h.e.l.p. PROJECT REPORT

Heritage Education New Web Formats And Free Licences
Opportunities For Dissemination, Co-creation And Open Data

ICOM international council of museums **Italia**

ICOM international council of museums **Portugal**

ICOM international council of museums **Česká republika**

ICOM WGS ICOM working group on sustainability

h.e.l.p.

h.e.l.p. project

Heritage Education New Web Formats And Free Licences Opportunities For Dissemination, Co-creation And Open Data

FINAL PROJECT REPORT

The lead of the project is ICOM Italy, the other partners are ICOM Portugal, ICOM Czech Republic and the Working Group on Sustainability.

Project founded by 2021 Solidarity Projects of ICOM International.

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INTERACTIVE SUMMARY

ACTION 3

ICOM WGS

The HELP PROJECT presentation

H.E.L.P. Heritage Education New Web Formats And Free Licences Opportunities For Dissemination, Co-creation And Open Data is one of the projects selected by 2021 Solidarity Projects of ICOM.

The lead of the project is [ICOM Italy](), the other partners are [ICOM Portugal, ICOM Czech Republic]() and the [Working Group on Sustainability]() (WGS).

The HELP project aims at identifying an innovation path for museum education: starting by considering the huge digital experimentation carried out during the Covid-19 period and selecting ideas worth keeping for the post-pandemic. Free licensing and open data can definitely be an asset for museums' resilience. Through the proposal of new models for museum practice, the HELP project focuses on bringing out advantages of free licensing and public domain for a better audience engagement and the opportunities of open data for museum education and communication.

HELP encourages participation and active reuse of digital reproduction of museum's collections and provides museums with the fundamental guidelines for a correct legal approach. Main target of the project are small museums.

Project objectives

- Museum education innovation path
- Digital experimentation in the Covid period: selecting experiences for the future
- Bring out advantages and opportunities of free licensing and public domain for audience engagement
- How to encourage active participation and reuse of digital reproduction of museum's collections by a correct legal approach
- Open data as an opportunity for museum education and communication

HELP Phases

The project implemented in 2021 consisted of 4 phases:

Phase 1 - RESEARCH is dedicated to analysis for identifying best practises and verifying their applicability to a wide range of museums

Phase 2 - ONLINE TRAINING LESSONS provides online large-scale training (MOOC). Training plan of 14 online free lessons on the gaps emerged from the research: education, technical aspects, legal aspects, sustainability aspects.

Phase 3 - GRANT FOR CONSULTANCY launches a call for selecting museums and providing them with legal, technical and educational consultancy to support them in a concrete project.

Phase 4 - **DISSEMINATION** all final outcomes (Report, Webinar, Mooc) are released into CC BY-SA 4.0 available to the community (Report, Webinar, Mooc).

Reflection on HELP project and vision for the future

The Pandemic has highlighted even more the limits and potential of the relationship between museums and the web. Mainly because of the forced interruption of the direct public-museum relationship, which has required museums and educational services to adapt to online tools in order to continue to maintain a direct relationship. The great resilience of museums to "survive" to the emergency situation offered new opportunities and an unprecedented museum community reflection on quality of services and products offered online; on digital divide and on accessibility of content.

Many museums have used their website and social platform as channels for educational services and activities used as new tools to maintain the relationship with the public even during forced closures.   This trend has been highlighted by several surveys on digital museum activities during the COVID-19 emergency (as ICOM, NEMO).

There is evidence that online educational activities have been appreciated and enjoyed by a wide audience (even wider than usual) and can be a fundamental tool for institutions. which will remain an interesting opportunity for a hybrid and integrated approach between online and on-site activities even for future. However, the great potential of digital is not yet fully used in the cultural field, in particular to improve:

1) **Inclusion and accessibility**. Digital technologies offer tools to improve the accessibility and comprehension for media and text. There are guidelines for web accessibility and for building usable websites. Unfortunately despite these tools, they are not always used or applied correctly.

2) **Open access and open data.** Making the collections accessible online to everyone is a fundamental step in making them accessible to the full. On this point too, despite recent progress, there is still a lot to do in particular for the definition of a correct policy. We suggest to deepen the theme with a recent publication by ICOM Italia: [FAQ Open Access. Copyrights, Copyrights and Open Licenses for Culture on the Web. 100 Questions and Answers for Museums, Archives and Libraries](#) (2021).

3) **Quality and type of contents for different targets.** Creating quality digital content is essential to make the content itself not only understandable and pleasant, but captivating and engaging.

4) **Digital co-creation.** The web offers opportunities for co-creation of content with a high level of interaction, especially in the case of the release of content in open access and therefore reusable. The research shows that this opportunity is not yet sufficiently adopted, thus limiting the opportunities for creative involvement of users.

5) **Digital dissemination as an opportunity to create a relationship with community (local and global).** There is also potential to force further active participation and facilitate development of discussions and education on external platforms and in a non formal environment.

6) **Digital interaction - participation.** The educational approach must involve listening and evaluating user responses and reactions, including online. Therefore, tools for possible interaction and reaction by users should be provided. Active participation and monitoring of the level of participation should be increased.

7) **Monitoring the impact of digital activities (how to do it).** This is perhaps one of the aspects in which the use of the potential of cultural heritage technologies is even less used. Understanding the impact a given service or activity has had on users is useful not only to evaluate the success or failure, but to have data and information that can be used for future projects

8) **Hybrid event for dissemination (digital meeting).** If during the pandemic it was possible to gradually improve the experience of digital events (workshops, conferences), there is still work to be done to improve the experience and interaction of hybrid events.

