunteers. For some events, over 200 participants are exceeded.

The Project does not have a cafe or restaurant, nor a souvenir shop, there are no staff hired for cleaning, security or guided tours. As a Project policy, they never talk about bad relationships with governments. There is a collaboration agreement with the education council of the Government of the Canary Islands. There is another agreement with Fedac, to be able to pay rents and food for the animals. There is no agreement with the local council. There is no relationship (for decision making or financing) with private companies. For example, if you have to go to a congress, the project or sometimes members have to pay all expenses.

Governance (principles and criteria) and actors in the ecomuseum

The Project complies with the 35 criteria of the 5 principles of Governance: Legitimacy and voice, Management (strategic vision), Efficiency and efficiency (performance), Responsibility and transparency (accountability) and Justice (compliance with the law). Some aspects to be highlighted in relation to Governance are: People want to take off problems. They delegate decisions to other people. There is discussion; the decisions to be made are shared. There is an annual report where the objectives of the following year are established. Those responsible believe that there is diversity and effectiveness in this project, as well as a great work of learning, what is done and what is to be done. There has never been distrust with this management model. The only problems could be political and money. There have never been legal problems.

The human group (volunteers) is the main stakeholder in this project. All are real characters and each one has a specific role in the group. Those responsible for this association have become almost psychologists, as they themselves declare. It is necessary to take into account the treatment in diversity. Many details must be attended to that can be very significant.

Therefore the strategy is to give prominence to who really has it, that each one is a protagonist within its scope, for example the carpenter will always be the person best seen within the carpentry. It is not possible to supplant protagonisms of anyone. Friendship relationships can be established, but can be very changeable. Through the Project they try to manage these relationships because they accumulate forty years of experience. In each area there is a person who knows the most about this issue, and therefore the others let themselves be guided.

The people who make up the project are those who possess the attributes of power, legitimacy and urgency, all without exception, since without them the project could not be continued. Each of these people represents an important part of a collective

project that is the total of knowledge and individual contributions, both material and immaterial.



Image 6. Making the cheese in the "Gañanía"

Photo: the authors

4. Methodology

The purpose of this research is to explore the activation of governance processes in the Cultural Project of Community Development of La Aldea, starting from the involvement of different agents in its development, establishing the level of participation and co-management of the local population in the administration of the resources of the Community Project. For this, a qualitative research strategy focused on the case study has been chosen (Eisenhardt 2002, Hamel et al., 1993, Simons, 2011, Yacuzzi, 2005, Yin 2003). The selection of the case was made, after a review of the island museums (Gran Canaria, Spain) and determination of their areas of competence, taking into account the best existing ecomuseum reference on the island of Gran Canaria, which receives more than four thousand visits annual (Table nº1). Subsequent applications, at least partially, follow the work of Adie and Hall (2017), which perform a comparative analysis of three case studies of cultural sites through surveys conducted on visitors.

For this study, a qualitative approach is taken (Shaw & Ivens, 2002). The application of this perspective is applied by analyzing the responses of the questionnaires, determining the sample according to the degree of saturation detected in open responses (Thomas and James, 2006), and contrasting this information with that obtained through other techniques such as the semi-structured in-depth interview, the conversational interview and the direct observation.

Table nº 1: Distribution of visitors in the case study.

Visits (2017)	TOTAL	Students and Groups%	Local %	National %	International%	Activities %
P.C. Aldea	4.600	60	15	10	15	0

The authors.

Starting from the problems highlighted in the theoretical framework of the research, and the objectives that focus it, a guide questionnaire was prepared for the interviews (in-depth and conversational) deciding that the informants would be allowed to introduce topics of interest, conducted by the interviewer at the right moments. This strategy allows, beyond the information previously considered relevant, the informants provide nuances that were revealed in each case as inflection points in the configuration of the network, its interpretation and the consequent application in the management of the museum.

For the interviews, it was considered to take those responsible for management as key informants. Establishing a semi-structured guide that raised 14 topics or issues of interest (benefits of the project, personal contribution to it, emotional links, vision of the project as a whole, contribution of the project to the person, remarkable elements of the project, elements that would change, form of management, conflicts, visitors and visibility (image), possibility of professionalization, problems and challenges of the project, future of it.

The interviews were conducted in the place indicated by each interviewee, with a pre-established duration of 45 minutes. The digital audio recording of each one was carried out, favoring a more exact interpretation (Yin, 2003) and allowing to take clarifying and complementary notes, useful at the time of the transcription. With the informed consent and the confidentiality due to the interviewees, the protection of the audios obtained was guaranteed.

The conversational interviews conducted with the Cultural Project volunteers, complemented by direct observation, served to determine the objectives and hypotheses of the present study. These techniques contribute especially to the qualitative determination of the degrees of relative importance of each of them in the

management of the museum, guiding the interpretation of results in the analysis of indicators made with the Caqdas.

Ten informal conversations were held with heads of various businesses in the context of the Community Development Project, including bars - coffee shops, lottery management, bakery, pharmacy, supermarket, clothing store, etc. The two main issues addressed were the benefits provided by the project to the local economy and the suitability of the project's sustainability over time.

In a pre-interview phase, a questionnaire was carried out on a random sample, determined by saturation, of 100 visitors (table 2).

Table nº 2: Period, areas and sociodemographic characteristics of the survey

Period	29/7/2016 - 21/12/2016		
Muestreo	Cultural Community Project of La Aldea (100 surveyss)		
Sample	100 (intentional sampling)	Data collection system	Paper
Age	< 18 years: 7 % 18 - 30 years: 16 % 31 - 50 years: 37 % 51 - 70 years: 32 % > 70 years: 6 % NA: 2 %	Gender	Woman 55% Man 44 % NA: 1 %

The authors

The questionnaire was designed to assess the opinion of visitors, distributed in 14 questions: 1) country of residence, 2) type of accommodation, 3) how it has arrived at the museum, 4) with whom visits the museum, 5) age, 6) gender, 7) reasons for the visit, 8) how knew the museum, 9) guided visit (quality and time), 10) assessing characteristics (treatment, environment, presentation, quality and usefulness, learning, interest, accessibility, signage, price of tickets, services, and waiting time, 11) quality - price, 12) aspects that "he liked", 13) aspects that "he did not like" and 14) suggestions.

To analyze the content and proceed to the coding of the last three, due to the wide possibility of answers, since the questions were open, eight categories have been established in terms of their content, taking as reference the aspects of the museum that establishes the Permanent Laboratory of Public of Museums of Spain (Ministry of Education, Culture and Sport, 2013, pp. 95-98): 1) exhibition, 2) communication and

information, 3) operation, 4) conservation, 5) facilities, 6) staff, 7) promotion and 8) others.

To perform the qualitative analysis and make it effective (Gibbs, 2012), data management has been efficient, coherent and systematic. A computer-aided Qualitative Data Analysis Software (CAQDAS) was used, specifically Nvivo 10. A CAQDAS is a qualitative research database. The available programs for this allow to establish registries, to realize searches, to carry out analyzes and to accede to the data to examine them or to make consultations. The program has five main functions: 1) data management, 2) ideas management, 3) data survey, 4) visual modeling, and 5) reports.

The first step taken in Nvivo has been to import the information for each one of the case studies: internal elements (questionnaires, interviews and observational notes) and external elements (taken from the social networks and web pages of the museums), the latter with the Ncapture tool.

The second step with Nvivo has been coding (gathering material by subject, topic or case) and creating nodes (sections that allow information to be collected and searched by patterns). For the codification of contents the following nodes have been created: Conservation, Interpretation, Research, Innovation, Dissemination, Heritage, Institution, Study, Society, Tourism, Equipment - Facilities, Visitors, Governance, Planning, Value, Intervention, Management, Product - Tourism Product, Singularity, Experience - Experiential, Strategy - Strategies, Staff - Human Group, Tourism Resource, Profitability, Visits, Accessibility, Budget, Public, Local Government, Coordination, Politics - Policies, Service, Company, Model, Administration - Administrations , Educational - Education, Promotion, Communication, Actor - Actors - Stakeholders, Museum, Financing, Participation, Offer, Experience, Information, and La Aldea. The information coming from all the resources of the case studies has been automatically codified, with the "automatic codification based on patterns", then all the nodes and documents that make up the same are actively linked in each project.

The third step has been to perform queries to search and analyze words or phrases in the resources or nodes, for example, those words that appear most frequently. You can also ask questions and find patterns based on the classification, check the congruence of project classifications and review progress. A project was carried out in the analysis of the data entitled "PC La Aldea".

The fourth step is to explore data with graphs, models or other visualization techniques. This serves to help explore trends, test theories and make sense of what happens in the resource material. You can create models and charts to make connections between the data, not just to plan the project. The graphs show how the elements of the project are connected, for example, to see which elements are connected to a selected resource or node. As the project has progressed, reports have

been made, whose interest is: a) analyze and review progress, b) identify issues that occur more frequently than others and c) present conclusions.

5. Results

The need to correlate the intention of the participation process, and by extension the principles of governance, with the specific characteristics of the museums, is shown as a relevant aspect due to the socio-economic and identity implications that these cultural implications have on the linked populations. The identification of the main actors (volunteers) and secondary actors (linked to the Project), both real and potential that have the capacity to influence the network and, to take part in the agreements reached on the cultural offer, has been decisive. But also the realization of financial resources that, beyond professionalization, conditions the equipment, museum content, temporary offer or services. Both concurrent factors, actors involved and financing, will mark the possible strategies for the most efficient use of existing resources and the fulfillment of the objectives set by the cultural heritage institutions themselves. The traditional approach in the management of museums is, generally and with exceptions, incapable of evaluating the effects that the incorporation of new agents and new forms of management would have on the strategy concerning the agents involved or with the capacity to be. With the tools used (direct observation, interviews with the staff of the museums and questionnaires to the public), which triangulate the information (Patton, 2002), the results obtained with Nvivo will be interpreted, from the case study treated.

Management model and its limitations

It should be noted that in the case of the Community Project of La Aldea, the projection of image and the consequent capture of the public is tremendously intuitive and not professional, forming a fragile management model. In this case, based on local volunteering and the assembly regime, it meets twice a week (usually about forty people, with delegation of votes among its members), taking decisions on the functioning and even new projects (each project with a coordinator) in a participatory manner in the majority system. Achieved leadership, individually proposed but accepted by a majority, faces the structural challenge of obtaining financing.



Image 7. Visitors in "the Store"

Photo: the authors

It could be observed that the final execution of its commitments of conservation, diffusion and improvement of the uses of the cultural heritage, will be largely framed in the distribution of economic resources. However, the structure that delimits both the internal agreements and the relations with their environment, in a broad sense, contribute in large part to the degree of agility in the execution of projects. The Community Project of La Aldea, is capable of executing small (in duration and target audience) samples and museum activities almost self-managed and self-financed by their promoters.

Table 3. Characteristics of the management model of the Community Project of La Aldea.

Characteristics	Community Project of La Aldea
Ownership	Private
Financing	Dependent on grants, agreements and donations
Board of directors	Self-government Only submitted to the endorsement given by the assembly
Staff	Volunteers. Everyone is involved in what they know and can without compensation
Staff number	45 fixed volunteers Approx. 200 eventual volunteers
Financing (2017)	15.000 €
Funding source	Grant from the Foundation for Ethnography and Development of the Canarian Crafts (FEDAC, Cabildo de Gran Canaria)
Decision making model	Assemblyman. Selected executive positions.
Donations	Habitual
Public-private relationship	With companies it is practically non-existent.
Compliance with 35 governance criteria	Perform all criteria

The authors.

The representation of the organizational structure and financing makes a gradient that ranges from the professionalization of the activity to emotional voluntarism perceptible. It is worth noting the commitment of each member of a community with a project that is taken for granted through its proposal and demonstration, each one contributing their time and concrete experience.

The analysis of the ecomuseum shows a lack of relations with the insular business framework. This need of relationships is largely due to the lack of strategic vision (and commercial responsibilities) of the Project, but also due to the voluntary nature of its

members. Canarias focuses its economy on the provision of services, receiving about 16 million tourists in 2017, of which the island of Gran Canaria has more than 4 million. These visitors are accommodated in 164 hotels and 425 non-hotel establishments, but there should also be a multiplicity of transport companies (buses and rental vehicles), gastronomy and catering, leisure services (especially travel agencies and tour guides), etc. The direct involvement of companies in the activity of heritage, where the culture is considered as a complement to the trip (only 2.6% declare it as a reason to choose the Canary Islands election), shows the lack of interest shown by the promoters of the heritage and the conviction, beyond its strict limits, of which the Public must guarantee the study, the conservation and the diffusion, including the educational and identity function.

It is true that the performance of a museum / heritage site is due, initially and legislatively, in the first place, to local populations (although the definition of the local in a globalized world is quite uncertain (Borja and Castells, 2006; Catrina, 2015). Governance, as a mechanism of democratic participation (Mercer, 2005), is a non-parity commitment to the complex areas of economic, human and sociocultural power relations, where citizens are partners, stakeholders and actors. In principle, any museum, when making museum decisions and social extension, must take into account that the visitor plays an important role. This without forgetting its economic responsibility for the territory and, therefore, its commitment to visibility, in this case, to residents and tourists.



Image 8. Visitors in the "Gañanía"

Photo: the authors

In this analysis, the Project's difficulty of belonging to tourist circuits (9% tourists) is notorious, but it is necessary to clarify the territorial context. But, in addition, the Community Project is practically invisible both in tourism promotion and for the island population. To the oblivion and difficulty of structural and historical communications of this municipality, the patrimonial is also added.



Image 9. Museum of the "School"

Photo: the authors

Table 4. Characterization and opinion of the visitors of the Community Project of La Aldea.

Characterization of the visitor	Cultural Community Project of La Aldea (n = 100)
Visitors	Students and groups: 60%, Local: 15%, National: 10%, International: 15% 9% tourists 80% residents
How do they get there?	75% excursion
Knowledge of the museum	Association or group Friends and family
Outstanding motivation	"improve knowledge" 27% "it is one of the main attractions" 17%
Satisfaction (0 - 10)	8.88
Free comments	162 comments, of which 48 are suggestions Positive 101 Negative 13

The authors.

Trying to measure the satisfaction of the visit, respondents were asked to rate a number of aspects on a likert scale 10 (treatment, environment, presentation, clarity and usefulness of content, learning, interest, accessibility, signaling, entries, services, time waiting), obtaining an average of 8.88. The aspects most valued were learning (9.5) and treatment (9.4), while the worst rated were accessibility (8.7) and services (6.5). These data can, taken systematically, help to improve the project's commitments, giving voice to visitors. However, the most notable is the number and quality of the comments or free responses, which show the interest of the visitors for intervening in the process of patrimonial representation.

Beyond requesting improvements in services, such as restaurants or souvenir shops (which are still important in these heritage and leisure contexts), visitors indicate that they want other issues, for example, that the communication of contents needs to be

adapted (videos and brochures). The problem lies in the lack of professionalism and resources to have a team responsible for communication. In fact, the brochure available for non-school audiences does not meet the appropriate characteristics for the communication of patrimonial content.



Image 10. A group of students learning to plant in the "Gañanía"

Photo: the authors

Governance in the Community Development Project

Governance as a mechanism to exercise power can be established through 5 principles and 35 criteria (Aggarwal et al., 2016; Graham et al., 2003). In the case of the Community Project of La Aldea, it has been determined that all the principles and criteria are met.

In the Project, the volunteer, conformed in assembly, is the main stakeholder of the patrimonial action. It is a group of people who, since 1980, have tried to transmit ethnographic values that are considered part of the tradition, forming a living ensemble of museum representations. From a stable nucleus, between 200 and 300 people meet in a flexible manner, to which specific roles and functions are granted. In a long time and with a diversity of opinions, the responsibility of managing personal relationships has relapsed on the elected leaders. Small details can be interpreted as grievances, rivalries or jealousies are raised, with which governance and internal leadership becomes as important as external. Those in charge are responsible for

giving prominence to those who deserve it within their scope, leaving internal spaces for decision-making and trying to cover existing diversity, as well as mediating potential conflicts.

The people who make up the Project (volunteers) are those who possess the attributes of power, legitimacy and urgency, all without exception, without them the project could not be continued. Each of these people represents an important part of a collective project that is the sum of knowledge and individual contributions, both material and immaterial.



Image 11. Volunteer explaining the gofio grind

Photo: the authors

Interviews with volunteers

The interviews were conducted with 10 volunteers from the most active of the Project, aged between 66 and 86 years, four women and six men. With the interviews, it is corroborated that the Project has been beneficial for the community, since it has provided economic and social benefits. On a personal level, the volunteers have brought joy, will and entertainment. It follows that the main contributions have been the recovery of lost or near-lost traditions and the learning experiences of the volunteers themselves. Some of these traditions are folklore (the Rancho de Animas) and dances, as well as the pursuit of activities after the retirement of their respective

jobs. Many volunteers declare to feel happiness, pride, affection or devotion for their work in the Project, as well as not feel obligations when participating. There is variety in the motivation to participate in the Project, although the highlight is to dance or to sing. Some volunteers highlight their role as part of the exhibition in museums: grinding, sowing, explaining the carpentry or packaging tomatoes. All volunteers show the sensation of feeling useful in their participation. There are various contributions that highlight personal level, such as gain health or maintain friendships.

The interviewees emphasize that everything is important in the Project, although more specifically the relationships established with the volunteers and the conservation of the tangible and intangible assets of the same. The totality of the participants in the interview expressed that they would not change anything of the Project, as well as that when they have a proposal they propose it in the assembly, they debate and a consensus is sought to decide. All interviewees state that they like the management form, as well as their desire to maintain the current operating model. From the interviews conducted, it is clear that there have been serious conflicts, and only small disagreements between participants are solved by speaking and usually quickly. They are considered a group.

Although all volunteers understand that the Project can grow with more visitors and visibility, they consider that they can not be overwhelmed to attend large masses of visitors. They believe that it can be given more promotion from the public administration. All the interviewees think that it would not be necessary to professionalize all or part of the Project, and that if this happened, they would stop participating in it. What has been thought is the creation of a cooperative that charges for other services (such as serving meals or selling souvenirs), the income would be for the cooperative. Everyone believes that the entrance to museums must remain free.

The problems, although they do not stand out, are mainly the lack of economic aid to carry out the maintenance of the museums, as well as the loss of volunteers. The biggest challenge has been the trip made to Cuba in 1993, in which some 80 people financed the ticket by carrying out various cultural activities. All interviewees agree that the problems are solved by speaking. Project coordinators play an important role in solving problems of varying severity. The volunteers understand that the Project must be maintained with the people who are joining. The public institutions have the possibility of helping to maintain the current model, buying the private spaces and transferring the management to the assembly, the property would be municipal. The model, although it is consolidated, would be strengthened in this way.

Informal conversations

It follows from the informal conversations held with the heads of ten commercial establishments near the center of the city of San Nicolás de Tolentino (where the

PDCLA is located), that the realization of the various activities carried out by the Project has a significant impact on positive in their businesses. The totality of the people with whom these conversations took place, shows their support to it, and declares that since its inception, it has been fruitful both from a social point of view, but above all economic. It is observed that the benefits are greater in the closest to where these businesses located in the center of the municipality (where the majority of living museums are located).

In terms of sustainability over time of the Project, there is a diversity of opinions. Approximately half of the traders surveyed, question the viability and long-term maintenance (10 years as a reference) of the Project, the main reason they show is the high age of the majority of volunteers who currently participate in living museums, and they fear that it can not be sustainable for several years. However, the other half does not question the social sustainability, which would imply economic sustainability of the Project (including museums and other representations), and consider that other people will assume responsibilities, and that therefore they will continue with the activities that so far, obviously, those who have doubts develop, if they hope to keep the visits to the environment, since they benefit economically from the visitor. Absolutely all people agree on the need to provide more financial assistance (either through public or private institutions) to the Community Project.



Image 12. Visitor at the Tomato Packaging Store

Photo: the authors

6. Discussion

The PDCLA volunteers think that this model is the most appropriate for the management, involving more people, especially concerning young people. The mission (short term) of the Project is to continue growing, since those involved understand that it is not all over. While the vision (the future projection) is to perpetuate in time the culture generated by the different forms of life.

As conclusions to the case study that has been selected, three aspects have been determined, which are generalizable in other ecomuseums: a) the high emotional load, so the word predominates over the texts. While in other museums you have to keep quiet and obviously nothing can be touched, in this model, they want people to talk and touch the artifacts as much as you can, b) people who are in the museum spaces, sometimes, are who have lived in some way in each of those places, that makes it different from others, c) the altruistic side of the people that make up this museum, they do it not only showing what is there, but restoring, contributing ideas, decorating, encouraging the visitor, that is they are the true protagonists.

The success of a museum should not be measured as that of a company, in terms of economic benefit for itself or the institution that sponsors it (Barbieri et al., 2017; Evemuseografía, 2017), but is based on social utility that can contribute to the community of which it is depositary. It is not efficient to make a direct inference between success and number of visitors, while that figure would have to be weighted with respect to the capacity to call (connected with the projected image) and the influence on the institutions, as well as the level of satisfaction of its employees. Other indicators would be the impact it generates on the quality of the community's scientific education and the economic flows directly or deferred promoted, including the capacity to generate jobs and business skills (Beel, 2017). Due to this, the commitment of all the parties involved in the development of the museum and its activation and patrimonial dissemination actions is required. The set of stakeholders, from the managers, to the local community, the companies and the visitor, as the main actor to which the efforts of maintenance and updating of the museum offer are destined, forms the nucleus of the possible strategies aimed at good practices (Soren, 2005) in the governance of the institution.

7. Conclusions

This work is part of a larger analysis, which seeks to verify not so much the success of museums, but the common benefits that can be obtained by their success for the populations involved. Enhance patrimonial sensibility (both cultural and environmental), generate funds for non-profit causes and establish community awareness, in some cases identity, more than justify the institution's effort to create

broad networks of social impact. For this reason, it is important to establish methodological instruments to infer degrees of governance and governability, determine the range and depth of their networks, and the quality of relationships among stakeholders. Such information, generated in a systematic way, can contribute to establish a bidirectional and symbiotic relationship between the museum and local actors, also detecting possible conflicts of interest or gaps in the structure of the network. Therefore, the hypothesis raised at the beginning can be affirmed.

The governance of museums goes through the value of what is shown, the rigor of what is communicated, the approach to the user, the involvement in local environments and an acceptable degree of political and financial independence. In tourist destinations, or when the museum itself is an attractor or motivating complement to the visit, the case literature seems to advise the development of strategies that, through knowledge, estimate the profile of its potential users-tourists and their needs, above the mere interest of communication of speeches. It is about complying with the directive to transmit to conserve, and not to trivialize the heritage. After the analysis performed, it is possible to accept the hypothesis raised at the beginning of this investigation. It has been determined that co-management is an effective and sustainable tool to manage ecomuseums.

It is recognized as a limitation of the research presented and of these conclusions the impossibility of having carried out a diachronic analysis that included the follow-up of concrete actions in the network of relationships. Even with this, it is considered that the exposed perspective can contribute to the generation and promotion of new forms of public-private-community relationship, establishing measurable roles and responsibilities that support the road to sustainability. It does not seem rational that the museum is a value only for itself and its proponents, nor that the museum is a kind of theme park. The analysis of the operation of governance applied to heritage shows different possible scenarios.

Chapter 5:

**Perception of governance, value and satisfaction in museums
from the point of view of visitors. Preservation – use and
management model.**

Perception of governance, value and satisfaction in museums from the point of view of visitors. Preservation - use and management model.²⁶

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Abstract

Visitors are the main reason for being a museum and contribute to the development of it. Many of these users are cultural tourists and have become one of the primary agents in the decision making of these cultural institutions, which can be extended to other entities that manage heritage. In recent years, it has become necessary to involve different stakeholders in the governance of cultural institutions, including tourists, considering their opinion on aspects of management, preservation or use. The objective of this article is to determine the considerations of the visitors, taking as a study place the Antonio Padrón House Museum (Gáldar, Gran Canaria, Spain), to confirm if there is a feedback effect between the management actions and those of preservation - use in museums, considering the experience of those visitors. 248 questionnaires were carried out to determine that the majority of tourists, as well as residents, consider that management actions aimed at participation, interaction and responsibility in museums can be improved.

Keywords: museums, visitors, cultural tourism, heritage management, governance, preservation, management model

Research aim The aim of this work is to study the perceptions that visitors to museums have of the relationship between preservation - use and management mechanisms, for which the Antonio Padrón House Museum has been chosen as study case, and the questionnaire to visitors with its subsequent analysis and interpretation of results. The main variables that make up governance are established with the purpose of preserving the heritage, as well as encouraging participatory actions and adapting management to the interest of the visitor.

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1 Introduction

Museums play an important role in the economic regeneration and tourist development of the territories (Zhang et al., 2017). However, in cultural management, one of the main problems for the community lies in putting into practice cultural democracy (Jeffers, 2017 p.52). The decision - making processes in heritage tourism management have traditionally been based on a top - down approach directed by professionals (Timothy & Boyd, 2006; Timothy, 2011). This does not mean that the top - down approach is always bad, nor that the bottom - up is always good, but that they are not the same. The important thing is the nature of the decision making relationship, the distribution of power and the responsibility exercised (Shaw et al., 2016).

This research focuses on establishing the basic points, priorities for users, in which managers and decision-making bodies should focus their management priorities, since visitors to museums are the main agents for their development (Bitgood, 2016). The article completes other previous studies where the main variable lines have not been established to carry out actions of preservation - use and management. Empirical data establishes the main priority management ideas. A direct approach has been developed regarding the actions, to provide a clearer guide on the decisions related to the administration of the patrimony. The key concept of this approach is to consider and also involve different types of stakeholders, especially users, and their values in the management of heritage sites (Poulios, 2010), in our case specifically to museums.

Important determinants have been estimated in the response of visitors to a museum in relation to behavioral attitudes, which entails implications for aspects of governance in museum management (Vecco et al., 2017). This aspect, together with satisfaction in the museum, is relevant when establishing cultural policies and initiatives to attract potential visitors (De Rojas & Camarero, 2008; Harrison & Shaw, 2004; Chen & Chen, 2010; Forgas-Coll et al., 2017; Kang et al., 2018).

The literature shows that visitors to various cultural institutions have different preferences for management actions (Bultena et al., 1981; Martin et al., 2009, Mathias et al., 2017; Antoniou et al., 2016), these investigations propose initiatives to improve the visitor experience, but they do not clearly establish strategies on which to focus preferences on heritage management. Therefore, this article aims to explore the satisfaction, at a particular level, in a museum as a case study and possible management actions at a general level, in all museums, and how, through governance, operations can be modified or created for the improvement of the visitor, of the museum, and of the territory where it is located (Falconer & Blair, 2003; Garcia-Ayllon & Miralles, 2015).

Also, usually existing literature that focuses on aspects of governance, reviews activities in education, environment or local policies. There is a gap of studies that verifies if and how the variables implemented in governance determine the relationships between them and in relation to internal or external stakeholders, and even more in the consideration that visitors have to museums. The main variables that make up governance are established with the aim of preserving the heritage, as well as

encouraging participatory actions and adapting management to the interest of the visitor. However, in the existing literature, the relationship of the variables that make up these management actions is not considered or deepened. That is why the following hypotheses of study have been proposed for this article:

Main hypothesis. The visitor of cultural tourism perceives a feedback effect between the variables of preservation - use and management in museums.

Secondary hypothesis 1. Visitors to museums consider positive the expected effects of the observable variable "preservation - use" in these institutions are positive.

Secondary hypothesis 2. Visitors to museums consider positive the expected effects of the observable variable "management" in these institutions are positive.

This research is an exploratory study (Yin, 2015), in which an interpretative approach has been adapted (Ponelis, 2015) to examine the feedback between the variables that make up the management and use in museums, taking the opinion of the visitors as a point of view. To confirm the results, a confirmatory factorial analysis was carried out (Liu et al., 2015; Kim et al., 2017). The qualitative and quantitative questions were used to solve the hypotheses of this study (Jick, 1979; Brannen, 2017).

The contribution of this research is based on the determination to establish the joint lines of operation between the actions of preservation - use and management in the museums, taking as a theoretical framework the role of the stakeholders, in this case the visitors, in the strategies of implementation of governance in museums. This mechanism, increasingly implemented in more institutions, aims to update management, taking an approach where different participants are involved in decision making.

The study focuses on a case study to analyze the topic, addressing the challenges related to the management of museums, but also considering the possible challenges and limitations of the study. Future studies could focus on specific actions to involve the different stakeholders in the management of the museum, as well as establishing indicators on the variables or principles that make up the governance of museums.

2 Governance as a new paradigm for museums.

2.1 Value, satisfaction and new paradigms in heritage.

The value of a museum and its content is understood as the perception of the estimable qualities that make it up. It is therefore a concept related to the vagaries of perception and human behavior. These values are differentiated into: 1) use value (in the sense of its use), 2) formal value (the attraction it awakens in the senses), and 3) significant symbolic value (relationship between who produces it and its receptor), it is always taken into account that it is intended to satisfy human needs (Ballart, 2006).

Some authors have measured the value, based on different variables or characteristics, of a museum using a questionnaire (Di Pietro et al., 2014).

Satisfaction is an evaluative state (Harrison & Shaw, 2004). When the product is tangible (a good), it is said that satisfaction appears after the purchase and use of the product. However, in services (usually intangible), such as museums, satisfaction could be assessed continuously throughout the service delivery or consumption process, instead of exclusively or mainly after purchase and post-consumption (Gabbott & Hogg, 1998). Therefore, customer - user satisfaction is an important issue for both researchers and managers, since a high level of satisfaction leads to an increase in the recommendation among clients and helps in attracting others, resulting in competitiveness among suppliers of services or products, of course in the tourist and cultural framework (Bowen and Clarke, 2002).

Literature and theory are related to consumer behavior. Therefore, the experience influences the behavior of the trip as a satisfaction. In addition, the image of a museum can be influenced or varied in the origin of tourists (Huo & Miller, 2007). Specifically in the field of museums, it is possible to make predictions, consumption and visitor satisfaction (Falk, 2016). Some studies have been empirically a model that links participation, the quality of experience, satisfaction and the intention to recommend in heritage sites (Altunel and Erkut, 2015).

Museums are changing the paradigm on which their forms of management have settled. With the traditional paradigm, the museum had the objective to establish that the visit is the obtaining of knowledge, however with the emerging paradigm, the objective of that visit is multiple and different in each concrete experience (Zavala, 2006: 131), and that is why it is convenient to know the preferences of visitors to prioritize in terms of management actions. Likewise, different Stakeholders, can participate in the construction and representation of new meanings within and around the museum (Mottola, 2013: 64).

2.2 Actions in the heritage, preservation - use and management.

The management of heritage is the organized capacity to effect and deal with changes and is understood as a discipline. It is an integral tool that, by itself, enables and understands transformations in a variety of contexts (Baxter, 2012: 11). This management arises due to the increase in the number of skills needed, both for threats that may adversely affect the heritage, as well as the possibilities of achieving greater economic or social benefits, which are compatible with the well-being of that heritage (Unesco, 2014: 13).

The two most important roles that museums have can be identified: care and maintenance of works of art and artifacts in their collections (MOA, 2018). Conservation and preservation are two methods used to maintain the state of the

object. Conservation is the practical act of working directly with the object to preserve its current condition. That method can be invasive, for example, conservators use restoration treatments to improve the object to its original state or appearance by removing accumulated layers of dirt and / or adding necessary components that have disappeared. Preservation is the non-invasive act of minimizing deterioration and preventing future damage to the object. Some examples are: environmental control, space review, proper handling of artifacts or storage and cataloging of objects.

Some authors (English Heritage, 1997; Klamer, 2013) propose that heritage resources can be distinguished by having values of use and non-use (preservation). Use values (management) are values related to economic profitability or the market, linked to the benefits of real recreational use. The values of non-use (preservation) are related to the benefits of the mere existence of these patrimonial resources (Mason, 2002; Serageldin, 1999; Unesco, 2014).

Several authors have analyzed variables to examine factors in the relationship tourism and cultural heritage, and establish a model of relationships using various quantitative techniques (Backman & Nilsson, 2018; Huh et al., 2006; Vecco & Srakar, 2018; Balmer & Chen, 2017; Vong, 2015). The main objective of these analyzes, mainly based on understanding the relationships and the main decision-making actors, or the ways in which better manage the available resources, for this the governance has become in recent years a mechanism in many institutions to achieve sustainable development (Niesten et al., 2017).

2.3 Governance in cultural heritage

Governance can be understood as interactive government that pretends to seek agreements between public and private actors, solve problems or create social opportunities, worry about social institutions and formulate the principles according to the activities they carry out (Kooiman et al., 2008).

Wijayadasa (2012: 7-8) understands governance as the way in which power is exercised in the management of economic and social resources. Good governance is summarized in the development of policies with open information flows. Good governance fosters strong states, capable of achieving institutional growth, with sustained economic and social development. There are three main aspects of governance: a) the form of the political regime, b) the process by which authority is exercised in the management of economic and social resources, and c) the capacity to design, formulate and implement policies and fulfill the functions.

Considering the existing literature regarding governance networks in heritage, there is a need to establish relationships in the management of actors, whether they are horizontal or vertical interactions (Kickert, 1997; Howlett & Ramesh, 2016; Loft et al., 2015). Nine main variables are identified (Kenis & Provan, 2006; Marzano & Castellini,

2018) to identify governance in compliance with the current law in each territory: 1) Centralization / Decentralization: (degree of dependence), 2) Vertical / Horizontal (structure of relations and coordination), 3) Direction - Government (type of control), 4) Change of resources (with other institutions), 5) Relations (forms of coordination), 6) Accounting (accounting tools available), 7) Responsibility (vertical or horizontal), 8) Instruments (communication, planning and implementation), 9) Network models (degree of coordination, autonomy and interdependence).

Participatory governance models consider that the active participation of civil society in decision making is fundamental to achieve an effective and equitable management of heritage (Cortés - Vázquez et al., 2017). Likewise, other authors have delved into the dynamic relationships of governance and the importance of the partners involved and mutual investments (Wathne et al., 2018).

Other studies have identified innovative strategies for coordination between museums, libraries and other cultural institutions on issues of migration in European culture, science, heritage and cultural dialogue (Innocenti, 2016), however, the variables that make up these strategies or variables have not been studied in depth. In addition, there are researches that focus on some institutions of cultural heritage, such as museums, as agents of social inclusion (Sandell, 2007, Le et al.; 2015; Kinsley, 2016).

2.4 Governance in museums.

The theory of network governance (usually actors) is used to characterize the operational capacities and the decision-making environment in the heritage ecology (Courtney, 2017), which includes museums. Museums as institutions organized by a board of directors, analyzed as case studies, are more likely to grow and survive by applying aspects of governance (Paulus & Lejeune, 2013). The close relationships of the museum (with visitors) with the external environment require social capital and a culture of support that favors internal cohesion (Camarero et al., 2018).

A sustainable museum in the 21st century must be: didactic, intuitive, clear, original, participatory, accessible, technological, updatable, contextualized and memorable (Lebrero, 2018). It is the aspect of participation -although the others are also considered- that has the greatest importance when establishing the level of governance in these institutions (Council of the European Union, 2018). The governance of non-profit museum institutions has been studied, determining that when a donation occurs, the economic problems of the museum are reduced, and that benefit is reverted to the visitor (Yermack, 2017). Museums (specifically municipal museums) are positioned within the governance processes, and develop specific strategies to be developed with stakeholders, for example in a community participation project (Beel, 2016).

Museums in recent years have become increasingly aware of the importance of stakeholders - groups with an active interest in the policies and practices of museums - (Kotler and Kotler, 2001). Museums have always had different owners (public, private or non-profit), but these have only recently been recognized as stakeholders, thanks to public policies and communication management practices, especially those related to strategic planning (Freeman, 1984) and those of its commercialization. Freeman is academically recognized the conceptualization of the stakeholders in the business field, to manage, compete and complement the interests of the companies. Since there is no specific definition, for the context of museums, the adaptation that Legget (2006) makes for this area has been taken: "Stakeholders of a museum are individuals or organizations that have an interest or influence in the capacity of a museum to achieve its objectives". Visitors have become the main stakeholders of museums (Kilminster, 2003; Hassan et al., 2018), and that is why their opinions and evaluations must be attended to.

In recent years there is talk of a participatory museum, sometimes proposing a practical guide to work with community members and visitors, with the aim of making museum institutions more dynamic. Three fundamental theories are those that support this vision: 1) an institution focused on the public, 2) visitors build their own meaning of cultural experiences and 3) the voices of users can inform and stimulate both the design of projects and the programs for the public (Simon, 2010) . Attending visitors as the main actors of a museum, and their point of view in these institutions, it is possible to carry out a study of data collection in a case study, where particular questions (specific to the museum) are addressed and general questions (referring to those institutions), having one or several research questions (Stake, 2013).

3 Case study and Methodology

The aim of this work is to study the perceptions that visitors to museums have of the relationship between preservation - use and management mechanisms, for which the Antonio Padrón House Museum has been chosen as study case, and the questionnaire to visitors with its subsequent analysis and interpretation of results. Although it is considered that the results in the case studies are not generalizable (George, 2019), since they address specific issues of an individual, relationship, community or organization (Yin, 2003). In this research the design of the questionnaire has been sensitive to the specific topics of the case study: experience and satisfaction, and sociodemographic data, as well as aspects of preservation - use and management that refer to museums in general. The surveys were conducted through personal questionnaires in which each of the visitors surveyed was informed of the content and purpose of the survey.

3.1 Case study.

The Antonio Padrón House Museum - Center of Indigenism Art, located on the island of Gran Canaria, one of the main tourist destinations in Spain, includes the work of the indigenist painter. The indigenist pictorial current raised the need to found an insular artistic tradition that reflected on its identity signs, which could reflect the way of seeing the insular nature, as well as the way of interpreting its social reality (Cabildo de Gran Canaria 2018). After the death of Antonio Padrón (1920-1968), the museum was inaugurated in 1971, and was acquired by the Cabildo de Gran Canaria (local administration) in 1986. The selection of the case study is due to a series of strengths and opportunities offered by the museum, highlighting the uniqueness, location, or support of the community.

As strengths can be considered: 1) The work of Antonio Padrón (inserted in the indigenous movement, revalues the past and, like the Mexican Schools of painting, reflects the characteristics of the landscape and ways of life). 2) Dependent management model (it is the most representative management model of the museums, an annual budget is ensured through the Cabildo de Gran Canaria). 3) Privileged location (located in the Historic Area, enjoys all degrees of protection.) Nearby are the Museum and Archaeological Park of the Cueva Pintada, the Church of Santiago, the old City Hall and the Municipal Theater). 4) Excellent sample of the architectural set (the architectural ensemble that houses the museum shows two architectural currents of importance in the first half of the twentieth century: functionalism and regionalism). 5) Continuity (the museum opens in 1971, so it has been able to gather many experiences). 6) Response of visitors and users (visitor numbers have increased continuously in recent years reaching an increase of more than 420% in the last 16 years). 7) Important and valued educational offer (through the D.E.A.C has achieved a connection with the educational function with visits and workshops for all audiences). 8) Users loyal to their cultural offer (there is an important group of users who regularly attend the museum's events, and there is an important link with the local community). 9) Good relations with other institutions (the museum collaborates with various political, cultural, social and business institutions). 10) Collaborations with creators (of varied artistic disciplines: painting, music, sculpture, pottery, photography, etc.).

Also, opportunities include: a) Possible expansion of the museum (acquisition of the artist's house), b) Location (proximity to the capital and the destination's tourist center), c) Promotion of cultural tourism in the area (because of the wide offer), d) Internet and new ICTs (thriving role of ICT with the visitor), e) Exchange of experiences and collections with other museums (possibility of creating a strategic alliance), f) Promotion of Friends of the Museum (promote initiatives linked to the museum) and g) Projects and collaboration agreements with various institutions (contributing to the development of culture, and the promotion of R + D +i).

Visits to this museum dependence reached 16,659 visitors in 2017, registering an increase of 92% of visitors from English, German and French with respect to the previous year (2016), the estimates for 2018, reflect a small decrease in visits, less than 5% compared to 2017. If visitors to temporary exhibitions, workshops and special events are taken into account in 2017, the number of users rises to 51,264 (Cabildo de Gran Canaria, 2017). The high figures in % of faithful users to the activities of the museum stand out, considering that the assistants to temporary exhibitions, workshops and special events are in their majority a faithful public (residents or not residents of the municipality where the museum is located). The museum conducts random quality surveys to visitors, where different aspects of museum management are analyzed (kindness, cleanliness, signaling, information or global assessment), all positive figures being. It is noteworthy the "how they know" the museum, where it stands out with 24.1% word of mouth (or comment from another person), followed by 23.4% who recognize the museum by its external signage. 18.3% who discover the museum through the tourist office, followed by 12.2% who know the museum through the Internet.

3.2 Methodology

The purpose of the research is to examine the vision of the main actors in museums (visitors). A gap has been discovered in the literature regarding preservation - use and management actions, and an attempt has been made to respond to it. Given that both variables are not directly observable or latent, taking a case study, the Antonio Padrón House Museum – Center of Indigenism Art, a questionnaire was elaborated, which served to obtain a battery of observable variables and to measure the variables of "preservation - use" and "management". The set of observable variables or measure indicators was selected based on the list of papers consulted in the literature review (Alazaizeh, et al., 2016; Ginsburch & Mairesse, 1997; Brida et al., 2016; Vecco et al. al., 2017; Jensen et al., 2017; Adie & Hall et al., 2016; Santa-Cruz & López Guzmán, 2017), usually include some socio-demographic variables (gender, age, level of education , level of income, etc.), variables on the mode of travel (low cost, number of visits, type of accommodation, etc.) or variables to know what was the reason for the trip (vacation, family visit, work, etc.). In the questionnaire of our work, in addition to some of those common variables in the literature, specific questions related to the management and use of museums have also been included.

The proposed theoretical model can be summarized in Figure 1 that relates both the unobservable variables (ξ_1 y ξ_2) and the observable variables (X_1, \dots, X_6). The specification of the proposed model is through a Confirmatory Factor Analysis (CFA). The analytical expression of the Confirmatory Factor Model estimation is as follows:

$$\vec{X} = \Lambda \vec{\xi} + \vec{\delta}$$

Where X is the vector 6×1 that contains the observed variables, ξ is the vector 2×1 of the common factors or causes, Λ is the matrix of order 6×2 that contains the factorial loads and δ is the vector 6×1 of the specific errors. The main hypothesis of the model holds that the expected effect between the two common factors, Preservation and use and Management, is positive and, therefore, there is a feedback effect between both variables:

$$H_0: \phi_{1,2} > 0$$

The remaining hypotheses of the model, secondary, are based on the causal effects that occur between each of the latent variables (ξ_1, ξ_2) with their respective indicators (X_1, \dots, X_6). It is expected that these relationships are all positive:

$$H_0 = \lambda_{i,j} > 0 ; i = 1, 2 ; j = 1, \dots, 6$$

3.3 Development of the questionnaire

To carry out the collection of information through personal surveys, an institutional permit had to be requested from the Cabildo de Gran Canaria. The questionnaire is divided into four parts: a) experience and satisfaction, b) preservation and use actions, c) management preferences and d) sociodemographic data. Nineteen questions with thirty-eight measurable aspects make up the total content of the questionnaire. The possibility of choosing an answer varies depending on the question and with the intention of carrying out an adequate subsequent analysis. The first part refers exclusively to the case study, the second and third parts to museums in general, and the fourth part to the visitor himself. The questionnaire was presented in a single page (two-sided), and with closed questions, so that the visitor had the feeling of not losing too much time in completing it. The researchers checked at all times if the visitor needed help in understanding any of the questions. No questionnaires were discarded, because all the visitors showed interest and capacity to fill it out, in no questionnaire was more than one part unfilled.