9) **Gaming and education**. Serious games are even used for educational purposes, in this aspect the future and present development is that of immersive environments according to the "metaverse". Gaming has a potential to attract the younger generation as it is a natural part of their environment and their habits are often developed to adapt well to this learning style.

10) **Digital Staff.** Digital is varied and requires different skills. Often, especially when referring to the online digital area, not always all the appropriate skills are present for that activity. To guarantee the quality of the content and the system created, it is necessary to identify them. Specialized expertise in designing digital educational content should be included. Existing staff must be trained in this new type of multimedia, multimodal storytelling, without ever losing focus on educational design techniques that require pedagogical skills.

11) **Web strategy.** Last but not least, the strategic aspect, which is the basis on which to set up activities, choose tools and identify the appropriate professional skills. The web strategy requires clear planning: the selection of dissemination channels, the creation of quality multimedia content, the creation of content adapted to the characteristics of individual platforms, providing for their interconnection, safeguarding the possibility of active participation of users, and the publication of reusable content through the use of proper open licences. For this it may be useful to see the [17 parameters for monitoring Web Strategy Scheme (WSS 2019)](#).

ACTION 1
RESEARCH ON DIGITAL EDUCATION ON PANDEMIC

Introduction

As a first step, we intended to collect data on various initiatives raised during the pandemic period. We focused on museums and cultural education institutions in all member countries of the project - Italy, Portugal and Czech Republic. In each country, the focus was to cover various regions and museum sizes, with a focus on the smaller and mid-size institutions. We collected and researched the distance learning proposals and realized projects in order to compare attitudes and ideas among both institutions and countries, and importantly to search for the best practices and for inspiration.

Desk analysis

We created 4 different Spreadsheets to collect the data, one for each international committee and one for other international case studies' analysis.

The survey is structured in 32 fields, organized in 4 main topics:

- **Anagraphic**

- **Digital Tools And Technique**

- **Open Access Policy**

- **Educational Methodology**

1) Anagraphic is characterized by the following fields, aimed at an overview of the institution and the project

- **Institution, identify the typology of institutions following a list:** Museum, Foundation, Private Association, School

- **Project network, aimed to** Foundation, Museum, Private Association, No profit Association, Public Institution, University \ Art academy , School, Library, Archive, Consultant, Others

- **Name of institution/association**

- **Country**

- **Project title**

- **URL**

2) Digital technical tools and technique is aimed to analyze the type of digital tools used

- **Tools** Exiting tools, New tool, New platform

- **Name of the existing Tool** Website, GoToMeeting, GoogleMeet, Teams, Zoom, Jisti, Facebook, Instagram, Twitter, Spotify, Spreaker, Soundcloud, Tiktok, Youtube, Vimeo, Podcast App, Webex, Google Drive, Other

- **Name of the new tool (developed by institution)**

- **Output** Online software, App, Web App, Videoconfering, Podcast App

- **Type of contents** Image, Video, Podcast, Conference/Roundtable, Educational kit, Virtual Tour, Game, 3D model, Concert, Other

- **Digital Accessibility** Subtitle in original language, Subtitle in foreign language \ languages , Sign language (original), Sign language (foreign), Legibility, Audio description, Alternative text, Other

- **Content Quality** Low, Medium, High

- **Devices** Desktop, Smartphone, Tablet, Interactive whiteboard, Other, Available on more devices (smartphone, tablet, Desktop)

- **Service Fee (for audience)** Free, One spot fee, Membership, Donation

- **Service Fee (Institution)** Free platform Open access, For pay platform, Project site, Institution site

3) Open Access policy

- **Open Source (platform, software, app)** Yes, No

- **Data licenses (Terms of use)** CC BY SA, CC BY, CC0 , Public domain Mark, No, Not declared, Other

4) Educational methodology

- **Educational topics.** Art, Archaeology, Anthropology, History and philosophy, Literature/Poetry, Theatre/Cinema, Music, Science, Landscape, Architecture, Natural History, Ethnology

- **Education goals SGD**
  SDG GOAL 1: No Poverty,
  SDG GOAL 2: Zero Hunger,
  SDG GOAL 3: Good Health and Well-being,
  SDG GOAL 4: Quality Education,
  SDG GOAL 5: Gender Equality,
  SDG GOAL 6: Clean Water and Sanitation,
  SDG GOAL 7: Affordable and Clean Energy,
  SDG GOAL 8: Decent Work and Economic Growth,
  SDG GOAL 9: Industry Innovation and Infrastructure,

SDG GOAL 10: Reduced Inequality,
SDG GOAL 11: Sustainable Cities and Communities,
SDG GOAL 12: Responsible Consumption and Production,
SDG GOAL 13: Climate Action,
SDG GOAL 14: Life Below Water,
SDG GOAL 15: Life on Land,
SDG GOAL 16: Peace and Justice Strong Institutions,

- **Education goals Faro**
  Faro Art.1,
  Faro Art.2/Art.7,
  Faro Art.3/Art.4,
  Faro Art.5,
  Faro Art.8,
  Faro Art.11,
  Faro Art.12/Art.13,
  Faro Art.14

- **Education goals European skill**
  Digital skills,
  Ethical arguments,
  Intercultural,
  Civic and Heritage Education

- **Project target:** not specified, Childhood, Teenagers, Families, School Teachers, Adults / General public, Adults over 60, Professional / Researchers, Public with special needs, Other

- **How many people** Small group (less than 15)**,** Class (15-30 students), Large group (more than 30), Individual, Family, Not declared