The first part is oriented to understand the experience and satisfaction of the visitor (Brida et al., 2016; Falk, 2016; Graburn, 1977; Packer & Ballantyne, 2002; Beattie, & Schneider, 2018). The first question addressed whether they visited the museum for the first time (yes or no). The second question is based on answering whether the visit to this museum has been the main reason for traveling (yes or no). In the third question, we ask why they have chosen to visit this museum (it is accessible / well located, it is well known, education for children and adults). The fourth question asks how they have been reported on the museum (I have not previously reported, web, social networks, tourist guide, hotel, friends, others). In the fifth question, eleven characteristics of the museum were selected (exhibitions, guided tour, audioguide, services, treatment, videos, wifi, conservation, signaling, nearby parking and

satisfaction level) having to mark from 1 (not satisfied) to 7 (very satisfied). In question number six they are asked about the quality-price ratio (expensive, reasonable, cheap), finally asking if I would recommend other people to visit this museum (yes or no)

The second part of the questionnaire focuses on knowing the point of view of the visitors regarding the actions of preservation and use (Alazaizeh et al., 2016; Alivizatou, 2016; Basso et al., 2018). There were eight questions in two blocks, assessing from 1 "I do not agree" to 7 "I strongly agree". In the first block: a) It is necessary to protect the heritage, even if it is necessary to invest more, b) Even if I do not visit museums, I can enjoy them in books or documentaries, c) There are heritage resources that the next generation may not see, d) There are museums that are not very pleasant to visit, but they must exist. In the second block: a) It is necessary to protect the heritage to be used by tourism, b) Museums are important for the economy of the place, c) Other people or businesses should be involved in the management of museums, d) Museums show interaction and dynamics with their visitors.

The third part of the questionnaire aimed to measure the preferences of tourists towards management actions. In the first question, they had to answer 1 "I do not agree" to 7 "I agree very much" in agreement with the following actions: a) Charge the entrance more expensive to offer improvements in the museums, b) Review the responsibility of the managers of the museums, c) Promote actions of participation in museums, d) Enable investing people or companies in museums. These questions were based on studies on visitors that provide a proposal for management actions in tourist or cultural sites (Cole et al., 1987; Hall & McArthur, 1998; Doyle, 2016). Also in this part they were asked if they believed that the opinion of the visitor is important in the management of the museums (yes or no), and if they think that the visitor could be more involved in the museums (yes or no). Both the second part of the questionnaire and the third part deals with factors of use and development in the cultural heritage (Alazaizeh et al., 2016), which the researchers of this study have completed with their own variables derived from the principles and criteria of the establishment of governance in cultural heritage (Shipley & Kovacs, 2008).

The fourth part of the questionnaire dealt with the socio-demographic data of the visitors (Adie & Hall, 2016; Milman & Tasci, 2018). The first question corresponds to the country where he usually lives (the user had to answer by writing his country, then it was coded as follows: Spain: 1, United Kingdom 2, Germany 3, France 4, Other 5). The second refers to the age group (less than 25 years, 26 - 44 years, 45-59 years, over 60 years). The third is the gender (Male or Female). The fourth question is the level of monthly income in euros (less than 800, 801 - 1,000, 1,001 - 1,500, 1501 -2,500, more than 2,500). The fifth question refers to the level of studies (basic, secondary and university). The last question refers to the occupation (students, public sector, private sector, unemployed and retired).

3.4 Data collection

The questionnaires were carried out during the months of October to December 2018, a random selection of visitors from the Antonio Padrón House Museum – Center of Indigenism Art was requested, who completed the questionnaires through personal interviews at the end of their visit to the museum. The final sample consists of 248 visitors resulting in a sampling error of slightly less than 5%. The sampling procedure was carried out by systematic random sampling (with random start and $k=3$, that is, each third tourist was selected according to the order of arrival). A small percentage (less than 10%) refused to complete the questionnaire. The questionnaire was prepared in Spanish, English, German and French. The observable variables are measured on a Likert scale ranging from less favorable (1) to very favorable (7).

3.5 Data analysis

From the survey conducted on 248 visitors to the museum, Table 1, collects the socioeconomic characteristics of the tourists interviewed. The results of the sociodemographic data show the diversity of the visitors who have been surveyed, in terms of variables (nationality, age, gender, income, studies and occupation).

4 Results

In the first section "experience and satisfaction", those who declare that they visit the museum for the first time (88.7%) predominate. It is possible to consider that the museum is not the main reason for your trip, since 87.9% express it, the rest is due to visitors who repeat visits or regular users of the museum. In the third question about why they have chosen to visit the museum, 58% say that "it is accessible or well located", followed by 23% who consider it for education for children or adults. In the question about how they have known the museum, 31% of the respondents affirmed that they had not previously been informed, and 27% who knew it by "other" means, where tourist guides on paper or the recommendation received in other museums.

In the same section, in the question of assessing the characteristics of the museum, some stand out with a high number of "no answer", which are: guided tour, audioguide, wifi and nearby parking. It is explained why the visits must be arranged with the museum, the audioguides or tablets must be requested before making the visit and this is not signaled since the user usually does not spend time using Wi-Fi, in terms of parking, apart of the difficulties in the place, many visitors arrive by public transport. The characteristics that present greater dispersion in the answers are: services, since the visitor considers that it is necessary a shop for souvenirs of the museum, and the signaling, although there is the obligatory signage of the security, and the space to present expository texts. The characteristics that present better

evaluations are: exhibitions (by permanent and temporary exhibitions), and visitor treatment (the best valued characteristic), with 86% and 74% respectively in the highest scores.

Regarding the overall level of satisfaction with the museum, 89% of visitors rated their experience with the highest scores (6 or 7), with 10% of the results being "not answered". Regarding the price, 62% considered the price-quality ratio cheap, and 31% considered it "normal", it must be taken into account, that some questionnaires were carried out on days when the entrance to the museum was free (first weekend of each month). 87% of users consider with the highest ratings (6 or 7) that the museum has met their expectations. It is noteworthy that 96% of users would recommend visiting the museum to others.

The possibility of correlating unobservable or latent variables (preservation - use and management) is established through a series of analyzes of the data obtained. In table nº 1, the sociodemographic data of the visitors who have made the questionnaire are established. It can be seen that 64.1% are not Spanish, and that there is a high percentage of "other nationalities" (for example Argentina, Denmark, Norway or Italy). With regard to age, those aged between 45 and 49 years old and those over 60 years, they declared that they had more time to complete the questionnaire. Regarding gender, the number of respondents was equalized, considering this purpose valid (47.2% male and 52.4 female). In terms of income, those who declare income between 1501 - 2500 €, which is consistent with ages between 45 and 59 years, stand out. University studies stand out among the respondents, with 59.7%, and there are no significant differences between genres. The private sector stands out among the occupations of those who have answered the questionnaire, differentiating countries such as France and the United Kingdom, followed by retirees, who come mainly from Germany and Spain. In the sociodemographic section, the results of "not responding" are very little significant, the one that shows the highest figure is the level of income (11%).

In table nº 3, referring to the regression, the link between the unobservable and latent variables is established (F1: preservation - use and F2: management). This measurement determines whether the relationships are significant or not. With the data obtained, it is determined that all estimates are statistically significant. Table nº 3, related to covariances, establishes that the double causal effect between the variables F1 (preservation - use) and F2 (management), is 0.641 and is statistically significant. The sign is the expected, confirming the null hypothesis of feedback effect between both variables.

The model proposed in this study, as indicated in figure nº 1, can be based on the data obtained in table 4, since the indicator of "saturated model" indicates that the model fits with the set of data obtained in the questionnaire. Likewise, the indicator

"independence model" reveals that the observed variables are related to each other. Table nº 4 (Good Fit Adjust), states that all goodness-of-fit test statistics are within acceptable values, so the model (figure nº 1) of confirmatory factor analysis is appropriate and acceptable for this study.

64.1% of the visitors are foreign tourists, the lowest number of visits corresponds to those under 25 years old, it is slightly more frequented by women, 39.9% of the visitors have an income level between 1500 and 2000 euros. 2/3 of the visitors have university studies. More than 1/3 work in the Private Sector, almost a quarter works in the Public Sector, 25% of respondents declare to be retired, 6% unemployed, finally, 4.8 of the visitors were students.

Regarding the opinion that visitors have about their involvement, two questions arise:

1. Is visitor's opinion important in the management of museums?
2. Could the visitor be more involved in museums?

The answers are included in table 2, where the answer "yes" stands out in both cases, and the high percentage of indifferent people (23.8 %). Regarding involvement, this may be because the visitor declares that they do not understand how they can be more involved in relation to museums. However, the visitor shows interest in becoming more actively involved in the activities developed by the museums.

Confirmatory Factor Analysis with the data obtained from the questionnaires, a Confirmatory Factor Analysis was applied (CFA). The estimation has been carried out by the maximum likelihood method, and for this the software SPSS Amos v.24 has been used. The objective of analysis is to make the model CFA.

Table 3 shows the estimates of the effects and their individual statistical meanings (CR), all the estimated coefficients are positive and significant, which validates the set of hypotheses of this study. In the last row of the table 3, it is observed that the feedback effect between Preservation and use and Management is positive, significant and intense (0.64), ratifying the main hypothesis of this study.

Table 4 shows the measures of Good Fit Adjust of the confirmatory factorial model. The first column contains the values of the statistics of the estimated model and the second column contains the desirable critical values.

The values of the model statistics reveal that the quality of the adjustment of the proposed CFA model is acceptable; all test statistics are within the recommended critical values. Lastly, Figure 2 shows the estimates of the CFA model.

Comments of results

After the analysis performed and with the results obtained as well as with the previous model obtained, it can be confirmed that:

Main hypothesis: The main hypothesis is confirmed by the feedback effect. Between both variables (preservation - use and management), their estimation is positive and significant (0.64). This feedback confirms that the tasks carried out between "preservation - use" and "management", nurture each other to form a system of development in the relationship between the museum and its visitors, in order to adjust and optimize its performance.

Secondary hypotheses 1 and 2: The set of secondary hypotheses is confirmed, since in all cases the estimates are significant and present the expected signs. The secondary hypotheses have provided six main variables on which the relationship "preservation-use" and "management" is based ($\chi^2_{1... \chi^2_6}$). In all cases, the relationships are positive, and the results are expected.

In the proposed model of feedback of relations between preservation - use and management, some variables did not fit, mainly due to the dispersion of the answers of the users, or for not agreeing with them. Because these could not be validated, the model has been constructed with the validated variables. In the section corresponding to preservation - use, the variable "It is necessary to protect the patrimony, even invest more", has 88% of maximum qualification, nevertheless it is not valid for this model, for influencing the relations or in the similarity with others of similar content. The variables "Even if I do not visit museums, I can enjoy them in books or TV", "There are heritage resources that maybe the next generation does not see" and "There are museums that are not very pleasant to visit, but they must exist", they present a high index of diverse responses, therefore of dispersion among respondents. In that same section, the variable "It is necessary to protect the heritage to be used by tourism" had to be discarded, due to its diversity of opinions and because the respondent stated that they did not understand the question correctly.

In the section on management preferences, the variable "Charging more expensive entry to offer improvements in museums" had to be discarded, because 72% of respondents valued this statement with the minimum qualifications, that is, the user does not want to pay more to visit the museums, even if improvements are offered. The rest of the variables were accepted and therefore fit into the proposed model, since the values were as expected.

The strongest relationship, (as can be seen in Figure 1), in terms of preservation - use, is that of "Other people or businesses should be involved in the management of museums", the visitor understands the need to modify the management traditional, opening to participation, however, some of the respondents confessed (out of questionnaire), that they would not like a privatization of public museums, or that they

are managed by private companies. The most powerful relationship in those related to management, is the one corresponding to "Enabling investing people or companies in museums", understanding in this statement that the final decision making would correspond to the professionals of the management and not to those people or companies, which would have only an economic interest in obtaining an economic return.

The weakest relationships (although both valid) for the model are: "Museums show interaction and dynamics with their visitors", in the preservation - use section, that is because users consider that this action can be improved with more activities or exhibitions in museums, seeking the participation of all audiences with different levels of training. The other weak but valid relation is the one of "To review the responsibility of the managers of the museum", it is because the user does not clearly identify what are the real responsibilities of those responsible, or even, as some declare, who place a clear confidence in the good management of the final responsible of the museum (director or management board).

With all this, it can be established that both the three observable variables corresponding to preservation - use (implicate, interaction and economy), as well as the three observable variables belonging to management (participation, companies / people and responsibility), form a feedback model in which the variables are observable or latent positively related (preservation - use and management).

5 Discussion

Governance in the management of cultural heritage, as demonstrated in this research, must address the interests and preferences of users, in this case in museums. Several previous studies have explored aspects of management in various fields of knowledge, and some have established relationships or models, according to a variety of established variables.

It is possible to affirm the assertion that proposes for the cultural heritage an institutional framework of auditing and governance systems, a coherent management with its due characteristics, as well as an approach where citizens are involved, which fosters partnerships between public and private entities. In this study, we can corroborate what concerns the involvement of users (Donato, 2013:33). It is also agreed that far from bridging the gap between citizens and institutions, participation, based on the governance of heritage, can become a renewed bureaucratic device that, socially, can function as an apparatus of control that re-adapts traditional corporatist strategies to the current times (Alonso et al., 2018). It can also be confirmed that even after the years and with new technologies and other forms of leisure, the visitor still considers it worth paying, and pay again if the museum experience is worth it, and that free admission it should not affect the visitor (Wright, 1997: 120).

From the results of this investigation, it can be corroborated what is proposed by Sayılır et al. (2018), which had identified relationships between financial development and governance dimensions to establish a model based on significant variables, in this case, applied to museums.

Likewise, it can also be confirmed that an important challenge for tourism organizations is how companies can integrate - and in this case museums, regardless of whether or not they have lucrative purposes - into innovation actions within the cultural heritage system (McCamley & Gilmore, 2017), and this goes to meet the demands of users and establish priorities in the management of available resources. This question is based on constantly reviewing the opinion of visitors to these cultural institutions.

6 Conclusions

Museums around the world are committed to extending the life of objects for future education and for the enjoyment of the general public to offer to future generations. Although museums strive to protect each object, environmental conditions, storage control and individual management influence the longevity of works of art and artifacts.

The importance of conservation and good management in the cultural heritage is indisputable. However, there is a research gap that identifies the variables that are put into practice in turn improve the interests of visitors, managers, local political institutions and related economic activities. For this it is necessary to understand the preferences of management action in cultural institutions, being the representative museums for that identification, since in one way or another they are present in the centers of interest for tourism. In this way, this research identifies the main actions to be prioritized in the heritage through a case study, but focusing it on the rest of the museums.

It is concluded that the users of the museums, and as the proposed model demonstrates, highlight six main actions in terms of preservation - use and management. These practical considerations can be summarized in: a) Other people or businesses should be involved in the management of museums (for example creating a network of stakeholders and studying the possibility of changing the way in which decisions are made), b) Museums should show more interaction and dynamics with their visitors (analyzing the activities they carry out and proposing others, perhaps involving educational, social or cultural institutions) and c) Museums are important for the economy of the place (so care must be taken to maintain them, and synergies of socio-economic development in their environment must be created).

Likewise, it is necessary to attend to the actions of: a) Promote actions of participation in museums, (either with the real public as with the potential and both with tourists and with the local community) b) Allow investing people or companies in museums, (without having to go to privatize the museum, but establishing direct investment mechanisms in these institutions) y c) Review the responsibility of the managers of the museums, (although these comply with their legal obligations, they can be encouraged to establish initiatives with the search for a common improvement: museum - visitor - territory).

The study also detects that there are differences between if the users understand that it is necessary to invest more or not in heritage, if they enjoy museums in books or TV, or if it is necessary to charge more expensive entry to offer improvements. It also follows that the visitor does not mind paying if their degree of satisfaction meets the expectations he had regarding the visit to the museum.

It is important to involve the different Stakeholders (users, managers and political institutions) in the decision making, for this it is necessary to understand the values and preferences assigned by the users, and thereby establish sustainability policies at a social, economic and even environmental level. The literature on heritage tourism and heritage management has focused on the understanding and participation of interested parties, but without addressing the opinions of users, nor has it been studied what they are and if there is a feedback relationship between the variables of asset management. This study focuses on identifying those management actions

This study has some limitations: first, that it has been carried out at a specific moment in time, and that it shows the state of opinion at a certain moment, museums should constantly check the opinion of their visitors. Also, although part of the results can be extended to other museums, it is also important to know the vision in other types of museums and in other locations, even those where there is no tourist interest.

This is why it is proposed the possibility of carrying out joint actions, joint proposals or efforts to promote the sustainability of heritage, in addition to analyzing more variables of the visitor, as well as comparing with other museums or heritage attractions. Finally, it is proposed to analyze success cases in museum management, as well as case studies where actions have been detected that have been beneficial for the community and for users in order to balance conservation and development. That is why it is very important that future research, taking this model, determine specific actions to carry out concrete actions. For example in an ecomuseum, highlighting the participation of the residents of the rural area, or in a museum of traditions about to be lost, where these popular customs are recovered, so that they are sustainable over time.

Table 1: Sociodemographic data of visitors

Variables	Category	N	Percentage %
Nacionality	Spain	89	35,9
	United Kigdom	37	14,9
	Germany	46	18,5
	France	31	12,5
	Others	45	18,1
	Total	248	100,0
Age	Less than 25	15	6,0
	26 - 44	75	30,2
	45 - 59	79	31,9
	More than 60	76	30,6
	Not respond	3	1,2
	Total	248	100,0
Gender	Male	117	47,2
	Female	130	52,4
	Not respond	1	0,4
	Total	248	100,0
Income	Less than 800 €	25	10,1
	801 - 1000 €	19	7,7
	1001 - 1500 €	49	19,8
	1501 - 2500 €	99	39,9
	More than 2500 €	29	11,7
	Not respond	27	10,9
	Total	248	100,0
Studies	Basic	7	2,8
	High School	83	33,5
	University	148	59,7
	Not respond	10	4,0
	Total	248	100,0
Occupation	Student	12	4,8
	Public Sector	61	24,6
	Private Sector	91	36,7
	Unemployed	15	6,0
	Retired	63	25,4
	Total	248	100,0

Table 2: Opinion and involvement of the visitor

Characteristic	Yes %	Indiferent %	No %	Not respond %
Opinion of the visitor	84,7	9,3	2,4	3,6
Involvement of the visitor	68,9	23,8	2,8	4,5

Table 3: Regression Weights: (Group number 1 - Default model)

Effects			Estimate	S.E.	C.R.	P	Label
X ₁	<---	ξ ₁ :	0,397				
X ₂	<---	ξ ₂ :	0,756	0,294	6,434	***	par_1
X ₃	<---	ξ ₂ :	0,512				
X ₄	<---	ξ ₁ :	0,498	0,227	4,709	***	par_3
X ₅	<---	ξ ₂ :	0,488	0,222	5,171	***	par_4
X ₆	<---	ξ ₁ :	0,844	0,555	4,306	***	par_5
ξ ₂	<-->	ξ ₁ :	0,641	0,058	3,404	***	par_2

Table 4: Good Fit Adjust

Model Adjustment Good Fit Adjust Indices	
Values of the estimated model	Critical values
$\chi^2 = 24,8; gl = 9; \chi^2/gl = ,004$	$\chi^2/gl < 5$
RMSEA = 0,082	RMSEA < 0,05 RMSEA < 0,1
CFI = ,927	$0,90 \leq CFI \leq 1$

Caption for figures

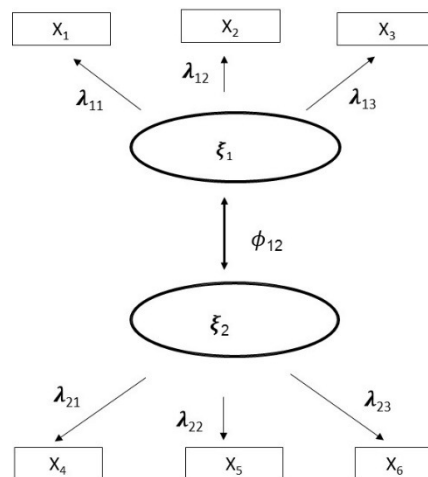


Figure 1: Theoretical path diagram

ξ_1 : Preservation and use; ξ_2 : Management; X_1 : Other people or businesses can be involved in the museum management, X_2 : The museums show interaction and dynamics with their visitors, X_3 : Museums are important for the economy of the place, X_4 : Promote participation actions in museums, X_5 : Make is possible to invest people or companies in museums, X_6 : Review the responsibility of museum managers

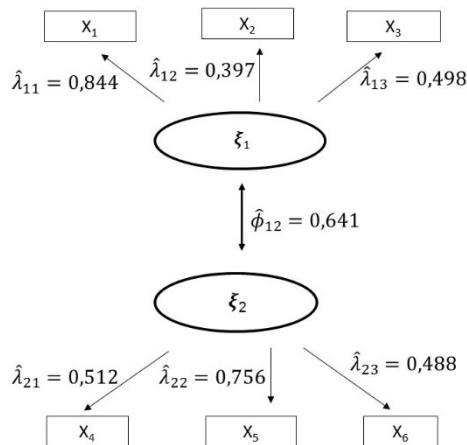


Figure 2: Final CFA model with factors of preservation - use and management actions.

X_1 : Other people or businesses can be involved in the museum management, X_2 : The museums show interaction and dynamics with their visitors, X_3 : Museums are important for the economy of the place, X_4 : Promote participation actions in museums, X_5 : Make is possible to invest people or companies in museums, X_6 : Review the responsibility of museum managers.

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Chapter 6:

Proposal of a hybrid model of participation in the management of the tourist product in the cultural heritage.

Proposal of a hybrid model of participation in the management of the tourist product in the cultural heritage.³⁰

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Abstract:

The management of cultural heritage requires concentrating the efforts of the different agents involved, seeking ways of governance through a participatory management model, applicable mainly to the public sector, and with the possibility of using it in the non-profit and private sectors. Museums need collaboration and disintermediation to adjust the patrimonial offer to the needs expressed by visitors, taking into account the preferences of real and potential demand. The present work, analyzes the four forms of cultural heritage management, as a unifying entity of public and private initiative in the field of tourism. We have analyzed 5 study cases including each model: dependent, autonomous, non-profit and private. Thus, the need to create a new "hybrid" model, with its specific management factors and its ability to bring together internal and external stakeholders in the management of the cultural tourist product is determined. The results obtained, due to the importance of the dynamics generated by the tourism activity, represent a challenge for the contribution and involvement of the interested parties. Although the case of museums has been studied, the model would be adaptable to the rest of cultural heritage management institutions.

Keywords: management models, participation, case studies, CAQDAS, cultural tourism product.

1. Introduction

Museums play an important role in the economic regeneration of territories (Zhang et al., 2017), but the management of these is an issue that has not found a definitive management model that works ideally for all countries, and that can be extrapolated

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to the rest of the world (Soria Martínez, 2018). Current cultural projects, usually highly specialized, generate changes in the community, but there is sometimes doubt about their instrumental use as "social inclusion" programs, to fulfill the promises of the government (Lewandowska, 2018). That is why there is a need to explore possible ways of approaching a management model that adapts to the needs of today's society, in order to find a balance in aspects of economic and social profitability, in which all potential stakeholders participate in the decisions of the museums management.

The tourist actors of a territory and their relations are a necessary element for the effective articulation of the space, therefore it is necessary to pay more and more attention to the "active management of the tourist space" (Merinero and Zamora, 2009). This active management has a special consideration in public cultural institutions (Petrova & Histrov, 2018), however, flexibility is needed to introduce external agents that generate values and effects in a practical way in the museum field (Morgan, 2013). This flexibility has the potential to be established through different degrees of hybridization in museum management (Rius-Ulldemolins 2016).

In cultural management, one of the main problems for the community lies in putting cultural democracy into practice (Moriarty, 2017 p.52). There is a gap in the literature about an analysis of funding systems, organization and management suitable for a museum, these factors can be covered in an organization system (model), which is adapted to current needs and adapted to situations of economic crises in the different territories.

The importance of museums in achieving benefits for society, such as conservation, economic development, improvement of residents' lives, or increase of relationship networks, among others, has been demonstrated (Bryan et al., 2010). This role of museum institutions has an opportunity to improve collaboration among stakeholders. This involvement is based on broadening aspects of collaboration and involves implementing the practice of aspects of governance in the community (Lane, 2007).

The present study intends to establish which are the lines that determine the characteristics of a management model focused on public administration, in which elements of other models are incorporated to raise the yields of these institutions, as well as to improve the interests of the actors involved. For this, the case study methodology has been used; five examples have been selected, analyzing each cultural heritage management model (Lord and Lord, 1998; Ballart and Tresserras, 2005; Querol, 2010), located on the island of Gran Canaria. For what has been chosen: 1) management cases with organic dependency (Cueva Pintada Museum and Archaeological Park, and Antonio Padrón House Museum), 2) case with autonomous management (Néstor Museum), 3) organization case is independent non-profit (Cultural Project of Community Development of La Aldea), and 4) case related to private management (Cenobio de Valerón).

With a variety of techniques used, and taking into account the triangulation of data obtained through bibliographic review, documentary exploration, direct observation and interviews, it has been possible to establish a detailed analysis of each of the cases that have been studied, to deepen in the cultural product.

The improvement of the cultural product (museum), perhaps passes through "the decentralization of patrimonial administration, but founded on new forms that guarantee the responsibility of local stakeholders, promoting management where they have something to say" (Santana Talavera, 2003). That is why, finally, the way to create a "hybrid management model" has been tested, where the possibility of increasing public - private relations through the interactivity of the stakeholders is envisaged, leading to an improvement in the taking of decisions, in order to benefit all possible interested parties.

A comparison between cultural heritage management models with respect to governance in the formation of heritage tourist products has been established. In this study, a hypothesis and two objectives have been proposed.

Hypothesis: "The creation of a new museum management model would entail the active participation of the different elements that converge in the cultural product".

Objective 1: Differentiate governance models in the management of the cultural heritage - tourism relationship, establishing the similarities and differences in management.

Objective 2: Propose a management model through which to achieve greater governance and participation in the mission of improving the final product offered to locals and visitors, and in turn has the ability to distribute the benefits generated.

2. State of the question

The management of a museum, and a greater range of cultural heritage, has the possibility of establishing a pattern of organization and decision making that combines aspects of the public, private and non-profit sectors, approaching a hybrid management model. There are three types of hybrid models in the management of organizations (Anheier & Krlev, 2015), but until now, their application in the field of museums has not been explored.

Museums, like other cultural institutions, are becoming more reactive and interventions around the community are increasing (Network of European Organizations, 2017). Although there have already been talks of "hybrid museum", until now referred to virtual museums, where visitors and managers are involved, interacting digitally (Hu et al., 2017), these hybrid systems analyze the interaction of

the user with the museum with the objective of designing better forms of exposure (Rosales et al., 2018). This interaction should not only be encouraged between the user –visitors with different profile- and the museum, but it is currently a challenge to involve different individuals and groups of society actors, ultimately the community, with the museum's objective of improving its social relevance and achieve common benefits (Pabst et al., 2016).

The community, although sometimes in an introverted way, has the capacity to act in the direction and management of cultural marketing strategies (Yeristian, 2018). Management strategies focused on cultural promotion must be focused on the general public, paying special attention to the most disadvantaged population in terms of education and income (Muñiz et al., 2017), as well as that sector of the population, museums must adopt an equity approach in the management of all interested parties, seeking a new model where the collaboration process is fed (Izzo, 2017). This collaboration is of special relevance, due to the importance of complementary and competitive activities such as sports and culture (Hallmann, 2017). Collaboration involves developing alliances (Boyd & Timothy, 2001) as strategies for interpreting and managing cultural heritage. These strategies include establishing methodologies that address the vacuum of sustainability and conservation in the cultural heritage (Guzmán et al., 2017). For this, it is necessary to resort to forms of management in heritage, and for this study, specifically in the case of the museums.

Management of cultural heritage

Ballart & Treserras (2005, p.15) define heritage management as "the set of programmed actions with the dual objective of: a) achieving optimal conservation of heritage assets and b) adapting them to the most appropriate use of contemporary social demands overcoming traditional conceptions that limited the care or protection of heritage to the study and conservation. Our era has rediscovered the possibilities of a comprehensive management of the heritage that arises, in addition to the challenge of conservation, find the best uses for our common historical heritage, without undermining its preservation or its social value.

The current concept of heritage management is integral and integrative. It is based on interdisciplinarity and is conceived as a sequence of actions or set of actions, which has been called "logical chain" (Bermúdez et al., 2004, p.19). This is based on logic and scientific methodologies: heritage is researched, protected, conserved and restored, and finally disseminated in didactic processes (Tugores & Planas, 2006 p.79).

In its fullest sense, it refers to the programming of all those actions that result in an approach to society, in the correct administration of available resources, or in the care of conservation, research and dissemination so that finally the heritage reverts to the

society that created it (Hernández Hernández, 2002 p.3). Research and protection, conservation and restoration, dissemination and didactics are the three levels of intervention that integrate management, in order to preserve and generate knowledge. When this fails, the heritage is destroyed (Tugores & Planas, 2006 p.79). On the issue of sustainability, Hall and McArthur (1998) point out that heritage has often been treated as a commodity for statistical purposes, where managers are often unaware that this resource and its associated values are constantly changing, and any attention to the achievement of sustainability requires the development of management strategies with capacity for change.

Some planning principles will be remembered, in order to conceive the link between heritage tourism management and sustainability. In the first place, for the patrimonial visit must be sustainable, the property must be located in an appropriate location and must not produce any deterioration towards the values associated with it. Secondly, the visit must be located within a strategic planning framework that identifies the values, goals, objectives and appropriate measures for heritage management and site visits. Thirdly, and most complicated, it is important for local communities to be involved in the heritage management process (Hall and McArthur, 1993). They are, in summary, these three sections: 1) relationship with the environment, 2) strategic planning and 3) process of participation in decision making. Aspects in which this research explores, through the forms of government and management, around five cases of study.

Heritage management is not easy, it is multifaceted, and the issues vary depending on the property, the type of attraction and the maturity of the environment where the assets are located. Through experience, many tools have been developed to help managers in dealing with staff and visitors, as well as managing the resources of the same heritage. The result of good management are sustainable environments for both visitors and the local community. Regarding the relationship with the local population, the focus should not be on direct management by citizens, but rather on facilitating public involvement and participation. It is important to remember that the heritage that is shown to tourists is also the heritage for the local population, and it is essential that they feel some degree of attachment to it. So that there is an effective voice in the management and they can also receive some kind of benefit to share with visitors. In the attempt to achieve sustainability, managers also face reality, so that they can generate sufficient funds to guarantee their attractions, being economically viable. Although there is a wide range of options, which can be debated, decisions will have to be reached on whether or not to impose user visit fees, which is an unpopular perspective for some managers of the public sector and non – profit sector. Marketing is an important part of heritage management. It can help promote knowledge of a place and cause an increase in income. When it is done correctly, it can also be a useful tool for managing visitors and their impacts (Timothy and Boyd, 2003, p.283).

Therefore, the management of heritage is a strategic element of transformation of society.

Heritage management as a strategic transformation device

It can be considered, according to Baxter (2012, pp. 15-20), that the management of heritage is a device to proceed with the transformation and updating of it, according to the changes that occur in society. The author proposes that changes in social aspects (structure, family patterns, and structure of employment), cultural (ideologies, beliefs, ethical or moral principles), demographic (age, sex, and geographic structure of the population) and education (educational level), make it necessary to evaluate new strategies in business management in general, and in the management of cultural heritage in particular. The combination of the influence of these aspects, can generate problems to an organization that owns these goods, so a responsibility that provides the institution with the ability to perform the best possible action is necessary, and that can be achieved through a strategic decision.

That is why it is necessary to adopt the tools of strategic management to make the right decisions regarding the use of heritage. The nature of this heritage suggests that the definitive transformation mechanism converts a strategy into specific tasks, such as programs that facilitate this strategy. Cultural institutions, and therefore museums, require more attention in the processes and formulations of policies that propose more achievable objectives, as well as their implementation (Hesmondhalgh & Pratt, 2005). These policies are linked with the recurrent question about the centralization or decentralization of politics in cultural industries.

The management of cultural heritage produces a type of attractive cultural product (McKercher & Du Cros, 2002: 12), which can only be understood by conceiving the processes of creation, through the organization itself, and the objectives set by it, rather than simply as a means to achieve the product. Strategic management provides strategic objectives to the organization, combining processes. This management is also reflected in the aspects of governance, decision making, technologies, production and information flow and recovery - conservation of the same, producing demands in both directions, that is to say both from the point of view of the producer of the cultural product, of the final consumer.

The application of the strategic management approach in the heritage causes transformations that are key in several issues in the society - heritage relationship, and those are: 1) the intention to protect the heritage as best as possible for future generations is essential, 2) it is necessary to identify the creation or modification of the heritage elements, and 3) it is necessary to establish a motivational link between the resource and the consumer.

Although there are many organizations or institutions that manage cultural heritage, today there are only four main forms of government: 1) Organic dependency, 2) Dependence with management autonomy, 3) Nonprofit organization and 4) Private entity (Lord and Lord, 1998; Ballart & Juan i Tresseras, 2005). Each management model presents differentiated characteristics with respect to its organization. The differences between the characteristics of each management model can be seen in Table N. 1.

3. Methodology and case studies

In this research the qualitative approach has been highlighted, as a methodology to respond to the hypothesis raised at the beginning of it. Various techniques have been used to prove or reject the hypotheses proposed, as well as to meet the established objectives.

Hypothesis: Direct observation, interviews and informal conversations.

Objective 1: Bibliographic review, direct observation and interviews.

Objective 2: Bibliographic review, direct observation, interviews and informal conversations, combined with the analysis through CAQDAS.

To determine the validity of the results, the Grounded Theory, based on methodological strategy has been chosen, since it allows to formulate a theory that is underlying in the data obtained from the reality investigated. The Grounded Theory is deductive and inductive, although it has many variants in one (Hernández et al., 2011; Miles & Huberman, 1984).

In this research, software (Nvivo, version 10) has been used to perform qualitative analysis. Nvivo was developed under the approach of Grounded Theory. It is one of the most advanced programs in terms of the incorporation of qualitative applications since it allows, among other things, to: a) organize and analyze information, visualize models or justify conclusions, b) enable the discovery of subtle connections in a simple way that is not possible to perform manually, c) provides compatibility with applications such as Microsoft Excel, Word, IBM SPSS, EndNote, etc., d) admits collaborative work.

Techniques applied in this research

There is no single method or technique to achieve the development and experience of science, therefore the researcher has the possibility of deploying several techniques to make the object of study more comprehensible. Although there are several techniques for collecting information, this research has used literature review, documentary

exploration, observation, interviews and informal conversations. All techniques completed each other to triangulate the information.

In total, the research carried out 10 interviews, divided into two rounds of 5 interviews, to the managers of each of the selected cases. The second interview was conducted once the first one was analyzed. The first interview consisting of 27 questions, (since this study is part of a larger research project) has been divided into three parts; Part 1: "Generalities and management of the museum", part 2: "Governance, Stakeholders and Society" and part 3: "Proposals for improvement". This interview was completed with informal conversations before and after the interview.

The questions referring to the new management model focused on point 2 and were: Do you consider there are negative characteristics in the current management models? Do you believe that a new model is necessary in the current management of cultural heritage? What characteristics would shape the operation of this model? What agents should be involved in the management of this model? What differences could we establish with the existing management models? The answers had an open character and there was no limit on the response time.

Each of the interviewees decided where to conduct the interview. The duration of the interviews varied from 80 to 120 minutes, in all cases all the questions were answered. In the second interview, once the hybrid model was built, it was validated, with the results of the first interview, and completed with informal conversations, so that only small modifications were made to adjust the results.

The digital audio recording of each one was carried out. According to Yin (2003, p.92) "the audio interviews offer a more accurate interpretation than any interview conducted with any other method". In this way, the researcher took clarifying and complementary notes that were useful when transcribing the same. Due to the confidentiality of the interviewees, the protection of the audios obtained was guaranteed. In this research work, the consent of all the interviewees was obtained to take notes and record the interviews.

Data analysis in qualitative research

The analysis of data in qualitative research turns out to be a set of manipulations, transformations, operations, reflections, checks that we carry out in order to extract relevant meanings in relation to the research problem, putting into practice categorization tasks and without resorting to the statistical techniques (Rodríguez et al., 1996), is ultimately the realization of actions to achieve the objectives set.

The analysis of the data and interpretation of the results constitutes one of the most relevant moments of the research process. It begins with a flexible design, to continue with approximate questions and develop concepts and understandings, to then evaluate models, hypotheses or preconceived theories (Taylor and Bogdan, 1990). The process of analysis and interpretation of the data, in qualitative studies, can be developed at the same time, or as the data is being collected, and it is not convenient to leave the entire process to develop it at the end.

It is necessary to highlight two mandatory processes to address the process of analyzing and interpreting the data. 1) Categorization and 2) Triangulation.

Categorization is a process that entails developing some actions at key moments, which gradually build an analytical and interpretative path, and in which framework some basic processes of thought are found or imbricated (Mayz, 2007).

Triangulation is an approach by multiple methods, since two or more methods of data collection and analysis can be used and is appropriate for qualitative studies. It consists in juxtaposing different points of view that each actor or subject perceives of the studied phenomenon, protecting the researcher from their own subjective tendencies.

Three key moments in the analysis and interpretation of data

The procedure followed in this sense was created by Mayz (2009), with the purpose of offering a useful and comprehensive tool that allows researchers to give meaning, coherence and dynamism to their investigative practices, and that, far from establishing themselves as a method of scientific rigor, intends, on the contrary, to be constituted as a theoretical-practical approach, so that it is not considered conclusive, but rather in the process of development, validation and permanent adjustment.

There were three important moments in the development of the analysis and interpretation of the data: a first moment: data reduction and generation of categories, using the proposal of Rodríguez et al. (1996). A second moment: comparison, relationship and classification of categories. Emergence of the first conclusions, relationships, and classification of categories, offering a technical-comprehensive framework, obtaining results of what is crossed and integrated. The interpretation applied to patterns or trends is considered as an approximate conclusion. And a third moment: interpretation and discussion of the results, where the interpretive-comprehensive discourse characterized by criticism and reflection was developed, which revealed the achieved product and the approximate conclusions. Finally, through the contrast, the emerging theory is generated.

Generalization in qualitative research

The generalization presents the problem of "representativeness", which is a continuous concern of many qualitative researchers or, even more concrete in the case studies, because the world is constantly changing (Saunders et al., 2009), even more in our field of study of tourism and museums. In contrast to that, Mason (1996, p.6) says: "Qualitative research should produce explanations that can be generalized in some way, or that have a broader resonance."

The phenomenon studied in this research allows other researchers to use these concepts in other places. The relationships between cultural management models, within the framework of their effectiveness, in the creation of tourism product management, can be applied to various disciplines and research contexts throughout the world. However, some limitations such as some management or socio-political aspects must be reviewed and adapted to the specific context of study.

Study cases

The present investigation is developed based on the case study as a research method (Rodríguez et al., 1996). Simons (2011, p.42) defines it as: "The case study is an exhaustive investigation and from multiple perspectives of the complexity and uniqueness of a given project, policy, institution, program or system in a real context, integrates different methods and is guided by the tests. The primary purpose is to generate a thorough understanding of a specific topic, a program, a policy, an institution or a system, to generate knowledge and / or inform the development of policies, professional practice and civil or community action". Case study research involves the intensive study of a specific case.

Gratton and Jones (2007) point out the characteristics of the case study research as: the phenomena are studied as specific cases, each case is studied in depth, the phenomena are studied in their natural context and the study takes perspective within the case.

4. Results

The results come from the interviews, the bibliographic review and the direct observation made, showing different results for each of the observed study cases.

4.1 Aspects to be highlighted in the questions asked to the directors

All the directors considered two negative characteristics in the models, one is the lack of mechanisms of interrelation between the agents involved and the other being the lack of versatility to access financing aspects. It also highlights other aspects such as the difficulty in making decisions and the time involved in putting these into practice. Another important aspect is the difficulty to make donations (due to the high bureaucratic load to carry out the donations). On the other hand, volunteering is an aspect that all those responsible for museums see as positive for management.

4.2 Results of the management of the case studies

Case Study A: Cueva Pintada Museum and Archaeological Park. (Line Departments).

There is this public-private relationship, although it can be improved, especially with the aim of guaranteeing public service, not overly dependent on private companies, but it is a model to guarantee a series of actions that allow conservation and openness to the public. The museum regulates public-private relations through public competitions to provide services.

Case Study B: Antnio Padrón House Museum. (Line Departments).

There is a strong public-private (regulated) relationship, although the law of contracts must be respected. There are several actors that participate actively and voluntarily in the realization of activities. The great weakness is excessive dependence on income.

Case Study C: Néstor Museum. (Arm's Length).

The form of government could be improved, updating it as a foundation. As for the relation governance - improvement of the cultural tourist product, it is possible to achieve it creating an organism or model that regulates participation. This model has the problem of financial dependence of another political institution (City Council).

Case Study D: Community Development Project of La Aldea. (Non – profitmaking).

This organizational structure can be improved. They think that this model is the most appropriate for management, involving interested volunteers. The only problems could be political and financial. The public-private relationship is dynamic, but the main drawback is the excessive dependence on public administration.

Case Study E: Cenobio de Valerón. (Private).

A private company makes the decisions. The regulations are those required by the local and insular administration. The company considers that the interests of economic

profitability should predominate. Therefore, aspects of governance and participation of agents in collective decision making are not considered in this model.

4.3 Need for a new management model. Methodological application

To apply the methodology to the new management model, the methodological strategy has been met, that of Grounded Theory through the case studies. In the interviews and informal conversations made with the directors, and with the relevant analysis of qualitative research (highlighting the theoretical saturation, when seeing repeated and confirmed results), the need to establish an improvement in the relationships of the actors that integrate the cultural heritage, through a process that increases relations in decision-making in the management of the museum.

After analyzing each case study, the directors were asked about the need for a new model and everyone raised the need for its possible creation. The characteristics of the new model were discussed with each one, and the proposal of a "hybrid model" was formed. As for the agents that should be involved in the management of the museum, all the directors coincide in including the external and internal agents of the museum, both real and potential. The differences that could be established between the current and the new models are diverse, highlighting mainly action strategies, and can be observed more specifically in Table No. 1.

Proposal for a hybrid management model

The proposed model states that it is in the public sector where it intervenes, with the willingness to apply it in the private sector. It is proposed that, through the governance mechanisms, citizens participate in the decision making process. The model marks a simple philosophy that emanates from the cultural tourism product itself. Depending on the museum (scope, ownership, content, etc.), it would be adapted to each case (eg, whether conservation investments are necessary or not). The management elements are adapted to each case, and there may be a common organization chart (See Figure 1). The hybrid model of management would be based on an operating regulation where all stipulations for the regulation of the functions of the museum would be regulated.