- **Duration** (How long) 30', 1H, 1.30', 2.0', Not specified, OTHERS

- **Frequency** One time, Multiple time, Weekly, Monthly, Special event, Other

- **Interaction educator - public** Active, Passive

- **Interaction level,** Low interaction (guided tour, lessons, conferences), Medium Interaction (Q&A platform, guest inside the platform), High Interaction (live participation)

- **Interaction public - public** Active, Passive

- **Interaction level public - public** Low interaction (hearing or watching only), Medium Interaction (conversation, question and answer, chatting, dialogue between participants), High Interaction (games, laboratories, active participation to the experience)

- **Accessibility** Yes, No, Partly

- **User experience** Easy to understand, Easy to use

- **Digital Interaction** Instant Comment or chat, Instant Polling with Real-Time Visualization (Slido, Mentimeter etc), Comments after the event (es. YouTube), Like, Share, Online playing/gaming - Interaction with the platform, Submit content, Streaming (Upload or download the files,video,image etc.) Instant Comment or chat,Instant Polling & Real-Time Visualization (Slido/Mentimeter etc),Comments after the event (es. YouTube),Like,Share,Online playing/gaming/Interaction with the platform,Submit content,Streaming (Upload or download the files/video/image etc.)

We collected 162 case studies, differentiated by type of institution, type of project and according to the fields of the research spreadsheet.

17 international examples, selected 3/5 case studies for each Committee. The surveys were conducted separately as the first lecture of results, as the second step we compare all data collected.

2021 Help Survey results

We collected 164 case studies (73 Italy, 60 Czech Republic, 31 Portugal), differentiated by type of institution, type of project and according to the fields of the research spreadsheet.

HELP Distance learning Survey MAP
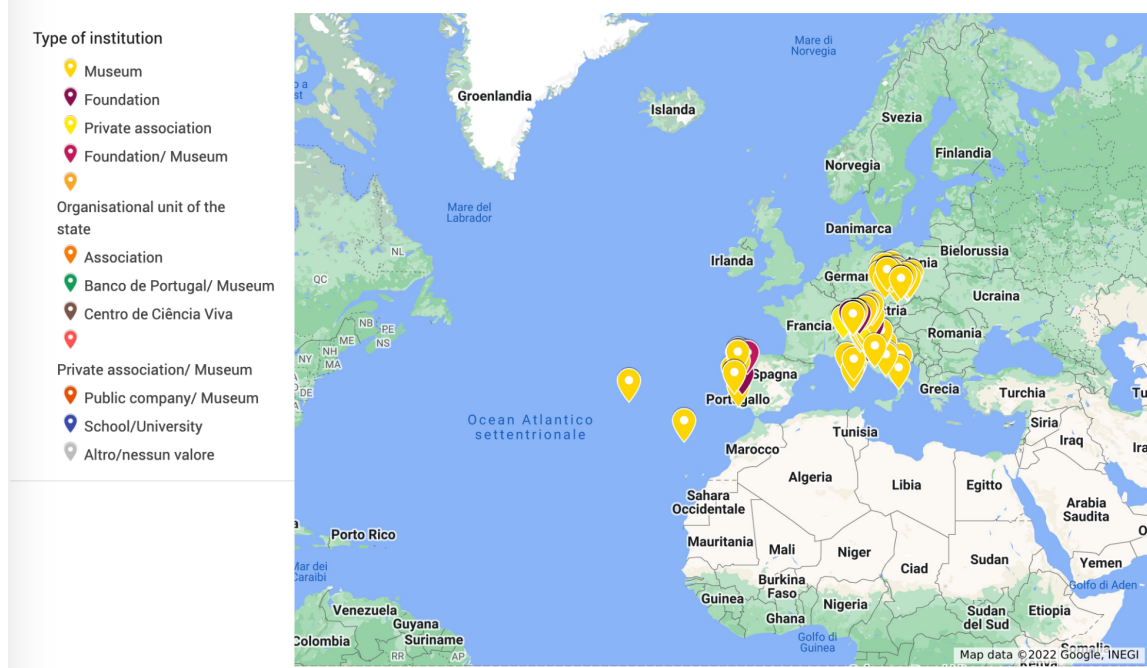
TABLE 1

Description: type of institution carrying out the educational project.