The main characteristics that would define the hybrid management model would be the following:

- 1) Mixed financing: There will be contributions from public and private companies. The existing Heritage Law in each country will be taken into account. There is the possibility that 50% of the museum is financed by the

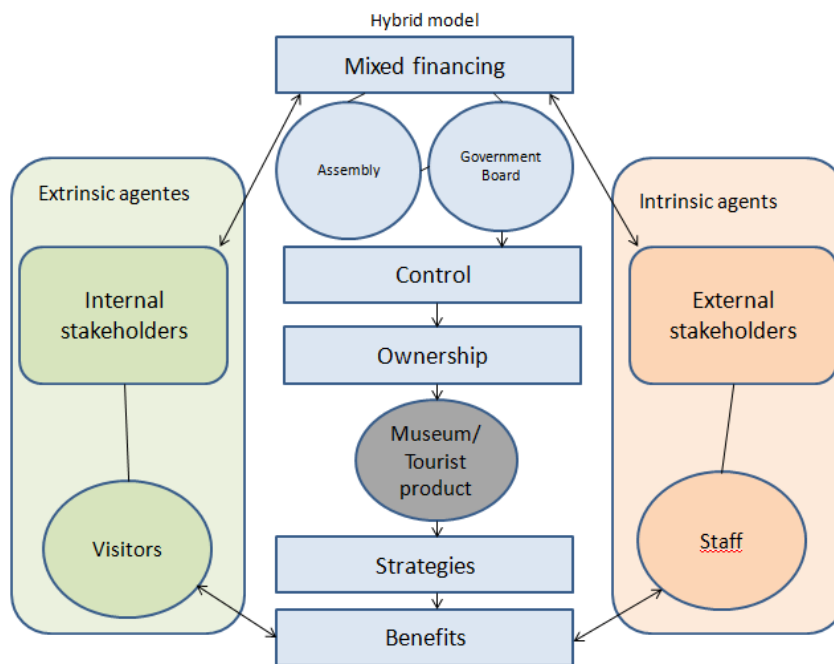
public administration and the other 50% by private companies and by the museum's own means. Public funding will come from ministries, town halls, councils (or similar bodies in each country). As for the private sector, financing will come from business networks, private donations, as well as from the museum's own income (sales, tickets, space rental for events, etc.).

- 2) Assembly: The assembly would be made up of all the agents who have an interest in participating in the control of the management of the museum. It would have an open and participatory character. They would meet once a year for the purpose of approving the museum's accounts and establishing the annual lines of action. It is the organ with the largest number of representatives, there being no limit of members. It should evaluate the results and ensure the objectives. Private companies can present their projects.
- 3) Board of government: It would be responsible for making decisions. The governing board is controlled by the assembly. It will be formed by the director / manager of the museum, a representative of the "friends of the museum", a representative of the public administration, a representative of the external stakeholders and a representative of the internal stakeholders.
- 4) Control: An annual control will be established through the assembly. The resources, staff, actions to be developed and decisions of major importance will be reviewed annually.
- 5) Ownership: The ownership of the museum and its collection will be of public interest, but with a high participation of the private sector for decision making, approaching a mixed management model.
- 6) Museum / tourist product: The museum must be an innovative and participatory cultural tourism product. It must be publicized, having a high educational and cultural implication. It is important to highlight dynamic and open actions, prioritizing the protection of the heritage that makes it up.
- 7) Strategies: The development strategies of the museum should be encouraged in the establishment of relationships between the stakeholders that make up the model, taking into account aspects of responsibility, influence, proximity, dependence, representation, political and strategic intervention. Management, dissemination, dialogue, information exchange, consultation, negotiation, mediation and arbitration priorities should be established.
- 8) Benefits: The benefits for stakeholders would be based on: tax deductions, direct and indirect economic benefits for the proper functioning of the museum (greater number of visitors in the museum's environment), not exclusively seeking the profit (but to serve the social wellbeing). The formula can be improved so that the donor can benefit from it with deductions. The benefits for the museum would imply to have higher income, which would revert in the museum itself (conservation, new acquisitions, improvement in technology, adjustments to the price of entry, etc.). The measure of charging or not entrance tickets will depend on the budgetary needs, it would be based on a framing of budgets, where one year they may be free and another they may have a cost, so that the profit should not predominate, but there may be

economic benefits. Entrepreneurs can contribute funds through advertising, with tax breaks for this. The income of entry, friend fees of the museum, museum shops, among others, would be destined to all the involved ones, mainly to the improvement of the cultural tourist product.

- 9) External Stakeholders: It would be formed by agents outside the museum who show interest and regularity: regular visitors, suppliers, associations, NGOs, media, local community, merchants, artists, friends of other cultural institutions, etc.
- 10) Visitors: They will carry out a continuous evaluation through questionnaires provided by the museum itself. The assembly will have access to that evaluation.
- 11) Internal stakeholders: It would be formed by the internal agents of the museum, they would be non-civil servants. There would be continuous renovations to avoid stagnations and not neglect the tasks to be performed. The trade unions, the employees, the director / manager, the friends of the museum and the volunteers would be present. Friends of the museum would have special attention, which would be an instrument to directly influence the management of the museum. This management tool has the capacity to balance the decision-making role of government policies in the territorial area that affects the management institution. It would be a body with autonomy within the museum, forming part of the governing board. The managing director (appointed by the governing board), would be the executor of the decisions made in the governing board, through a professional management team.
- 12) Management team: It is the staff that would take the daily management of the museum: director / manager, DEAC staff, conservation, maintenance, surveillance, guides, administration, volunteers, etc. For the volunteers, there would be a system of contracting them according to the objectives of the museum.

Fig. nº 1: Organization chart of a "hybrid management model"



The authors

5. Discussion

This article has considered whether the implementation of a hybrid management model could improve, through governance mechanisms, cultural tourism products, specifically museums. However, the question of the debate is the role of those involved in decision making. Although one might think that governance requires adjusting the management structure to give authority, this is not exactly true, what is required is a model adjusted to current times. The private administration offers some refusal to adopt governance procedures, due to the predominance of commercial interests over social concerns.

The case studies analyzed in this research have shown the opportunity to explore the theoretical precepts for collaboration among stakeholders in heritage management. This study reveals the inherent difficulty in achieving symbiosis between heritage management models, through collaboration with stakeholders. This disadvantage lies in the lack of mechanisms to achieve common objectives, since each interested party seeks its own benefit, regardless of the sector (public, private or non-profit), and therefore the diversity of purposes of each actor (benefit economic, social, political or administrative). This can lead to a broader association and the formulation of new partnerships in the future. The relationship between conservation and dissemination in decision making is essential, as they are beneficial for all stakeholders.

Weil (1999) evaluates the performance in the management of non-profit museums in the United States, demonstrating that they must demonstrate their effectiveness,

while Phillips (2003) highlights the need to democratize support for museums, regardless of their management model. This study confirms the importance of including stakeholders in the governance mechanisms of museum organizations (Brown, 2002; Ostower & Stone, 2006; Betzler & Gmür, 2012). Brown (2002) states that the museum provides relationships, consultation mechanisms and collaboration to the members of the community. The construction of these relationships, the use of skills, negotiation, the greater sense of ethics and responsibility, and respect for often divergent objectives, synonymous for time spent and financing, have been visible in this study.

Therefore the classification of Lord and Lord (1998), of the four management models in the cultural heritage can be adjusted to the current needs of heritage management. It is necessary to change some characteristics of the traditional management systems, creating a new framework in the negotiation and decision making of museums. In this way, action proposals can be made to improve these museums, and turn them into competitive products. The statement by Soria Martínez (2018), who considers that a solution to make a museum more competitive is the formula for public entities to assume the management of it, is necessary for the private sector to have more resources. However, until now, the literature has not elaborated on the factors to develop a hybrid model, where it is specified even more in the differentiating characteristics of this form of management.

6. Conclusions

In the museum management, an inefficient aspect is one that has to do with the organization of public administration of cultural heritage. It is in the areas of protection, guardianship, promotion and guarantee of access and public enjoyment, in which the models inspired by the organization of the administration of the first half of the 20th century still survive; or the practical absence of models of professional organizational structure for these areas in different resources or cultural products. In all cases, innovation in the organization of these processes is crucial. Even in private management in museums, there is a need to promote aspects of participation in decision-making.

After the research carried out, it is possible to affirm the hypothesis put forward at the beginning of this article: "The creation of a new museum management model would entail the active participation of the different elements that converge in the cultural product". The hybrid model of participation would involve making a management system where negotiation, debate and cooperation are prioritized, in order to establish a search for the optimization of the offered product. It is understood that

with the implementation of responsible management policies, an improvement in the products, resources or cultural goods offered by museums would be generated.

Having analyzed the management approaches that are applied in the four models, it has been detected in all of them the lack of a concrete aspect where the stakeholders interested in being part of the management of the cultural property are actively integrated. It is this need to seek joint actions that leads to the establishment of a "hybrid model", where interested parties are integrated with the purpose of expediting the decisions to be taken in museums (or other cultural heritage entities). This model is endowed with an agility that allows reducing costs significantly, by limiting the management costs that would involve addressing each project individually.

Therefore, it can be concluded that the governance of cultural heritage is a strategic tool for the management of responsible tourism products. Likewise, the cultural heritage stakeholders, applying follow-up responsibility, seek efficiency and therefore the improvement of the good or product offered to the visitor. It is possible that these management mechanisms are applicable to other organizations that are in charge of the custody and use of a heritage that must not only last, but also be improved to transmit it to future generations.

Table nº 1: Forms of government of museums

Factor	Line Departments	Arm's Lenght	Non - profitmaking	Private	Hybrid of participation
Ownership	Government, university or corporation	Government, university or corporation	Association or public company	Individual or private company	Public administration
Board or Trust	Advisory	Governing or advisory	Governing	Advisory	Advisory
Funds	Annual allocation	Granted and earned	Earned, with grants and endowment	Private and earned	Mixed Public allocation, private contribution and own income
Donations	Less likely	More likely	Most likely	Not likely	Most likely
Staff	Civil service or university or corporation staff	May be civil service or museum staff	Association employees	Company employees	Contracted with continuous rotations
Volunteers	Difficult	Possible	Importante	Rare	Essentials

Source: Adaptaded of Lord & Lord (1998).

Capítulo 7:

Conclusiones

Contrastación de hipótesis

Hipótesis principal:

Al comienzo de esta investigación se había planteado la hipótesis principal: “La puesta en práctica de mecanismos de gobernanza en los museos y centros de interpretación, optimizaría el producto turístico basado en una gestión responsable del patrimonio cultural”.

Se planteaba como propósito en el capítulo 1, explorar la implicación de diferentes agentes en la gestión y desarrollo de los museos. Se ha explorado la implicación en dos casos de estudio diferenciados, y las desigualdades generadas por los modelos de gestión, pudiéndose confirmar la influencia de los mismos en la estrategia de los museos, y sobre todo que son agentes importantes en la generación de mecanismos de gobernanza, como indican también Spitzbeck & Hansen (2010).

En el capítulo 2 se indaga si la aplicación de los mecanismos de gobernanza podría ayudar a mejorar el papel de los Stakeholders en la gestión de los museos, acercándose al modelo de acción. El estudio confirma esta hipótesis y enfatiza en la importancia de la inclusión de los Stakeholders en las decisiones de los museos, confirmando así también las propuestas de Brown (2002), McKercher et al, (2002) y Betzler & Gmür 2012).

En el caso de los ecomuseos, se explora en el capítulo 3 la activación de procesos de activación de gobernanza en estos espacios, confirmándose la necesidad de involucrar a diferentes agentes en el desarrollo de estos. Se confirma así la teoría de Borrelli & Davis (2012), que plantean cómo los ecomuseos tiene capacidad para interpretar las relaciones de agentes como procesos dinámicos. Además de ello, se confirma en este capítulo que los ecomuseos son propensos al desarrollo de la participación social, implicándose en un desarrollo social, y atendiendo especialmente a la estructura ambiental de la región en la que se asientan (Ashrafi, 2010), aspectos que la diferencia de los museos tradicionales.

Un agente destacado en el desarrollo de los museos son los visitantes, por ello, en el capítulo 4 se analiza la percepción que tienen éstos acerca de la gestión y preservación. Es posible confirmar que existe una relación de retroalimentación entre las variables de preservación, uso y gestión de los museos. El análisis factorial confirmatorio así lo determina. Además, se corrobora la involucración de los usuarios de estas entidades culturales, tal como indica Donato (2013).

Por último, en el capítulo 5, se establecía una comparación entre los modelos de gestión del patrimonio cultural y la importancia que tienen en torno a la formación de productos turísticos, en todos los casos, las entrevistas a directores coincidían en esa importancia. Además de revisar la aseveración de Soria Martínez (2018) acerca de

asumir una gestión más competitiva por los museos, se puede plantear la necesidad de un modelo de gestión híbrido.

Tras los resultados obtenidos en los distintos trabajos de campo y sus análisis, se puede confirmar la hipótesis planteada. Además de ello, es posible proponer la necesidad de fomentar la implicación de agentes en la gestión de los museos, estableciendo relaciones que fomenten el beneficio de todas las partes y creando sinergias para alcanzar objetivos comunes. Asimismo, se puede hablar de una necesaria revisión en cuanto a los principios y criterios de gobernanza en estas instituciones. Por otro lado, la posibilidad de impulsar acciones de mejora en el producto final. Además, cabe la posibilidad de hacer cambios en los modelos de gestión existentes, dando posibilidad a involucrar a diversos interesados.

Hipótesis complementarias:

HC1: “A mayor densidad de interrelaciones en el proceso de toma de decisiones entre los interesados del patrimonio cultural, habrá un mayor desarrollo comunitario, desde el punto de vista social, económico y ambiental del entorno”.

Se puede confirmar esta hipótesis ya que a lo largo de la investigación se ha profundizado en la densidad de las relaciones entre Stakeholders y su importancia en la toma de decisiones de los museos. Con los resultados obtenidos es posible afirmar que cuantas más relaciones existan, mayor puede ser el desarrollo comunitario. Ello es debido a que a pesar de haber actores activos en la gestión (directa o indirecta) de un museo, hay muchos otros que tendrían interés en involucrarse en esa red de Stakeholders. La falta de implicación se debe a diversos motivos (políticos, comerciales, legales, etc.), pero aún así todos los actores internos y externos de un museo tiene la capacidad de conseguir un mayor desarrollo comunitario, ya que la mejora del producto, conllevaría la toma de decisiones responsables en su gestión. Eso conlleva a la consecución de una mejora social, económica y ambiental en el entorno, ya que los implicados serían conscientes de la necesidad de realizar buenas prácticas en la gestión tanto del museo, como de sus propios intereses. Así lo demuestran las entrevistas a directores de museos, y los cuestionarios a visitantes llevados a cabo en esta investigación.

HC2: “La cogestión, como una forma de aplicación de la gobernanza, se muestra como una herramienta eficaz para compartir responsabilidades y competencias en la gestión de recursos, siendo sostenible en el tiempo y contribuyendo a intermediar para superar las posibles crisis (económicas y sociales)”.

En el capítulo 3, se aborda la cogestión del patrimonio cultural, tomando como caso de estudio un ecomuseo. Los resultados obtenidos tanto en la entrevista al director del ecomuseo, como a los voluntarios del mismo, determinan por su experiencia (durante más de cuarenta años), que la gestión compartida o comanejo, es un instrumento

estratégico con el que hacer frente a las posibles crisis (por ejemplo, falta de subvenciones o ayudas) y sociales (conflictos internos entre actores o falta de interés de los voluntarios). Ese reparto de responsabilidades demuestra que la responsabilidad no recae sobre una sola persona o sobre un grupo limitado de personas (por ejemplo, junta directiva). Todos los testimonios aseveran que ese modelo de gestión contribuye a hacer frente a los imprevistos del progreso normal del museo (ecomuseo). Además sirve como herramienta de intermediación, y además se puede sostener en el tiempo, ya que no conlleva ningún tipo de carga económica, política o legal, salvo el interés (mayoritariamente social) de los propios actores. Es por ello que se corrobora esta hipótesis.

HC3: “El proceso de toma de decisiones conjunto y los intereses entre las partes concernidas, generaría mejores productos que permitirían diversificar y hacer más competitiva la actual oferta turística”.

En todos los capítulos de esta investigación se hace referencia al modo en el que se establecen la toma de decisiones. Con el trabajo de campo realizado y su posterior análisis (tanto cualitativo como cuantitativo), tanto los gestores de museos como los visitantes, así como otros Stakeholders (internos y externos) con los que se han mantenido conversaciones formales o informales, determinan que la mejora en el aspecto decisorio, conllevaría a un mayor interés de los agentes, y con ello a la mejora del producto final. Esto supondría la necesidad de buscar una diversificación para hacer más competitivo la oferta, y con ello poder rivalizar con otras ofertas turísticas de similar interés (dentro del ámbito cultural). Es por ello que es posible confirmar esta hipótesis.

HC4: “La creación o mejora de un producto turístico cultural diferenciado, cercano a un modelo responsable, mejoraría la experiencia del consumidor final y favorecería el desarrollo socioeconómico, fomentando con ello una mejor distribución de los réditos económicos de la actividad turística”.

Un museo, ofertado como producto turístico, tiene la capacidad de alcanzar acuerdos, y asumir responsabilidades y sensibilidades en cuanto a las acciones que afectan al turista, al residente y a la administración. Se puede afirmar por las entrevistas a directores de museos, voluntariados del patrimonio y en los cuestionarios llevados a cabo a visitantes. Todo ello complementado con los comentarios obtenidos a través de conversaciones informales con diversas partes implicadas. Se desprende que ese ajuste en la gestión, tiene el potencial para crear una mejora en la experiencia para el consumidor final, generándose una correlación que afecta a la distribución de rendimientos económicos. El interés por el consumo de ese producto diferenciado, atraería a un mayor número de visitantes al lugar, generándose por tanto un mayor gasto del turista en las localizaciones de ese producto cultural, lo que genera una mayor descentralización de las zonas o negocios en las que se produce consumo

turístico. Los estudios realizados determinan, asimismo, interés por parte de diferentes actores, en llevar a cabo una constante innovación, que aunque no se haya profundizado en esta investigación, necesitaría de financiación complementaria para estar constantemente actualizado en términos de oferta. Es por ello, que se puede corroborar la hipótesis planteada.

HC5: “Las políticas culturales de la administración pública son las más propensas para la creación de productos turísticos culturales responsables”.

Con las entrevistas realizadas en esta investigación y la observación directa realizada, se puede determinar que en los casos de estudio de museos que tienen una gestión dependiente de la administración pública (Cueva Pintada, Museo Néstor y Casa Museo Antonio Padrón, y en parte el Cenobio de Valerón), se determina que se intentan buscar acciones que promuevan productos culturales responsables. Si se entiende el producto cultural responsable como un concepto de reacción, más que de prevención que sería el producto turístico sostenible (Godwin, 2016), se puede determinar que tanto la administración pública como la privada tienen mecanismos para activar estos productos, sin embargo, la administración pública priorizaría en los intereses sociales más que en los económicos, siendo ello más beneficioso para una mayor número de interesados. El motivo principal es que la administración pública dispone de mayores recursos (sobre todo económicos) para activar esta forma de actuación. Aunque es posible confirmar esta hipótesis, no se descarta que también la administración o empresas privadas tengan interés en desarrollar este tipo de productos.

HC6: “Existe más interés potencial por parte de los Stakeholders del sector privado en una mejora de los productos turísticos culturales responsables”.

En esta investigación se ha profundizado en dos casos de estudio relacionados con el sector privado. Por un lado, el Cenobio de Valerón (gestionado por una empresa), y por otro el Proyecto comunitario de La Aldea (a pesar de tener financiación pública es gestionado por voluntarios, por lo tanto gestión privada – o no lucrativa-). En ambos casos se detecta un elevado interés en alcanzar una mejora de los productos culturales responsables, es decir, estableciendo mecanismos de activación para involucrar a otros agentes. Independientemente de la posibilidad o no de alcanzar esa implicación, cabe destacar una mayor inclinación por parte del sector privado en la búsqueda de esa forma de actuación. Por ello cabe confirmar la hipótesis establecida.

Limitaciones

Esta investigación reconoce ciertas limitaciones. La primera de ellas es la imposibilidad de haber hecho un análisis diacrónico más amplio para hacer un seguimiento a las relaciones entre los stakeholders de los museos. Con ese seguimiento se hubiese

podido comprobar los vínculos entre los actores y su implicación en la gestión, y sobre todo los cambios que se generan con el paso del tiempo y los cambios en los perfiles de usuarios/visitantes/turistas.

Se considera también limitante para la generalización de resultados que el análisis se ha realizado en cinco casos de estudio, en un área geográfica concreta, y que por lo tanto pueden darse diferencias, no contrastadas, en cuanto a la localización de otros museos (por ejemplo, en una gran ciudad). No obstante, en esos casos, se pueden realizar ajustes a las condiciones geográficas de ese entorno, con el propósito de alcanzar los objetivos propuestos por el museo a tratar.

Por otro lado, no se ha profundizado en el establecimiento o propuesta de acciones concretas en cuanto a la gestión de las relaciones que conforman la red de *stakeholders* de un museo. Para establecer acciones concretas sería necesario analizar en profundidad a cada uno de los grupos de actores, para determinar gestiones específicas con cada uno de ellos, dependiendo de las necesidades y posibilidades, tanto para el *stakeholder* como para el entramado que conforma la red institucional-empresarial del museo.

Por último, aunque se plantea un “modelo híbrido de gestión”, que se adapte a las necesidades actuales de los museos, no se han establecido medidas concretas para los procedimientos, así como los tiempos necesarios para plantear posibles propuestas y para su ejecución (operacionalización específica del modelo).

Propuestas para otras investigaciones

A partir de los análisis realizados en los diferentes casos de estudio, se realizan en esta tesis una serie de propuestas que tienen como objetivo contribuir a la mejora de la oferta turístico cultural, a la vez que ahondan en los diferentes modelos de gestión y las diversas temáticas que conforman los museos. Se revela la necesidad de examinar de manera continua aspectos tales como la percepción de los visitantes, relaciones de actores, accesibilidad y aspectos de la visita guiada, es decir, algunas de las principales características de la gestión en un museo.

La primera de las posibilidades encontradas es la de **profundizar en las nuevas formas de percepción frente a la obra expuesta en el museo**. Existe la necesidad de entender la complementariedad de las sensaciones en torno a la obra. Por lo tanto, es necesario analizar las aportaciones creativas (música, literatura, obra gráfica, etc.) que otros autores hacen de lo expuesto. Es por ello que sería de interés ahondar en la sensibilidad en torno a la percepción y establecer las variaciones que se pueden realizar en torno al producto turístico cultural ofrecido. En este campo, la realidad virtual se está introduciendo en los museos, pero habría que determinar si es capaz de

sustituir a los elementos originales, hasta el punto de prescindir de éstos, o si puede ser una herramienta complementaria a la obra original. Llegado el caso de proporcionar una experiencia totalmente virtual (visitas consumibles online), generalmente considerada como una experiencia positiva para el visitante, puede incrementarse el desinterés para la visita onsite al museo.

En esta investigación se han realizado cuestionarios a visitantes para determinar la percepción y valoración del visitante, atendiendo a: razón de la visita, modo de conocer el museo, valoración de una serie de características del museo (trato, ambiente, presentación, claridad y utilidad, aprendizaje, interés, accesibilidad, señalización, facilidad para adquirir las entradas, servicios y tiempo de espera) y relación calidad – precio (capítulos 2, 3 y 4). Por otra parte, también se ha sondeado en aspectos de satisfacción y experiencia del visitante (capítulo 5), indagando en si la visita al museo es la razón principal de su viaje, la accesibilidad, o diversas características ofrecidas por el museo (wifi, señalización, conservación, trato, etc.).

Existe aún un campo de estudio en este aspecto. No obstante, aparece una nueva sensibilidad en estas instituciones, donde se pueden mejorar las formas de relación, expresión, buscando que no se produzcan conflictos recíprocos entre la obra artística y el visitante. Los análisis y aportes de la neurociencia, y específicamente del neuromarketing, pueden coadyuvar a la mejora de la percepción en los sistemas de comunicación en los museos.

La segunda línea de apertura a otras investigaciones se plantea como la **definición de líneas estratégicas para la aplicación efectiva y adaptable de mecanismos de participación en la gestión de los museos**. Es necesario determinar las fórmulas y modelos para determinar –aún mejor- la importancia de la ciudadanía en la gestión. Es posible estudiar de forma empírica algunos casos de estudio donde la participación se ejecute de una forma activa. Esa nueva investigación debería determinar si es posible para los museos avanzar gradualmente en la escala de participación, o por el contrario tal cambio requiere de una transformación disruptiva. Es por lo tanto de interés (para los diferentes actores), determinar si para realizar esa conversión –aumentando la participación- sería necesario realizar una inversión, en ocasiones vista como gasto, para algunas de las partes implicadas o con potencial de involucrarse activamente.

En el trabajo realizado, se han determinado las diferentes formas o modelos de gestión en los museos, y las relaciones existentes entre ellos (capítulos 2, 3 y 4). Se ha hecho un acercamiento acerca de las conexiones entre actores, y las relaciones entre organismos e instituciones públicos y privados. Se ha determinado también quienes son los actores clave en la consecución de estrategias para cada uno de los casos estudiados, y además, se han detectado los stakeholders reales y potenciales de cada museo (capítulo 3). También se han propuesto cuáles serían las relaciones potenciales entre actores - y las vinculaciones- para mejorar el producto turístico cultural (capítulo

2). Además se propone un modelo híbrido de gestión en estas instituciones (capítulo 5).

Tal vez, ese futuro estudio – u otro- pueda determinar los factores e interacciones en otras operaciones que afecten a diversos actores. Por ejemplo, puede explorarse acerca de la propiedad (bienes muebles o inmuebles), de los que dispone un museo con interés no lucrativo (aquí se ha estudiado en el capítulo 4). Pero faltaría por establecer de quién son los artefactos donados al museo, que pasará con esos bienes o que se haría con los beneficios económicos obtenidos. También se podrían establecer políticas de dirección para alcanzar más confianza entre los actores involucrados. Y otra variable en este aspecto de estudio, podría ser cómo alcanzar acuerdos de gobierno en el caso de poner en funcionamiento nuevos modelos de gestión, atendiendo sobre todo al fomento de la transparencia en la gestión.

Como tercera propuesta de estudio, se formula estudiar la **accesibilidad integral del museo, que facilite la experiencia turística para cualquier persona, independientemente de su cualidad o estado**. En este ámbito, cabría examinar si el uso de pictogramas (signos, gráficos u objetos) se muestra efectivo para transmitir eficazmente el mensaje hasta el punto de ofrecer una experiencia inmersiva de ocio y conocimiento. El estudio de posibilidades de localización, complemento o sustitución de los pictogramas pasa por un conocimiento muy detallado de los visitantes, sus perfiles y necesidades. Borrar las fronteras de accesibilidad se muestra en la no distinción de “personas con necesidades especiales”, sino la integración en la experiencia museística de la adaptación al visitante, la flexibilidad de los espacios y accesos a la información. En ese aspecto, se comienza a hablar de “neuromuseo”, un concepto muy joven aún, y con relación directa al de neurocultura, donde se estudia el funcionamiento del cerebro en relación a la cultura. En ese sentido, el funcionamiento mental, tiene similares características en todas las sociedades, teniendo capacidad de introducirse en las instituciones que gestionan patrimonio cultural.

En el trabajo realizado, se ha explorado la visión que tiene el visitante acerca de la accesibilidad al museo, desde el punto de vista de su localización (capítulos 2 y 5). De los cuestionarios realizados y de la observación directa, así como de las conversaciones informales, se determina que tanto la localización del museo, como las barreras arquitectónicas son elementos fundamentales que determinan el acceso o no del visitante al museo. Se afirma en esta investigación que, aunque exista interés por parte del visitante en acudir al museo y lo haga principalmente por el contenido del mismo, la localización juega un importante papel en la decisión del visitante (más aún del turista). Por ello cuanto mejor localizado/comunicado esté un museo, mejor valorado será por el visitante.

Sin embargo, es en la accesibilidad cognitiva donde aún existe un cierto hueco de investigación. Existen cuatro esferas de accesibilidad: urbanística, arquitectónica, de

transportes y comunicativa. Es en el último campo donde las posibilidades son mayores, con amplias posibilidades de mejora. Es en los aspectos de procesamientos de información (sobre todo visual y auditiva), en los que habría que incidir. Como ejemplo, se puede explorar cómo se puede aplicar un sistema alternativo aumentativo que mejore la comunicación, así como las condiciones y requerimientos de personas con discapacidad intelectual y del desarrollo. Se deben definir criterios y herramientas para personas con estas necesidades, para conseguir una sociedad más igualitaria.

Por último, y prácticamente transversal a las propuestas anteriores, se encuentran **las experiencias a través de tecnologías interactivas en las visitas guiadas en los museos**. En los últimos años, estas instituciones se encuentran inmersas en el desarrollo digital. Han empezado a realizarse visitas guiadas por robots, pero no se ha meditado profundamente acerca de la experiencia de este tipo de visitas y su relación con los visitantes al museo. Se habla de “edutainment”, como una combinación de educación y entretenimiento en los museos, pero no se ha estudiado en detalle si el papel de los autómatas es sostenible (desde el punto de vista social y económico), especialmente en museos locales.

En este estudio se ha hecho una pequeña exploración acerca de la visión del visitante y la valoración de la visita guiada (capítulos 2, 3 y 4), y en algún caso, como por ejemplo en el caso del Proyecto Cultural de Desarrollo Comunitario de La Aldea, la visita guiada, es uno de los elementos fundamentales en la valoración de los visitantes, en ocasiones más que los propios bienes materiales expuestos. Se ha determinado como fundamental el papel del guía museístico en los diferentes espacios que se han estudiado. La visita guiada tiene posibilidades de adaptarse y casi de personalizarse a cada visitante, es por ello fundamental la disposición del guía para realizar una experiencia diferenciadora.

Pero, como se ha señalado anteriormente, otras investigaciones tienen la posibilidad de determinar si el factor humano se puede sustituir. El componente humano detecta las necesidades, y ocasiona que cada visita sea distinta. Pero cabría preguntarse ¿hay que determinar una unicidad para la visita guiada?, los guías pueden en este sentido aportar matices personales que la automatización no puede hacer. El investigador que tome la profundización en la visita guiada se puede preguntar: a) si las inversiones deben ser prioritarias para mejorar la visita, b) los cambios que han de producirse en el museo – desde el punto de vista económico y arquitectónico- y c) si hubiese que renunciar a otra característica diferenciadora del museo para establecer una visita guiada que aporte una experiencia diferenciadora.

Conclusiones

Aunque la acción de realizar un viaje asociándolo a la búsqueda del conocimiento y disfrute de la riqueza cultural, geográfica e histórica de cualquier destino no sea una actividad reciente, está en la esencia misma del turismo. Vinculado a elites cultas y acomodadas, últimamente, las mejoras sociales y económicas de otras capas sociales han provocado un salto cuantitativo del turismo cultural que ha pasado de ser un nicho de mercado más o menos concreto a un mercado de masas y global. Esto también ha significado, con los azares que conlleva, una redefinición y un salto cualitativo del patrimonio, superando su trascendencia identitaria para convertirse en recurso del territorio promovido turísticamente. En este proceso, el patrimonio añade a sus cualidades ser, en teoría, un bien de consumo masivo dentro del mercado turístico, acercándose a todos los públicos posibles.

Así, se (re)crea patrimonio de manera continua en tanto en cuanto se implica a la sociedad. Los valores tangibles e intangibles que atesoran los elementos patrimoniales, en su acceso al mercado, superan la propia acción mercantil y convienen en una acción social y educativa a través del disfrute por parte de sus consumidores y usuarios. Es la sociedad en su conjunto la poseedora y destinataria del patrimonio, aunque cabría preguntarse si los esfuerzos por la divulgación y comprensión de su importancia se realizan igual para todos sus componentes.

Se considera que el usuario turista puede aportar a la conservación y divulgación de los entes patrimonializados y los discursos/significaciones que les acompañan. Tal es la importancia considerada, que organismos como la UNESCO y la OMT tratan de concertar ambas actividades. Se vinculan así el proteccionismo y la promoción de la educación, con los réditos económicos del sistema turístico. Ambos marcan nuevas disposiciones en la materia, de manera que, profundizando en la necesidad de conjugar las políticas, destacan la pretensión de una adecuada planificación de uso y reclaman la conciencia de los visitantes y residentes en que la destrucción de recursos no renovables (y el patrimonio lo es) supone un grave deterioro de la calidad de vida para las presentes y futuras generaciones. Ambas instituciones reconocen que el uso responsable del patrimonio puede generar importantes réditos económicos que, dependiendo de los contextos nacionales, pueden/deben revertir en las poblaciones locales. La identidad local, las culturas y su patrimonio, son defendidos ahora como recursos que singularizan a los destinos.

Sin embargo, el patrimonio cultural (y no menos el natural) se encuentran resguardados por un complejo conjunto de leyes, obligaciones, normativas o normas, de las distintas administraciones, con diversas competencias y procedimientos de gestión. En conjunto, este entramado legal trata de garantizar su salvaguarda, pero en no pocas ocasiones pone trabas a aquel concierto con el sistema turístico y los usos privados o privativos del patrimonio. Será la revisión normativa, que suele ir tras los

cambios en la sociedad, la que va permitiendo la actualización contextualizada sobre los usos posibles del patrimonio cultural declarado. Tales cambios se fundamentarían en conseguir una armonía entre la explotación del recurso y la conservación del mismo, vinculando a todos los actores posibles para propiciar un desarrollo y aprovechamiento responsable.

Para alcanzar ese objetivo de promover con el patrimonio un contexto de salvaguarda de las identidades, cohesionador de la sociedad y de disfrute público, a la vez que genere réditos económicos, es necesario contar con instrumentos modernos de gestión basados en relativos consensos en la toma de decisiones. Es la gobernanza aplicada al patrimonio cultural un proceso dinámico de interacción, donde se buscan establecer funciones, procesos y responsabilidades para alcanzar la tarea propuesta. Son los stakeholders o actores con intereses y responsabilidades diversas, los encargados de activar mecanismos de diálogo, participativo y abierto. Los principios y criterios que establece la gobernanza muestran su valía en la optimización de los usos del bien patrimonial, tanto siendo partícipes de la conservación del bien, como con la creación de expectativas de mercado. Ello en un contexto de responsabilidad compartida.

Se ha demostrado que el turismo cultural produce un importante impacto económico en las áreas en las que se desarrolla, así como cambios sociales y culturales. Ese entorno donde se producen impactos, en ocasiones queda afectado. En ese sentido, en las últimas décadas ha aumentado el interés por frenar procesos de degradación – tanto naturales como culturales- para evitar procesos de declive irreversible en los territorios. Sin embargo, un posible cambio de modelo, o nueva planificación, debe tener en cuenta que la actividad turística debe aportar beneficios económicos y sociales que contribuyan a la conservación del patrimonio. Debido al incremento continuo de destinos turísticos, el visitante comienza a valorar la calidad y la sostenibilidad. Lo mismo ocurre con los museos, como instituciones de salvaguarda de ese patrimonio. Es por ello que la puesta en práctica de mecanismos de gobernanza en los museos y centros de interpretación, optimizaría el producto turístico basado en una gestión responsable del patrimonio cultural.

Es evidente que el turismo es un estímulo para la conservación del patrimonio cultural, debido a su efecto dinamizador. Es una actividad que fomenta tanto la inversión pública como la privada, que también puede equilibrar desequilibrios territoriales (por ejemplo, demográficos). Es posible regenerar zonas donde predominaba o predomina el sector primario, y aportar beneficios complementarios a estas zonas, para ello la comunidad local debe involucrarse en la búsqueda de una gestión responsable.

La aplicación de esos mecanismos de gobernanza, deben establecer medidas para evitar economías totalmente dependientes de esa actividad turística. Se debe intentar frenar la expansión indiscriminada de actividades que impacten negativamente en la

población local y en el territorio. Asimismo, habría que evitar la pérdida del control local de dicha actividad, así como prevenir el crecimiento desmesurado en el número de visitantes. Para ello se puede establecer una planificación adecuada, donde el control esté determinado por el papel de la comunidad local, y con el mayor número posible de actores implicados.

Esos actores implicados, tendrían la posibilidad de establecer una gestión responsable del patrimonio, a través de compromisos, sensibilidades y responsabilidades. Se entiende esa responsabilidad, ligada a la sostenibilidad, como una actitud que tiende a minimizar los impactos socioculturales, socioeconómicos y ambientales no deseados. También a mejorar el bienestar de las poblaciones anfitrionas, a involucrar a estas poblaciones en decisiones que afectan a sus vidas y generan oportunidades futuras. Esa responsabilidad también mejora la comprensión de la cultura a través de la actividad turística. Es por lo tanto una actitud que tiene a articularse en la gestión y la gobernabilidad, involucrando a la población local en las decisiones sobre el patrimonio cultural.

No se puede olvidar que el bien cultural no fue creado para una finalidad turística, y que un flujo masivo de visitantes podría perturbar la esencia del mismo. Es por ello que en ocasiones se transforma un bien en un recurso y posteriormente en un producto, ocasionándose una mercantilización del mismo. Esa puesta en el mercado, puede transformar el significado original del bien, en ocasiones desvirtuando el motivo de su creación. El exceso de la explotación turística del patrimonio puede generar tópicos o imágenes estándares de la identidad cultural de una región.

La sociedad juega un papel fundamental en la relación entre cultura y turismo, y los museos son centros donde estos vínculos se establecen de manera directa. El museo realiza un acercamiento e intercambio cultural, ofreciendo a la comunidad local la apertura hacia el exterior. Asimismo, el museo puede también servir como nexo de contacto y contraste entre sociedades (local y visitante), que fomente valores de tolerancia, desarrollo y progreso. No obstante, también pueden crearse relaciones de despersonalizadas entre turistas (o visitantes) y comunidad receptora. El turismo tiene la capacidad de ser un instrumento de globalización, y por lo tanto también de revitalización, pero no debe considerarse el único causante de las transformaciones de un territorio. Esa mundialización, difunde a gran velocidad la información, intensificando las exigencias sociales. Entre esas demandas, comienzan a establecerse procesos de establecimiento de gobernanza en diferentes ámbitos (educativos, medioambientales, políticos, culturales, etc.).

El análisis realizado muestra que para la puesta en marcha de tal proceso, se hace necesario el convenio de un conjunto de agentes tanto el sector público como del privado, pero también del sector no lucrativo. Asumiendo las directrices de la gobernanza, tienen también especial cabida aquellos actores y actividades que, sin

estar integradas en el sector patrimonial, muestren afinidad por vinculación económica y/o social, dependiendo de los contextos de actuación. Se trata de una relación en la que se establecen sinergias entre los stakeholders en una búsqueda de beneficios comunes.

Es una herramienta, la gobernanza en la gestión del patrimonio cultural, que no contraviene con el marco legislativo o normativas establecidas. Antes bien, se muestra como un elemento de gestión complementario de ámbito interno y contextual-territorial en cada uno de los bienes sobre los que se aplica. Sin ser un objetivo fácil de alcanzar, las correlaciones entre las políticas patrimoniales de los centros de atracción y los gestores turísticos, se antoja como un instrumento potente a favor de una gestión sostenible y equilibrada. Esas relaciones favorecen la obtención de los ansiados recursos económicos para cumplir con la tarea de analizar, conservar, restaurar y divulgar el patrimonio.

Esta visión integradora en la gestión, y más aún en la toma de decisiones, abre a su vez un campo de oportunidades laborales tanto a las disciplinas tradicionalmente ligadas al patrimonio, como a otras ramas de la economía. Si hasta ahora, en lo referente al patrimonio, sólo existían las posibilidades derivadas de las tareas de protección, investigación, rehabilitación y restauración, las nuevas áreas de gestión y dinamización, generación de empresas de servicios para explotación turística, desarrollo de programas educativos y en general interpretación y difusión, requieren a nuevos profesionales cualificados. Además de las innumerables actividades económicas indirectas, muy ligadas a la emprendeduría e iniciativas locales, que se pueden generar en torno a la localización de los bienes culturales.

Estas nuevas tendencias de gestión cultural producen desafíos, ya que si hasta el momento se aspiraba a conseguir una utilidad social del patrimonio mediante su protección y tutela, en su consideración de legado cultural, ahora se entra en la búsqueda de una rentabilización de uso y disfrute por parte de los ciudadanos. Se observa el patrimonio como un recurso capaz de generar beneficios económicos, ocasionando por lo tanto problemas a resolver como pudiesen ser la presencia masiva de visitantes, o todo lo contrario, la pérdida continua de visitas, así como la necesidad de incrementar la calidad del producto ofrecido, produciendo cambios en la manera de promocionar (antes de la visita) y ofrecer este patrimonio a los consumidores (en la visita).

La oferta de productos turísticos con fines culturales es muy diversa. En ella caben desde la organización de grandes eventos globales, hasta la gestión de pequeños productos a escala local. Esto plantea un segundo reto, en tanto que se hace necesario compatibilizar las significaciones del bien patrimonial con usos vinculados al entretenimiento, evitando la tergiversación o espectacularización excesiva de tal bien. Para el diseño del producto turístico patrimonial (museos, sitios, representaciones,

etc.), será necesario contar con profesionales de los distintos ámbitos implicados, pero será necesario también realizar algunas adaptaciones para que usuarios no locales (que no poseen los códigos culturales locales) sean capaces de aprehender los valores y significados de lo representado, sin perder la conexión cultural que le da sentido.

En parte asumiendo tales retos, en parte resistiéndose a ellos, en los últimos años estamos asistiendo a grandes cambios en museos y sitios patrimoniales, que han marcado entre sus objetivos la proyección de su imagen para un mayor número de públicos. Se están adaptando tanto sus servicios y programas, como sus exposiciones tratando de conseguir mejoras en las percepciones y experiencias del visitante. En esta orientación de los equipamientos y sitios patrimoniales al público, las últimas tendencias radican en proporcionar experiencias museísticas memorables y seductoras. También buscan ofrecer al visitante prácticas transcendentales que los alejen de la rutina de la vida cotidiana y los transporten a mundos nuevos y maravillosos de belleza, ideas y recuerdos. En su máxima expresión, se persigue elevar el espíritu, potenciar las ideas y las sensaciones, ensanchar la imaginación y ofrecer una experiencia cautivadora, combinando la representación patrimonial con el entretenimiento.

Pero se asume que este es sólo un recorrido iniciado. Facilitar la aprehensión social del patrimonio para su buen uso, requiere la búsqueda de métodos y fórmulas innovadoras, de elaboración de mensajes que acompañen a los tiempos sociales y tecnológicos. Percibir, comprender y experimentar son los objetivos que debe perseguir toda información patrimonial que busque una apreciación individual y sensible del sitio y sus elementos.

El proceso enunciado está conllevando formas diversas y novedosas de cooperación entre instituciones y organismos públicos y privados. Es necesario poner el foco de atención en la puesta en marcha y desarrollo de proyectos conjuntos, garantizando su viabilidad, optimiza los recursos y mejora la calidad de los servicios y programas demandados por la sociedad. Sin embargo, se considera que las nuevas fórmulas de gestión deben concretarse y analizarse a tenor de las peculiaridades de cada elemento y su contexto, en un marco de explotación que, por el interés de los bienes, ha de estar supervisado por la administración pública.