Organisational unit of the state
1.9%

Foundation/ Museum
3.7%

Foundation
9.9%

Private association
4.3%

Museum
75.9%
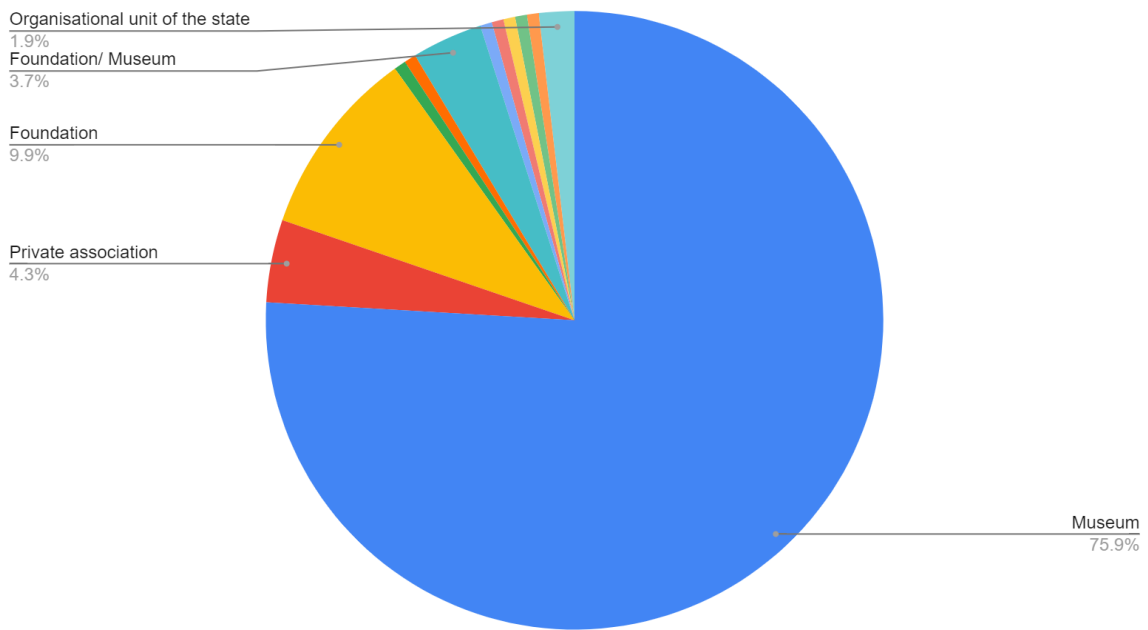
TABLE 2

Description: digital tools used for the educational projects analyzed.
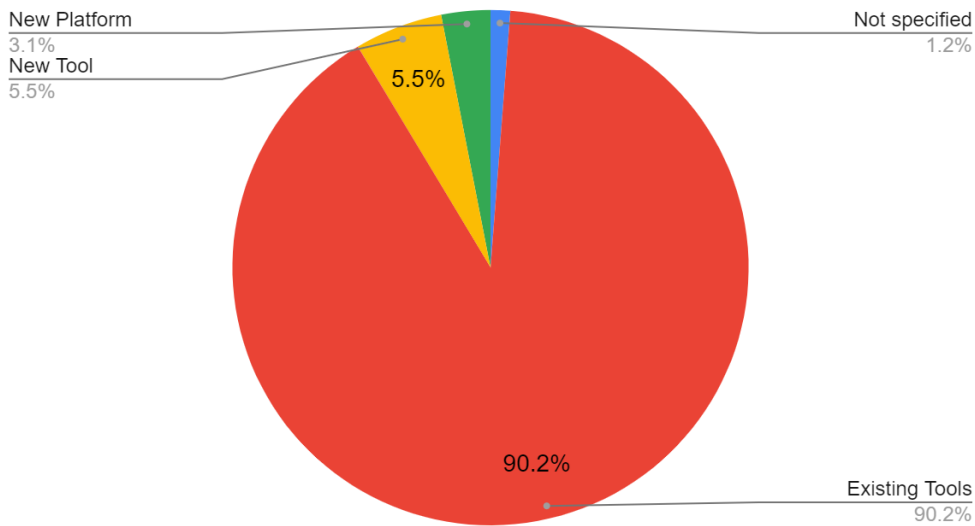
TABLE 3

Description: most used platforms for digital educational projects.
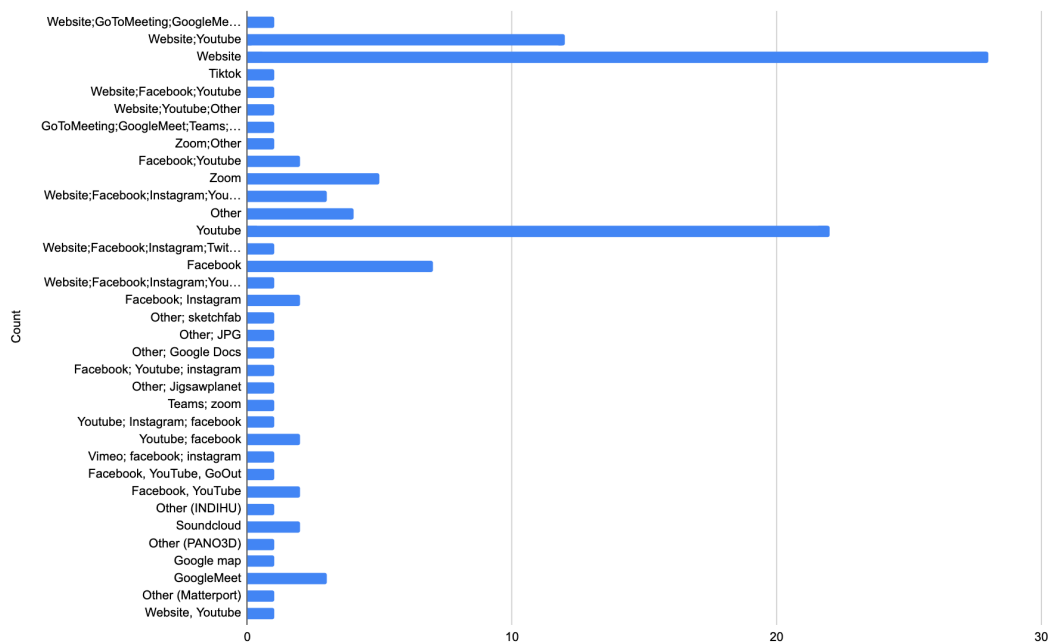
TABLE 4

Description: type of contents developed by the analyzed institutions.

TABLE 5

Description: digital outputs.

TABLE 6

Description: open access policy and indication of terms of use.