El producto turístico cultural, sin minusvalorar la condición de encontrarse adaptado a sus públicos (demanda efectiva), ha de sustentarse en un análisis y diagnóstico validado por los especialistas disciplinares, además de presentarse de manera acorde con el contexto socioeconómico y territorial (validación local). No se trata tanto de espectacularizar el patrimonio como de presentarlo armonizado para su disfrute. Así, las acciones necesarias para su puesta en uso turístico, que conllevarán renunciaciones esencialistas, vendrán condicionadas por criterios interpretativos que serán, también, mostrados en la comunicación turística. El producto final, al menos idealmente,

tendría que promover, junto a la comercialización para la que es diseñado, una lectura coherente y sostenible para las poblaciones locales.

El análisis realizado y presentado en esta tesis doctoral reivindica la restitución del valor de las poblaciones locales (actores sociales) en la toma de decisiones sobre su Patrimonio. Esto es, por el contrario, se aleja de la apropiación experta del mismo que, desde una visión ilustrada y pedagógica del patrimonio, alude a la indiferencia y pasividad de la ciudadanía, para ejercer diversas formas de poder en la toma de decisiones verticales sobre los bienes.

La reivindicación que se realiza requiere que sobre el Patrimonio se apliquen criterios de interés y eficacia, e incluso el sentido común, para mantener la cercanía de los expertos a aquellos que forman parte (sustentan) la construcción social y alzamiento de elementos y rasgos culturales materiales e inmateriales al estatus Patrimonial. Se puede entender, según los casos estudiados, que los actores sociales (proveedores, propietarios, usuarios, vecinos, etc.), no quieren ser ajenos. De alguna forma aspiran a influir y participar promoviendo o controlando, apoyando o rechazando, los modos en que se van cambiando los significados y los usos estos procesos. Tras el análisis realizado a los diferentes casos de estudio, se entiende que es necesario un compromiso de todas las partes en torno a los museos, para activar acciones de sensibilización, acercamiento, preservación y difusión patrimonial. El conjunto de actores tiene la capacidad de impulsar estrategias para promover prácticas sostenibles, pero es imprescindible conocer socialmente mejor al público y atender a sus demandas. Pese a que esas demandas puedan ser muy dinámicas y cambiantes (como el público turista).

Otra dimensión del análisis realizado ha sido la gestión de acciones entre los actores del museo. Se parte de que la gobernanza de los museos pasa por el valor de lo que se muestra, el rigor de lo que se comunica, el acercamiento al usuario, la participación en entornos locales y un grado aceptable de independencia política y financiera. Esto obliga a entender que su éxito no se puede medir exclusivamente en términos económicos. Antes bien, ha de sopesarse su trascendencia social (local y no local), su implicación en el desarrollo socioeconómico y sociocultural, aunque para ello se deba mantener la exigencia de cumplimiento de los objetivos planteados en un tiempo determinado (condicionado por la atención a acciones de emergencia).

Es necesario comprender las preferencias de acción de gestión en las instituciones culturales, siendo los museos representantes de esa identificación, ya que de una u otra forma están presentes en los centros de interés para el turismo (destinos turísticos). Es por ello que son necesarias acciones que profundicen en aspectos de preservación – usos y gestión. Algunas acciones pueden ser: involucrar otras personas y negocios en la gestión de los museos, fomentar la dinámica de interacción entre los

visitantes y los museos, y establecer sinergias de desarrollo socioeconómico entre el museo y el entorno donde se encuentran situados.

Una de las dificultades más importantes que presenta el diseño de la gestión del patrimonio por parte de la Administración del Estado es la descoordinación: descoordinación vertical, entre las distintas administraciones del reparto competencial (Estado, Comunidades y Corporaciones Locales), y descoordinación horizontal entre órganos de la misma administración. Asimismo, se detectan ineficiencias en cuanto al establecimiento de relaciones por parte de las administraciones públicas, sociedad civil y empresas con otros actores que tienen posibilidades de ofrecer capacidad de colaboración con los organismos culturales.

El sistema se ve agravado por la falta de participación estratégica y de políticas de intervención territorial de las que adolecen algunas administraciones. La ausencia de una política y planificación estratégica definida, y la falta de cooperación y coordinación entre las distintas actividades que conforman la cadena de valor del patrimonio y entre los distintos agentes que en ella interviene, abocan mayoritariamente a la realización de intervenciones puntuales. Además, en ocasiones se carece de un hilo argumental y en cuya selección no siempre se valoran los problemas que muestra cada uno de los bienes en su justa medida, sino que se eligen las intervenciones en función de la disponibilidad presupuestaria y de la mayor o menor energía e intensidad de las peticiones de administraciones locales o agentes de la sociedad civil.

Otro aspecto claramente ineficiente es aquel que tiene que ver con la organización de la administración pública del patrimonio en los ámbitos de la protección, la tutela, el fomento y la garantía del acceso y disfrute público. En esa gestión todavía perviven modelos inspirados en la organización de la administración cultural de la primera mitad del siglo XX; o la práctica ausencia de modelos de estructura organizativa profesional para éstos ámbitos en distintos recursos o productos culturales. En todos los casos, la innovación en la organización de estos procesos resulta crucial.

La intervención de múltiples actores sobre el recurso – producto turístico cultural es una alternativa a la gestión tradicional del patrimonio. Esa intervención buscaría líneas de actuación coherentes, ofreciendo la posibilidad de generar un producto responsable, dialogando y alcanzando acuerdos para prevalecer la conservación del patrimonio, pero evidentemente también para mejorar aspectos de comunicación, difusión (promoción), dinamización cultural y socioeconómica.

Analizados los cuatro grandes modelos de gestión cultural: dependiente, autónomo, no lucrativo y privado, se ha detectado la falta de un modelo concreto donde se integren de manera activa los actores interesados en formar parte de la gestión del bien cultural. Es esa necesidad de buscar actuaciones conjuntas la que conlleva a

proponer un “modelo híbrido de gestión”, donde se integren las partes interesadas con el propósito de agilizar las decisiones a tomar en los museos (u otras entidades del patrimonio cultural). Este modelo estaría dotado de una agilidad que permita reducir los costes significativamente, al limitarse los gastos de gestión que supondría abordar cada proyecto individualmente. Además, implicaría desarrollar un sistema (modelo) de gestión donde se prioricen la negociación, el debate y la cooperación, con el fin de establecer una búsqueda para la optimización del producto ofrecido. Se entiende que, con la implementación de políticas de gestión responsable, se generará una mejora en los productos, recursos o bienes culturales ofrecidos por los museos.

La planificación estratégica vinculada al territorio y la colaboración pública y privada a través de acuerdos alcanzados con la nueva estructura organizativa, permitiría además la reducción de tiempos de espera entre las intervenciones. Además se agilizaría la realización de actuaciones puntuales o de urgencia, lo que posibilita ejercer el mayor número de actuaciones en el menor tiempo posible, y esto redundaría en una mayor eficacia en el gasto de los recursos públicos.

Son las relaciones entre los *Stakeholders* (de diversos sectores: público, privado, no lucrativo y otros), los concejos, juntas de gobierno o asambleas de los organismos y la comunidad local, las que se encarguen de detectar los problemas y necesidades del lugar. También deberían – esas relaciones - realizar propuestas de actuación para mejorar estos espacios, tal vez, y en los casos posibles convirtiéndolos en productos responsables.

Pero para establecer ese nivel de participación, colaboración, negociación y debate entre implicados, donde prime la confianza entre ellos y se generen beneficios comunes, es necesario que las entidades ejecutoras presenten un grado de vinculación con el territorio donde se sitúa el patrimonio. Esa vinculación debe contar con un profundo conocimiento de sus realidades geográficas, históricas, sociales y económicas. Asimismo, debe primar la transparencia y la eficacia en el desarrollo de las relaciones establecidas.

Durante el proceso de elaboración de esta tesis doctoral, se han establecido relaciones no sólo con los gestores culturales responsables y los visitantes de cada uno de los casos de estudio, sino además con una serie de profesionales del turismo y la cultura (touroperadores, investigadores, políticos, empresarios, colaboradores, etc.). Se ha divisado que normalmente, y salvo alguna excepción concreta, se desconocen los conceptos gobernanza y *Stakeholders* (o actores), y las funciones que los mismos podrían desarrollar. Más concretamente muchos gestores no conocen que aportaría la aplicación de la gobernanza en su ámbito de trabajo. Una vez explicados y dialogados los conceptos, los entrevistados mostraban su conformidad o no con tal procedimiento de gestión. Pero surge la duda si el desconocimiento de estos se debe a un problema político, a un problema de gestión, a que tal procedimiento no es útil o a si de

momento no ha sido planteado para su museo. Tras las dudas surgidas se descubre que sí era útil, solo que no se ha establecido el proceso para aplicarlo en su totalidad, que, aunque se cumplan los principios de la gobernanza, no se ha implantado todavía de manera consciente y prioritaria en la gestión.

Se puede entender que para lograr una auténtica valoración de los bienes culturales es necesario conocer los significados que se les atribuyen por parte de distintos colectivos y las implicaciones que esos sentidos tienen en diversas legitimaciones y aspiraciones de los grupos e individuos. Sólo desde este conocimiento, obtenido tanto desde estudios específicos en el territorio como por retroalimentación desde la visita, se podrían poner en marcha mecanismos efectivos para la reintegración y reaprobación de los bienes culturales en general. Un patrimonio inclusivo e incluyente, de clase y de grupo, ha de permitir integrar y visibilizar en el espacio a diversos colectivos sociales, reconociendo las aportaciones y sensibilidades de los grupos no dominantes de la sociedad y avanzando, desde la cultura, hacia un territorio más igualitario y con opciones de alcanzar un mayor desarrollo social, económico y ambiental.

Por todo ello se puede concluir que la gobernanza del patrimonio cultural es una herramienta estratégica para la gestión tanto de los museos, como de los productos turístico-patrimoniales responsables creados desde tales instituciones. Un instrumento intangible que, convenientemente activado, promueve actitudes responsables y eficaces para el desarrollo sociocultural sostenible.

Chapter 7:

Conclusions

Hypothesis testing

Main hypothesis:

At the beginning of this investigation, the main hypothesis had been announced: “The implementation of governance mechanisms in museums and interpretation centers, would optimize the tourism product based on a responsible management of cultural heritage”.

It was proposed as a purpose in chapter 1, to explore the implication of different agents in managing and developing the museums. The implication has been explored in two differentiated cases of study, and the inequalities generated by the management models, being able to confirm the influence of these in the strategy of the museums, and above all that they are important agents in the generation of governance mechanisms, as they also indicate Spitzeck & Hansen (2010).

Chapter 2 examines whether the application of governance mechanisms could help to improve the role of stakeholders in the management of museums, approaching the model of action. The study confirms this hypothesis and emphasizes the importance of the stakeholders’ inclusion in the decisions of the museums, thus confirming the proposals of Brown (2002), McKercher et al, (2002) y Betzler & Gmûr (2012).

In the case of ecomuseums, Chapter 3 explores the activation processes of governance in these spaces, confirming the need to involve different agents in the development of these. This confirms the theory of Borrelli & Davis (2012), which show how ecomuseums have the capacity to interpret the relationships of agents as dynamic processes. In addition, it is confirmed in this chapter that ecomuseums are prone to the development of social participation, involved in social development, and paying special attention to the environmental structure of the region in which they settle (Ashrafi, 2010), aspects that the difference of traditional museums.

A prominent agent in the development of the museums are the visitors. Thus, in chapter 4 the perception that they have about the management and preservation is analyzed. It is possible to confirm that there is a feedback relationship between the variables of preservation, use and management of museums. The confirmatory factor analysis thus determines it. In addition, the involvement of the users of these cultural entities is corroborated, as indicated Donato (2013).

Finally, in chapter 5, a comparison was made between cultural heritage management models and the importance they have regarding the formation of tourism products, in all cases, interviews with directors coincided in that importance. In addition to reviewing the assertion of Soria Martínez (2018) about assuming more competitive management by museums, the need for a hybrid management model can be proposed.

After the results obtained in the different field works and their analysis, the hypothesis proposed can be confirmed. In addition, it is possible to propose the need to promote the agents' involvement in the managing museums, establishing relationships that promote the benefit of all parties and creating synergies to achieve common objectives. Also, it is possible to speak of a necessary revision regarding the principles and criteria of governance in these institutions and the possibility of promoting improvement actions in the final product. In addition, it is possible to make changes in existing management models, giving the possibility to involve various stakeholders.

Complementary hypothesis:

HC1: "The greater the density of interrelations in the decision-making process among cultural heritage stakeholders, the greater the community development, from the social, economic and environmental point of view of the environment".

This hypothesis can be confirmed due to the deepening of the density of relations between Stakeholders and their importance in the decision making of museums throughout the investigation. With the results obtained it is possible to affirm that the more relationships exist, the greater the community development can be. This is because despite having active actors in the management (direct or indirect) of a museum, there are many others who would be interested in getting involved in that network of Stakeholders. The lack of involvement is due to various reasons (political, commercial, legal, etc.), but even so all the internal and external actors of a museum have the capacity to achieve greater community development, since the improvement of the product would entail responsible decision-making in its management. This leads to the achievement of a social, economic and environmental improvement in the environment, since those involved would be aware of the need to make good practices in the management of both the museum and their own interests. This is demonstrated by the interviews with museum directors, and the questionnaires to visitors carried out in this investigation.

HC2: "Co-management, as a form of governance application, is shown as an effective tool to share responsibilities and competencies in the management of resources, being sustainable over time and helping to mediate to overcome possible crises (economic and social)".

In Chapter 3, the co-management of cultural heritage is addressed, taking as an example an ecomuseum. The results obtained both in the interview to the director of the ecomuseum, and to the volunteers of the same, determine by their experience (for more than forty years), that the shared management or comanagement, is a strategic instrument with which to face the possible crisis (for example, lack of subsidies or aid) and social (internal conflicts between actors or lack of interest of volunteers). This division of responsibilities shows that the responsibility does not fall on a single person

or on a limited group of people (for example, board of directors). All the testimonies affirm that this management model contributes to face the contingencies of the normal progress of the museum (ecomuseum). It also serves as an intermediation tool, and can also be sustained over time, since it does not entail any kind of economic, political or legal burden, except for the (mostly social) interest of the actors themselves. That is why this hypothesis is corroborated.

HC3: “The joint decision-making process and the interests among stakeholders, would generate better products that would allow to diversify and make the current tourism offer more competitive”.

In all our chapters, reference is made to the way in which decision making is established. With the field work carried out and its subsequent analysis (both qualitative and quantitative), both museum managers and visitors, as well as other stakeholders (internal and external) with whom formal or informal conversations have been held, determine that the improvement in the decision aspect, it would lead to a greater interest of the agents, and with it to the improvement of the final product. This would mean the need to seek a diversification to make the offer more competitive, and thus be able to compete with other tourist offers of similar interest (within the cultural sphere). That is why it is possible to confirm this hypothesis.

HC4: “The creation or improvement of a differentiated cultural tourism product, close to a responsible model, would improve the final consumer's experience and would favor socioeconomic development, thereby promoting a better distribution of the economic benefits of tourism activity”.

A museum, offered as a tourist product, has the ability to reach agreements, and assume responsibilities and sensitivities regarding the actions that affect the tourist, the resident and the administration. It can be affirmed by the interviews with museum directors, heritage volunteers and in the questionnaires carried out to visitors. All this complemented with the comments obtained through informal conversations with various parties involved. It follows that this adjustment in management has the potential to create an improvement in the experience for the final consumer, generating a correlation that affects the distribution of economic returns. The interest for the consumption of this differentiated product, would attract a greater number of visitors to the place, generating therefore a greater expense of the tourist in the locations of that cultural product, which generates a greater decentralization of the zones or businesses in which tourist consumption occurs. The studies carried out also determine interest on the part of different actors, in carrying out a constant innovation, that although it has not been deepened in this investigation, it would need additional funding to be constantly updated in terms of supply. That is why, it is possible to corroborate the hypothesis.

HC5: “The cultural policies of the public administration are the most prone to the creation of responsible cultural tourism products”.

With the interviews conducted in this research and the direct observation made, it can be determined that in the cases of study of museums that have a line department management -dependent on public administration- (Cueva Pintada, Néstor Museum and Antonio Padrón House Museum, and in part the Cenobio de Valerón), it is determined that attempts are being made to seek actions that promote responsible cultural products. If the responsible cultural product is understood as a concept of reaction, rather than prevention, which would be the sustainable tourism product (Godwin, 2016), it can be determined that both the public and private administrations have mechanisms to activate these products, however, public administration would prioritize social interests more than economic ones, being this more beneficial for a larger number of stakeholders. The main reason is that the public administration has more resources (especially economic) to activate this form of action. Although it is possible to confirm this hypothesis, it is not discarded that also the administration or private companies have interest in developing this type of products.

HC6: “There is more potential interest from private sector stakeholders in improving responsible cultural tourism products”.

This research has deepened in two case studies related to the private sector. On the one hand, the Cenobio de Valerón (managed by a company), and on the other hand, the Community Project of La Aldea (despite having public funding is managed by volunteers, therefore private management – or Non profitmaking-). In both cases there is a high interest in achieving an improvement of responsible cultural products, that is, establishing activation mechanisms to involve other agents. Regardless of the possibility or not of achieving that implication, it is worth highlighting a greater inclination on the part of the private sector in the search for this form of action. Therefore, the established hypothesis must be confirmed.

Limitations

This research acknowledges certain limitations. The first of these is the impossibility of having made a broader diachronic analysis to monitor the relations between the stakeholders of the museums, with this monitoring the links between the actors and their involvement in the management could have been verified, and especially the changes that are generated with the passage of time and the changes in the profiles of users / visitors / tourists.

It is also considered limiting for the generalization of results that the analysis has been carried out in five cases of study, in a specific geographical area, and that therefore

there may be differences, not contrasted, in terms of the location of other museums (for example , in a big city). However, in these cases, adjustments can be made to the geographical conditions of that environment, in order to achieve the objectives proposed by the museum to be treated.

On the other hand, the establishment or proposal of concrete actions regarding the management of the relationships that make up the network of stakeholders of a museum has not been deepened in order to establish concrete actions, it would be necessary to analyze in depth each of the stakeholder groups, to determine specific actions with each of them, depending on the needs and possibilities, both for the stakeholder and for the framework that makes up the institutional-business network from the museum.

Lastly, although a "hybrid management model" is proposed, which is adapted to the current needs of the museums, no specific measures have been established for the procedures, as well as the necessary times to propose possible proposals and their execution (specific operationalization of the model).

Proposals for other investigations

Based on the analyzes carried out in the different case studies, a series of proposals are made in this thesis that aim to contribute to the improvement of the cultural tourism offer, while at the same time delving into the different management models and the various themes that make up museums. It reveals the need to continuously examine aspects such as the perception of visitors, stakeholder relationships, accessibility and aspects of the guided tour, that is, some of the main characteristics of management in a museum.

The first of the possibilities found is **to deepen the new forms of perception in front of the work exhibited in the museum**. There is a need to understand the complementarity of the sensations around the artistic work. Therefore, it is necessary to analyze the creative contributions (music, literature, graphic work, etc.) that other authors make of the exposed. That is why it would be interesting to delve into the sensitivity around perception and establish the variations that can be made around the cultural tourism product offered. In this field, virtual reality is being introduced in museums, but it must be determined if the original elements can be substituted, to the point of dispensing with them, or if it can be a complementary tool to the original work. In the event of providing a totally virtual experience (consumable visits online), generally considered as a positive experience for the visitor, the disinterest in the onsite visit to the museum may increase.

In this investigation, questionnaires were made to visitors to determine the perception and assessment of the visitor, based on: reason for the visit, way of knowing the museum, assessment of a series of features of the museum (treatment, environment, presentation, clarity and usefulness, learning, interest, accessibility, signaling, ease of acquiring tickets, services and waiting time) and value for money (chapters 2, 3 and 4). On the other hand, it has also investigated aspects of satisfaction and experience of the visitor (chapter 5), inquiring into whether the visit to the museum is the main reason for their trip, accessibility, or various features offered by the museum (wifi, signage, conservation, treatment, etc.).

There is still a field of study in this aspect. However, a new sensibility appears in these institutions, where forms of relationship, expression, can be improved, looking for that there are no reciprocal conflicts between the artistic work and the visitor. The analysis and contributions of neuroscience, and specifically neuromarketing, can contribute to the improvement of perception in communication systems in museums.

The second line of opening to other research is proposed as the **definition of strategic lines for the effective and adaptable application of participation mechanisms in the management of museums**. It is necessary to determine the formulas and models to determine - even better - the importance of citizenship in the management. It is possible to study in an empirical way some case studies where participation is carried out in an active way. This new research should determine if it is possible for museums to progress gradually in the participation scale, or on the contrary such change requires a disruptive transformation. It is therefore of interest (for the different actors) to determine whether to carry out this conversion -increasing participation- it would be necessary to make an investment, sometimes seen as an expense, for some of the parties involved or with the potential to actively participate.

In the work carried out, the different forms or models of management in museums have been determined, and the relationships between them (chapters 2, 3 and 4). An approach has been made about the connections between actors, and the relationships between public and private organizations and institutions. It has also been determined who are the key players in the achievement of strategies for each of the cases studied, and also, the real and potential stakeholders of each museum have been detected (chapter 3). It has also been proposed what the potential relationships between actors - and the linkages - would be to improve the cultural tourism product (chapter 2). In addition, a hybrid management model is proposed in these institutions (chapter 5).

Perhaps, that future study -or another one- can determine the factors and interactions in other operations that affect diverse actors. For example, it can be explored about the property (movable or immovable property), of which has a museum with non-profit interest (here it has been studied in chapter 4). But it would be necessary to establish who is the owner of the artifacts donated to the museum, what will happen

with these goods or what would be done with the economic benefits obtained. Management policies could also be established to achieve more trust among the actors involved. And another variable in this aspect of study, could be how to reach agreements of government in the case of putting into operation new management models, paying attention above all to the promotion of transparency in the management.