Legend:
- Not declared
- No
- CC BY SA
- Other
- all right reserved
- CC BY
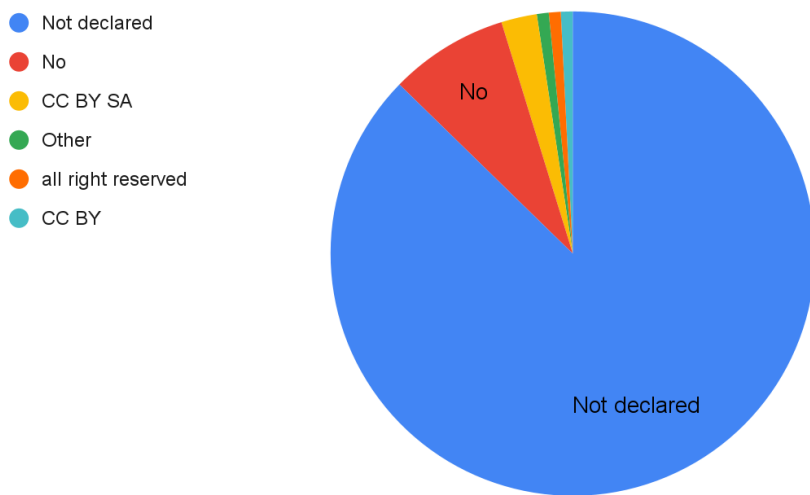
TABLE 7

Description: service fee for the digital contents.

Legend:
- One spot fee
- Free
- Free/ fee
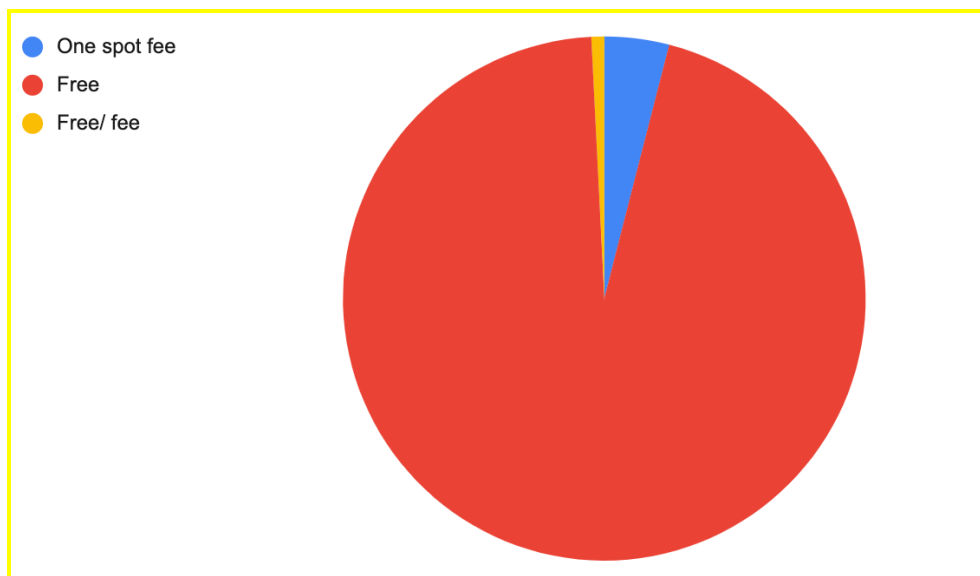
TABLE 8

Description: interaction educator-public.

Active
32.3%

40

Passive
67.7%

84
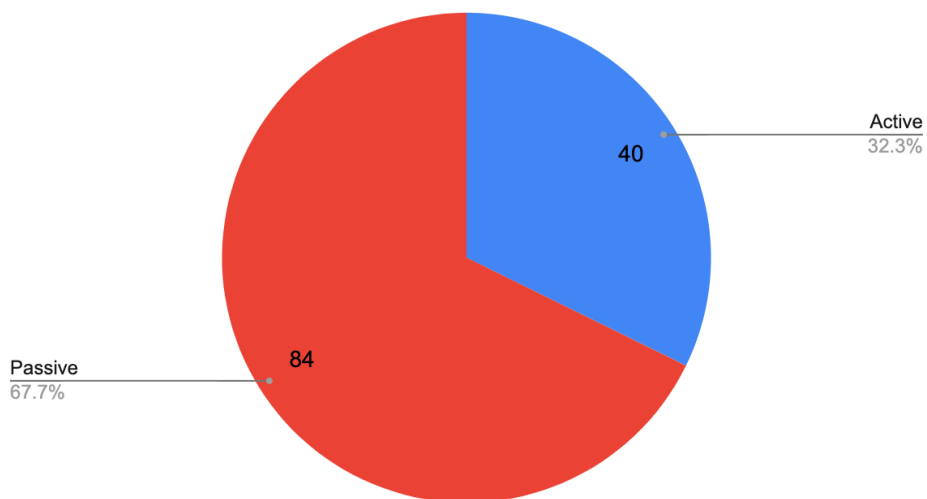
TABLE 9

Description: interaction public-public.

Active
41.1%

51

Passive
58.9%

73
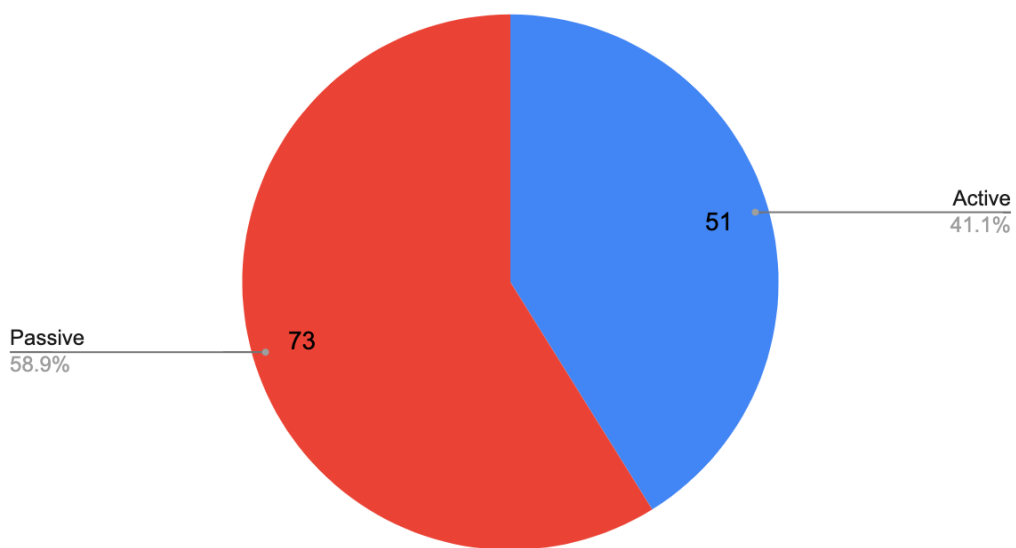
TABLE 10

Description: target audience.

Childhood, School 1.6%
Childhood, Teenagers 2.4%
Childhood 8.7%
Professional / Researcher… 0.8%
Not specified; Adults/ gen… 0.8%
Not specified; adults/ Gen… 0.8%
Families 6.3%
Childhood; Families 1.6%
Teenagers 1.6%
School 7.1%
School;Teachers 0.8%
Not specified 21.4%
Adults / General public 26.2%
Public with special needs 3.2%
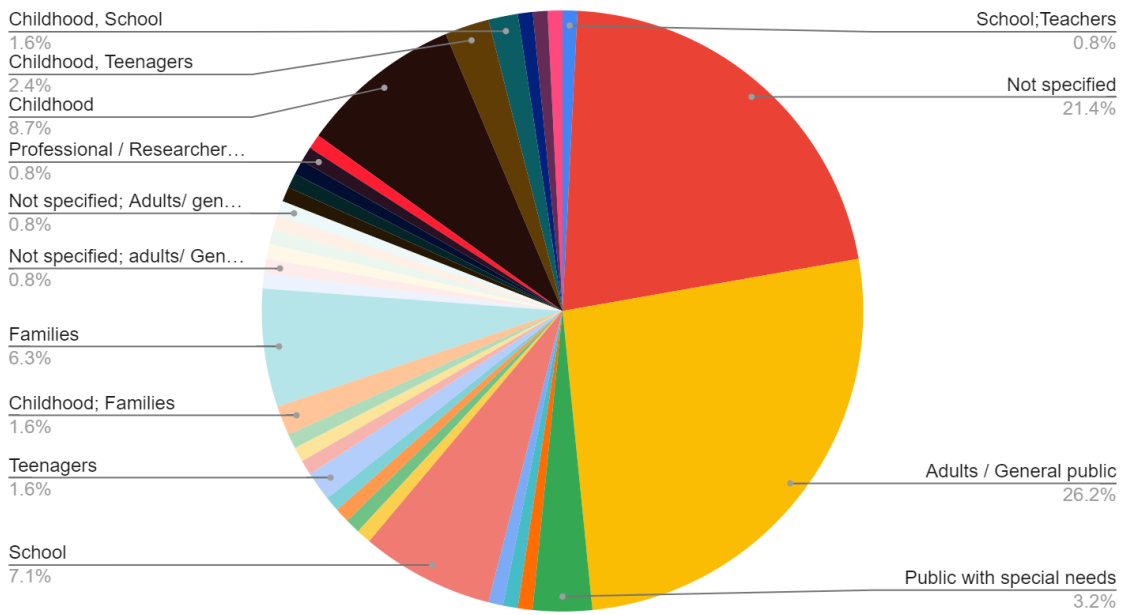
TABLE 11

Description: accessibility level of user's capacity.

No 1.6%
Partly 36.9%
Yes 61.5%
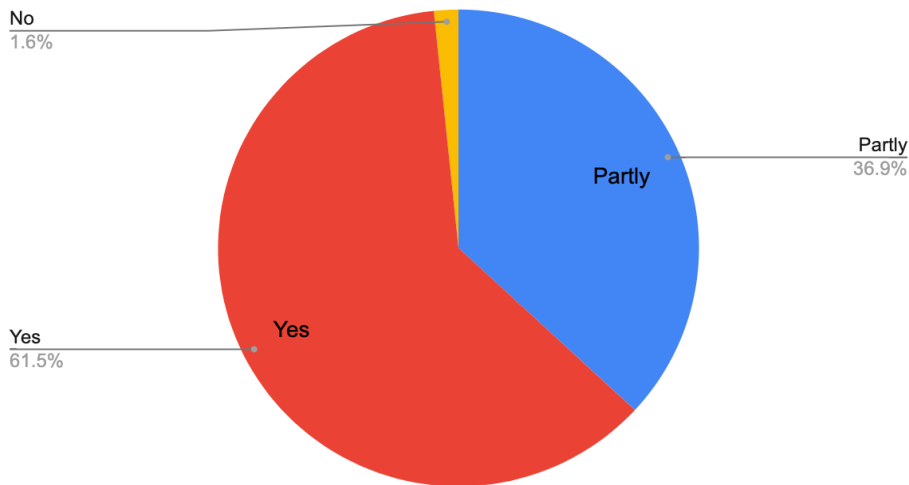
TABLE 12

Description: digital interaction with users.