As a third study proposal, it is formulated to study the **integral accessibility of the museum, which facilitates the tourist experience for any person, regardless of their quality or status**. In this area, it would be appropriate to examine whether the use of pictograms (signs, graphics or objects) is effective in effectively transmitting the message to the point of offering an immersive experience of leisure and knowledge. The study of possibilities of location, complement or substitution of the pictograms goes through a very detailed knowledge of the visitors, their profiles and needs. Erase the borders of accessibility is shown in the non-distinction of "people with special needs", also the integration in the museum experience of visitor adaptation, the flexibility of the spaces and access to information. In this aspect, it begins to talk about "neuromuseum", a very young concept still, and with a direct relationship to the neuroculture, where we study the functioning of the brain in relation to culture. In this sense, mental functioning has similar characteristics in all societies, having the capacity to enter in the institutions that manage cultural heritage.

In the work carried out, the visitor's vision of accessibility to the museum has been explored, from the point of view of its location (chapters 2 and 5). The questionnaires carried out and the direct observation, as well as the informal conversations, determine that both the location of the museum and the architectural barriers are fundamental elements that determine the access or not of the visitor to the museum. It is affirmed in this research that, although there is interest on the part of the visitor to go to the museum and do it mainly for the content of the same, the location plays an important role in the decision of the visitor (even more for the tourist). Therefore, the better located / communicated a museum is, the better it will be valued by the visitor.

However, it is in cognitive accessibility that there is still a certain gap in research. There are four areas of accessibility: urban, architectural, transport and communicative. It is in the last field where the possibilities are greater, with ample possibilities for improvement. It is in the aspects of information processing (especially visual and auditory), in which it would be necessary to influence. As an example, it is possible to explore how an alternative augmentative system that improves communication can be applied, as well as the conditions and requirements of people with intellectual and developmental disabilities. Criteria and tools must be defined for people with these needs, to achieve a more egalitarian society.

Finally, and practically transversal to the previous proposals, there are **the experiences through interactive technologies in the guided visits in the museums**. In recent years, these institutions are immersed in digital development. Robot guided tours have begun, but no deep thought has been given to the experience of these types of visits and their relationship with museum visitors. The term "edutainment" is used as a combination of education and entertainment in museums, but it has not been studied in detail if the role of automata is sustainable (from a social and economic point of view), especially in local museums.

In this study a small exploration has been made about the visitor's vision and the assessment of the guided tour (chapters 2, 3 and 4), and in some cases, as for example in the case of the Cultural Project of Community Development of La Aldea, the guided tour, is one of the fundamental elements in the evaluation of visitors, sometimes more than the material goods themselves. It has been determined as fundamental the role of the museum guide in the different spaces that have been studied. The guided tour has possibilities of adapting and almost of being personalized to each visitor, it is therefore fundamental the disposition of the guide to realize a differentiating experience.

But, as noted above, other investigations have the ability to determine if the human factor can be substituted. The human component detects the needs, and causes each visit to be different. But one might ask: it is possible to determine a uniqueness for the guided tour? In this sense, guides can provide personal nuances that automation can not do. The researcher who takes the deepening in the guided tour can ask: a) if the investments should be a priority to improve the visit, b) the changes that have to take place in the museum - from the economic and architectural point of view- and c) if it were necessary to renounce another distinguishing feature of the museum to establish a guided tour that provides a differentiating experience.

Conclusions

Although the action of associating a trip with the search for knowledge and enjoying the cultural, geographical and historical wealth of any destination is not a recent activity, it is at the very essence of tourism. Linked to the cultured and well-off elites, lately, the social and economic improvements of other social strata have provoked a quantitative leap in cultural tourism that has gone from being a more or less concrete market niche to a mass and global market. This has also meant, with the hazards involved, a redefinition and a qualitative leap in heritage, overcoming its identity transcendence to become a resource of the tourist-promoted territory. In this process, heritage adds to its qualities to be, in theory, a commodity in the tourism market, approaching all possible audiences.

Thus, heritage is (re) created on a continuous basis insofar as society is involved. The tangible and intangible values that the patrimonial elements treasure, in their access to the market, surpass the own commercial action and agree in a social and educative action through the enjoyment on the part of their consumers and users. Society as a whole is the owner and recipient of the heritage, although one might ask whether efforts to disseminate and understand its importance are carried out equally for all its components.

The tourist user is considered an able contributor to the conservation and dissemination of the patrimonialized entities and the speeches / meanings that accompany them. Such is the importance considered, that organizations such as UNESCO and UNWTO try to arrange both activities. Thus, protectionism and the promotion of education are linked, with the economic benefits of the tourism system. Both mark new dispositions in the matter, so that, deepening in the necessity to conjugate the policies, they emphasize the pretension of an adequate planning of use and they demand the conscience of the visitors and residents in that the destruction of nonrenewable resources (and the heritage is) is a serious deterioration of the quality of life for present and future generations. Both institutions recognize that the responsible use of heritage can generate important economic returns that, depending on national contexts, can / should revert to local populations. Local identity, cultures and their heritage are now defended as resources that distinguish destinations.

However, the cultural heritage (and not least the natural one) are protected by a complex set of laws, obligations, regulations or norms, of the different administrations, with different competencies and management procedures. As a whole, this legal framework tries to guarantee its safeguard, but on many occasions it hinders that concert with the tourism system and private or proprietary uses of the heritage. It will be the normative revision, which usually follows the changes in society, which will allow the contextualized updating of the possible uses of the declared cultural heritage. Such changes would be based on achieving a harmony between the exploitation of the resource and the conservation of it, linking all possible actors to promote responsible development and use.

In order to achieve this objective of promoting a context of identity safeguarding, cohesiveness of society and public enjoyment with heritage, while generating economic returns, it is necessary to have modern management tools based on relative consensus in the decision-making process. Is governance applied to cultural heritage a dynamic process of interaction, which seeks to establish functions, processes and responsibilities to achieve the proposed task. Stakeholders or actors with diverse interests and responsibilities are responsible for activating mechanisms of dialogue, participatory and open. The principles and criteria established by the governance show their worth in the optimization of the uses of the patrimonial good, both being

participants in the conservation of the good, and with the creation of market expectations. This in a context of shared responsibility.

It has been shown that cultural tourism produces an important economic impact in the areas in which it is developed, as well as social and cultural changes. That environment where impacts occur, is sometimes affected. In this sense, in recent decades there has been an increase in interest in stopping processes of degradation - both natural and cultural - to avoid processes of irreversible decline in the territories. However, a possible change of model, or new planning, must take into account that tourism must provide economic and social benefits that contribute to the conservation of heritage. Due to the continuous increase of tourist destinations, the visitor begins to value quality and sustainability. The same applies to museums, as institutions that safeguard that heritage. That is why the implementation of governance mechanisms in museums and interpretation centers, would optimize the tourism product based on responsible management of cultural heritage.

It is evident that tourism is a stimulus for the conservation of cultural heritage, due to its dynamic effect. It is an activity that encourages both public and private investment, which can also balance territorial imbalances (for example, demographic). It is possible to regenerate areas where the primary sector predominated or predominate, and provide complementary benefits to these areas, for which the local community must be involved in the search for responsible management.

The application of these governance mechanisms should establish measures to avoid economies totally dependent on this tourist activity. We must try to stop the indiscriminate expansion of activities that negatively impact the local population and the territory. Likewise, it would be necessary to avoid the loss of local control of said activity, as well as to prevent the excessive growth in the number of visitors. For this, an adequate planning can be established, where the control is determined by the role of the local community, and with the largest possible number of actors involved.

These stakeholders could establish responsible heritage management, through commitments, sensitivities and responsibilities. This responsibility is understood, linked to sustainability, as an attitude that tends to minimize undesired socio-economic, environmental and socio-economic impacts. Also, to improve the welfare of the host populations, to involve these populations in decisions that affect their lives and generate future opportunities. This responsibility also improves the understanding of culture through tourism. It is therefore an attitude that has to be articulated in the management and governance, involving the local population in the decisions on cultural heritage.

It cannot be forgotten that the cultural good was not created for a tourist purpose, and that a massive flow of visitors could disturb the essence of it. That is why sometimes a

good is transformed into a resource and then into a product, causing a commodification of it. That putting on the market, can transform the original meaning of the good, sometimes distorting the reason for its creation. Excessive tourism exploitation of heritage can generate standard topics or images of the cultural identity of a region.

Society plays a fundamental role in the relationship between culture and tourism, and museums are centers where these links are established directly. The museum realizes an approach and cultural interchange, offering to the local community the opening towards the outside. Likewise, the museum can also serve as a contact and contrast between societies (local and visitor), which promotes values of tolerance, development and progress. However, depersonalized relationships can also be created between tourists (or visitors) and the receiving community. Tourism has the capacity to be an instrument of globalization, and therefore also of revitalization, but it should not be considered the only cause of the transformations of a territory. This globalization spreads information at a great speed, intensifying social demands. Among these demands, processes of establishing governance in different areas (educational, environmental, political, cultural, etc.) begin to be established).

The analysis shows that for the implementation of such process, it is necessary the agreement of a set of agents both the public and private sector, but also the non-profit sector. Assuming the guidelines of governance, those actors and activities that, without being integrated in the patrimonial sector, show an affinity for economic and / or social linkage, depending on the contexts of action, also have a special place. It is a relationship in which synergies are established among the stakeholders in a search for common benefits.

It is a tool, governance in the management of cultural heritage, which does not contravene the established legislative framework or regulations. Rather, it is shown as an element of complementary management of internal and contextual-territorial scope in each of the assets on which it applies. Without being an easy target to reach, the correlations between the patrimonial policies of the attraction centers and the tourism managers, seems like a powerful instrument in favor of a sustainable and balanced management. These relations favor obtaining the desired economic resources to comply with the task of analyzing, conserving, restoring and disseminating the heritage.

This integrating vision in management, and even more so in decision-making, in turn opens up a field of labor opportunities for disciplines traditionally linked to heritage, as well as other branches of the economy. If so far, in terms of heritage, there were only the possibilities derived from the tasks of protection, research, rehabilitation and restoration, new areas of management and dynamization, generation of service companies for tourism exploitation, development of educational programs and in

general interpretation and dissemination, require new qualified professionals. In addition to the innumerable indirect economic activities, closely linked to entrepreneurship and local initiatives, which can be generated around the location of cultural assets.

These new tendencies of cultural management produce challenges, since if until now it was hoped to achieve a social utility of the patrimony through its protection and tutelage, in its consideration of cultural legacy, now one enters in the search of a profitability of use and enjoyment by citizens. Heritage is observed as a resource capable of generating economic benefits, thus causing problems to be solved, such as the massive presence of visitors, or, on the contrary, the continuous loss of visits, as well as the need to increase the quality of the product offered, producing changes in the way of promoting (before the visit) and offering this patrimony to consumers (during the visit).

The offer of tourist products for cultural purposes is very diverse. In this offer, it ranges from the organization of large global events, to the management of small products on a local scale. This poses a second challenge, in that it is necessary to reconcile the meanings of the patrimonial good with uses linked to entertainment, avoiding excessive distortion or spectacularization of such good. For the design of the heritage tourism product (museums, sites, representations, etc.), it will be necessary to have professionals from the different areas involved, but it will also be necessary to make some adaptations so that non-local users (who do not have local cultural codes) be able to learn the values and meanings of what is represented, without losing the cultural connection that gives it meaning.

Partly assuming such challenges, partly resisting them, in recent years we are witnessing major changes in museums and heritage sites, which have marked among their objectives the projection of their image for a greater number of audiences. The museums are adapting both their services and programs, as well as their exhibitions trying to achieve improvements in the perceptions and experiences of the visitor. In this orientation of the facilities and patrimonial sites to the public, the latest trends lie in providing memorable and seductive museum experiences. Museums seek to offer visitors transcendental practices that take them away from the routine of daily life and transport them to new and wonderful worlds of beauty, ideas and memories. At its maximum expression, it seeks to elevate the spirit, enhance ideas and sensations, broaden the imagination and offer a captivating experience, combining patrimonial representation with entertainment.

But it is assumed that this is just a journey started. To facilitate the social apprehension of the patrimony for its good use, it requires the search of innovative methods and formulas, of elaboration of messages that accompany the social and technological times. Perceive, understand and experiment are the objectives that all heritage

information must seek to seek an individual and sensitive appreciation of the site and its elements.

The process enunciated is involving different and novel forms of cooperation between institutions and public and private organizations. It is necessary to focus on the start-up and development of joint projects, guaranteeing their viability, optimizing resources and improving the quality of services and programs demanded by society. However, it is considered that the new management formulas must be specified and analyzed according to the peculiarities of each element and its context, in a framework of exploitation that, for the interest of the goods, must be supervised by the public administration.

The cultural tourism product, without underestimating the condition of being adapted to its public (effective demand), must be based on an analysis and diagnosis validated by disciplinary specialists, in addition to presenting itself in a manner consistent with the socioeconomic and territorial context (local validation). It is not so much to spectacularize the heritage as to present it harmonized for the enjoyment. Thus, the actions necessary for its use in tourism, which entail essentialist renunciations, will be conditioned by interpretive criteria that will also be shown in tourist communication. The final product, at least ideally, would have to promote, along with the commercialization for which it is designed, a coherent and sustainable reading for local populations.

The analysis carried out and presented in this doctoral thesis claims the restitution of the value of local populations (social actors) in the decision making on their Heritage. This is, on the contrary, it moves away from the expert appropriation of the same one that, from an enlightened and pedagogical vision of the patrimony, alludes to the indifference and passivity of the citizenship, to exercise diverse forms of power in the vertical decisions on the goods.

The claim that is made requires that the Heritage applies criteria of interest and effectiveness, and even common sense, to keep the proximity of experts to those who are part (support) the social construction and raising of cultural features and characteristics in cultural material and immaterial to the Patrimonial status. It can be understood, according to the cases studied, that social actors (providers, owners, users, neighbors, etc.) do not want to be outsiders. In some way, these actors aspire to influence and participate by promoting or controlling, supporting or rejecting the ways in which the meanings and uses of these processes are changed. After the analysis carried out in the different case studies, it is understood that a commitment of all the parties is necessary around the museums, to activate actions of awareness, approach, preservation and patrimonial diffusion. The set of actors has the ability to promote strategies to promote sustainable practices, but it is essential to know the public

socially better and meet their demands. Although these demands can be very dynamic and changing (such as the tourist public).

Another dimension of the analysis carried out has been the management of actions among the actors of the museum. It is assumed that the governance of museums goes through the value of what is shown, the rigor of what is communicated, the approach to the user, participation in local environments and an acceptable degree of political and financial independence. This forces us to understand that their success can not be measured exclusively in economic terms. Rather, its social transcendence (local and non-local) must be weighed, its involvement in socio-economic and socio-cultural development, although for this purpose it must maintain the requirement of compliance with the objectives set in a given time (conditioned by attention to actions of emergency).

We need to understand the preferences of management action in cultural institutions, being the museums representatives of that identification, since in one way or another they are present in the centers of interest for tourism (tourist destinations). That is why actions that deepen aspects of preservation - uses and management are necessary. Some actions can be: involve other people and businesses in the management of museums, encourage the dynamics of interaction between visitors and museums, and establish synergies of socioeconomic development between the museum and the environment where they are located.

One of the most important difficulties in the design of heritage management by the State Administration is the lack of coordination: vertical uncoordination, between the different authorities of the division of powers (State, Communities and Local Corporations), and horizontal uncoordination between bodies from the same administration. Likewise, inefficiencies are detected in terms of the establishment of relationships by public administrations, civil society and companies with other actors that have the potential to offer capacity for collaboration with cultural organizations.

The system is aggravated by the lack of strategic participation and territorial intervention policies that some administrations suffer from. The absence of a defined strategic policy and planning, and the lack of cooperation and coordination between the different activities that make up the heritage value chain and among the different agents involved, are mainly aimed at specific interventions. In addition, sometimes a thread of argument is lacking and in whose selection the problems are not always valued that shows each one of the goods in its just measurement, but interventions are chosen according to the budgetary availability and of the greater or lesser energy and intensity of requests from local administrations or agents of civil society.

Another clearly inefficient aspect has to do with the organization of public administration of heritage in the areas of protection, guardianship, promotion and

guarantee of access and public enjoyment. In that management still survive inspired models in the organization of the cultural administration of the first half of the 20th century; or the practical absence of models of professional organizational structure for these areas in different resources or cultural products. In all cases, innovation in the organization of these processes is crucial.

The intervention of multiple actors on the resource - cultural tourism product is an alternative to the traditional management of heritage. This intervention would seek coherent lines of action, offering the possibility of generating a responsible product, dialoguing and reaching agreements to prevail the conservation of heritage, but obviously also to improve aspects of communication, diffusion (promotion), cultural and socio-economic dynamism.

Analyzed the four major models of cultural management: line department, arm's length, non-profitmaking and private, the lack of a concrete model has been detected where the interested actors are actively integrated into being part of the management of the cultural asset. It is this need to seek joint actions that leads to propose a "hybrid management model", where stakeholders are integrated in order to streamline the decisions to take in museums (or other cultural heritage entities). This model would be endowed with an agility that allows reducing costs significantly, by limiting the management costs that would involve addressing each project individually. In addition, it would involve developing a management system (model) where negotiation, debate and cooperation are prioritized, in order to establish a search for the optimization of the product offered. It is understood that, with the implementation of responsible management policies, an improvement in the products, resources or cultural goods offered by the museums will be generated.

The strategic planning linked to the territory and the public and private collaboration through agreements reached with the new organizational structure, would also allow the reduction of waiting times between the interventions. In addition, it would expedite the performance of specific or urgent actions, which makes it possible to exercise the greatest number of actions in the shortest possible time, and this is reflected in greater efficiency in the expenditure of public resources.

The relations between the stakeholders (from different sectors: public, private, non-profit and others), the councils, government boards or assemblies of the agencies and the local community are those in charge of detecting the problems and needs of the place. They should also - those relationships - make proposals for action to improve these spaces, perhaps, and in possible cases turning them into responsible products.

But to establish this level of participation, collaboration, negotiation and debate among those stakeholders, where trust prevails among them and common benefits are generated, it is necessary that the executing entities present a degree of connection

with the territory where the heritage is located. This connection must have a deep knowledge of its geographical, historical, social and economic realities. Likewise, transparency and efficiency in the development of established relationships must prevail.

During the process of preparing this doctoral thesis, relationships have been established not only with the responsible cultural managers and visitors of each of the case studies, but also with a series of tourism and culture professionals (tour operators, researchers, politicians, businessmen, collaborators, etc.). It has been seen that normally, and barring some concrete exception, the concepts of governance and Stakeholders (or actors), and the functions that they could develop are unknown. More specifically, many managers do not know what the application of governance would bring in their field of work. Once the concepts were explained and discussed, the interviewees showed their agreement or not with such a management procedure. But the question arises if the ignorance of these is due to a political problem, to a management problem, to that such procedure is not useful or if at the moment it has not been proposed for the museum. After the doubts that have arisen, it is found that it was useful, only that the process to apply it in its entirety has not been established, but, even if the principles of governance are complied with, it has not yet been implemented in a conscious and priority manner in the management.

It can be understood that in order to achieve an authentic appreciation of cultural goods it is necessary to know the meanings attributed to them by different groups and the implications that these meanings have for different legitimations and aspirations of groups and individuals. Only from this knowledge, obtained both from specific studies in the territory and by feedback from the visit, could effective mechanisms be put in place for the reintegration and reapproval of cultural goods in general. An inclusive and inclusive heritage, class and group, should allow to integrate and visualize in the space to various social groups, recognizing the contributions and sensitivities of the non-dominant groups of society and advancing, from the culture, towards a more equal and with options to achieve greater social, economic and environmental development.

For all these reasons, it is possible to conclude that the governance of cultural heritage is a strategic tool for the management of both museums and responsible tourism-patrimonial products created from such institutions. An intangible instrument that, conveniently activated, promotes responsible and effective attitudes for sustainable sociocultural development.

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Aunque comenzó a proliferar en la década de los noventa, el concepto de gobernanza, no es un término nuevo; es tan antiguo como la civilización humana y así diferentes manifestaciones artísticas y culturales de todos los tiempos se han hecho eco de este anhelo humano. Frecuentemente asociado a "buen gobierno", tenía su inverso en la expresión "mal gobierno", y así lo reflejaron en la Europa del Renacimiento los hermanos Lorenzetti, en *La Alegoría del Buen y el Mal Gobierno*, o en África con la *Carta de Mandén* en la constitución del imperio de Mali en 1235.

En una sociedad cambiante, la gobernanza se reconoce como un mecanismo de poder en la gestión económica y social, conjugando el crecimiento económico con el desarrollo sostenible. Los museos han empezado a ejercer principios de gobernanza, pero aún necesitan adaptarse a las demandas de los agentes que los conforman. La búsqueda de relaciones público – privadas, son un aliado en el diseño conjunto de un producto turístico cultural que diferencie a los destinos en un ámbito de elevada competencia. Esas relaciones pasan por tratar de establecer colaboraciones y formas de negociación en la toma de decisiones por parte de los diferentes stakeholders.

Esta investigación analiza cinco casos de estudio (museos), a través de los cuatro modelos de gestión del patrimonio cultural, para determinar diferencias y en las relaciones de agentes en estas instituciones, destacándose en todos los casos la necesidad de mejorar las relaciones entre los diferentes actores. Los resultados determinan que los visitantes al museo y diversos actores cercanos, de distintos sectores, tienen capacidad para aportar líneas estratégicas de mejora en el producto ofrecido. Esas acciones serían beneficiosas tanto para la población local como para el turista.