Legend (left of pie chart):

- Instant Comment or chat;Submit content;Streaming (Upload or downl…
- Instant Comment or chat;Comments after the event (es. YouTube);Li…
- No
- Comments after the event (es. YouTube);Like;Share
- Instant Comment or chat
- Streaming (Upload or download the files/video/image etc.)
- Instant Comment or chat;Online playing/gaming/Interaction with the p…
- Online playing/gaming/Interaction with the platform
- Instant Comment or chat;Like;Share
- Instant Comment or chat;Like;Share;Submit content;Streaming (Uplo…
- Comments after the event (es. YouTube);Like;Share;Streaming (Uplo…
- Submit content;
- Instant Polling & Real-Time Visualization (Slido/Mentimeter etc)
- Like; Share
- Share; Like
- Like
- Comments after the event (es. YouTube); Like; Share
- Comments after the event (es. YouTube); Like; Share; submit content
- Share; Submit content;
- Share
- Instant Comment or chat; Share; Like
- Instant Comment or chat; Likes; Share
- share; likes
- Instant Comment or chat; share; likes
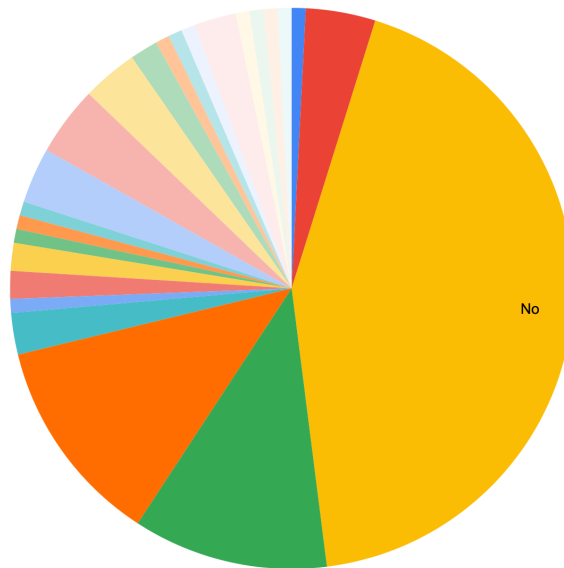
TABLE 13

Description: relation of the contents with SDG's.

Legend (left of pie chart):

- SDG GOAL 4: Quality Education
- SDG GOAL 4: Quality Education;SDG GOAL 10: Reduced Inequality
- SDG GOAL 3: Good Health and Well-being;SDG GOAL 4: Quality…
- SDG GOAL 3: Good Health and Well-being;SDG GOAL 4: Quality…
- SDG GOAL 4: Quality Education;SDG GOAL 10: Reduced Inequalit…
- SDG GOAL 4: Quality Education;SDG GOAL 10: Reduced Inequality;
- SDG GOAL 3: Good Health and Well-being;SDG GOAL 15: Life on…
- SDG GOAL 4: Quality Education; DG GOAL 11: Sustainable Cities…
- SDG GOAL 4: Quality Education;SDG GOAL 14: Life Below Water;…
- SDG GOAL 11: Sustainable Cities and Communities; SDG GOAL 4…
- SDG GOAL 4: Quality Education; SDG GOAL 14: Life Below Wate
- SDG GOAL 5: Gender Equality
- SDG GOAL 3: Good Health and Well-being
- SDG GOAL 4: Quality Education; SDR 13 CLIMATE ACTION
- SDG GOAL 4: Quality Education; SDG GOAL 1: No Poverty
- SDG GOAL 4: Quality Education; SDG GOAL 12: Responsible Con…
- Civic and Heritage Education; SDG GOAL 4: Quality Education
- SDG GOAL 3: Good Health and Well-being; SDG GOAL 4: Quality…
- SDG GOAL 1: No Poverty; SDG GOAL 2: Zero Hunger
- SDG GOAL 9: Industry Innovation and Infrastructure
- SDG GOAL 11: Sustainable Cities and Communities
- SDG GOAL 15: Life on Land
- SDG GOAL 10: Reduced Inequality
- SDG GOAL 16: Peace and Justice Strong Institutions
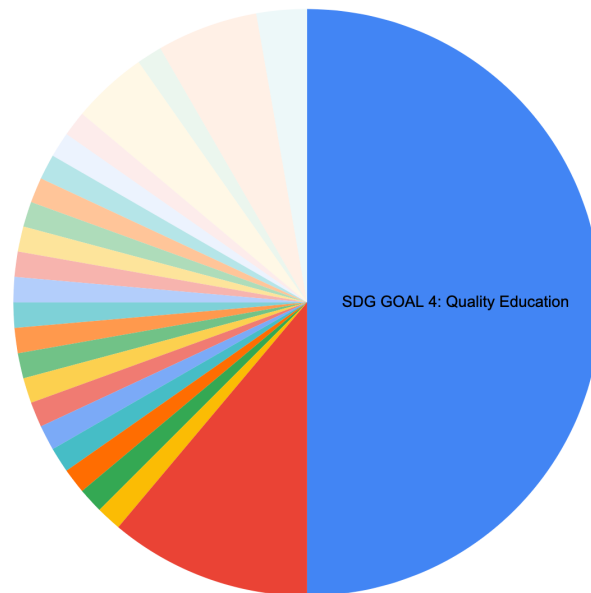
Conclusion overall

The analysis of the research and the data collected in the previous Tables shows that, in the three countries where the survey was mainly carried out, most projects were carried out by museums, followed by foundations and private associations. Only a very few projects were promoted by schools.

There are some other aspects in common that can be seen in Tables 2 to 5, such as the choice of relying on already existing platforms for more than 90% of the studied cases, with only a few institutions developing new tools. Several platforms are used, with a distinct preference for Websites, Youtube Channel and Facebook. Nevertheless, other existing platforms are also used, such as GoToMeeting, GoogleMeet, Teams, Zoom, Jisti, Instagram, Twitter, Spotify, Spreaker, Soundcloud, Tiktok, Vimeo, Podcast App, Webex and Google Drive, showing a clear option for the creation of video and images for educational contents, although other activities could also be found, such as Virtual Tours, Podcasts, Conferences, Games, etc. As for the digital outputs, online software is used in more than 50% of the cases, followed by videoconferencing and app's.

One of the main characteristics in the cases studied is the general lack of knowledge in terms of open access policy and the use of data licenses, revealed by the 87% of the cases which don't declare the terms of use in Table 6.

The great majority of the digital content analyzed, more than 90% of the cases, is available free of charge, and only a minor percentage of the programs have a paid fee for use, in total or partly, and usually only to cover up the costs of the project.

Regarding digital interaction in the educational programs and contents between educator-public and public-public shown in Tables 8 and 9, it's mainly passive, possibly also due to the non-total accessibility of the digital contents produced and the poor definition of the targets. One third of projects selected involve active participation of a user, while the rest is structured as one-way communication. While active participation is obviously more engaging in general (even though it much depends on prefered learning styles), also the passive participation projects can indirectly enforce further research, discussions, thoughts.. which at the end falls into imposing the active approach. While a slightly bigger part of projects selected falls into passive public-public interaction, we keep in mind further divisions, such as high/medium participation. High level of participation is then defined by direct involvement in terms of gaming/decision making, while medium participation is considered in a level of comments, questions and conversations.

Table 10 shows that for the targeting audience concerns, almost half of all projects are basically for everyone, since 26% is defined for the general public and 21% is not even specified. Other half splits between schools, students of various age groups, families, teachers, public with special needs, etc. Especially during the pandemic, museums often cooperated with schools to help out both students and teachers, but most of the digital offer was not specially conceived for a single target audience.

Considering the accessibility levels of selected programs in terms of user's capacity, an absolute majority of projects require basic or slightly advanced user skills. The active participation based activities might turn into "partly accessible" more often than passive ones.

By analyzing Tabel 12, we realize the ability of each project in terms of digital networking is rather good. Over half of all projects allow users to further involvement online, mostly through sharing or liking the contents, but various programs also offer chat windows or

text boxes. Among other engaging tools, we find streaming, instant comments and online interaction with a platform, as well as gaming.

Regarding the relation of the contents with SDG's from the Agenda 2030, the main one is clearly related to SDGs 4, about Quality Education, to overcome educational poverty and to improve education for sustainable development, an opportunity that museums undertake, developing different activities indoor, outdoor and digital, and with different approaches. There are other SDGs in connection with the Help Project, as open source links closely with:

- SDG 16.10 - access to information and protecting fundamental freedoms, which really relates to all human rights
- SDG 5 - gender equality
- SDG 9 - related to digitalization and infrastructure
- SDG 10 - to reduce inequalities

In conclusion, from the analysis it can be said that this intense production is not always accompanied by a precise strategy, and digital activities are often disconnected from each other. Another aspect that is difficult to access is understanding the feedback that these initiatives have had on the public. Furthermore, there is still a lot of work to be done to improve interaction with the public and make them an active part of the project. Last but not least we underline the lack in most cases of an evident integrated digital strategy. The data collected also confirm those that emerged from other surveys conducted by ICOM International, Unesco and Nemo, which mainly highlight how the quality of digital content and projects is not always of a different level and the preference for existing platforms and social channels.

Focus on Italian results

From Italy, 73 projects were selected from the predefined criteria to research, although many more examples were evaluated, since the same institution had many times several educational activities on-line. The institutions selected are from different guardianships, both public and private, and cover all national territory.

Even before the first Covid lockdown in Italy, in March 2020, some museums had already some educational digital activities online, but due the forced closure museums improved and started to improve both online communication, activities and projects to engage remotely the visitors. There have been many activities, unfortunately the quality has not always been high and there is not due attention to the quality of the contents and their accessibility. Museums also prefer to use existing tools and platforms such as their own website, social media channels or video conferencing platforms such as Zoom. It is interesting to note that the most used contents are videos but at the same time several museums have created podcasts. Another aspect concerns the declaration of the licenses of use and the awareness of the issues related to copyright. It is clear that there is little knowledge on the part of institutions that often do not declare the type of licenses used. Another aspect to highlight is that which concerns the interaction, both

between public and museum and between public and public, there are not many tools that favor active interaction and participation. It should also be noted that there is not a great distinction between the targets for which the project was designed, they are in most cases intended for the general public. In conclusion, from the analysis it can be said that this intense production is not always accompanied by a precise strategy and digital activities are often disconnected from each other. Another aspect that is difficult to access is understanding the feedback that these initiatives have had on the public. Furthermore, there is still a lot of work to be done to improve interaction with the public and make them an active part of the project.

Focus on Portuguese results

From Portugal, 30 institutions were selected from the predefined criteria to research, although many more examples were evaluated, since the same institution had many times several educational activities on-line. However, we've decided to present only one representative project from each institution. The institutions selected are from different guardianships, both public and private, and cover all national territory, including the continent and the islands (Madeira and Azores).

Even before the first Covid lockdown in Portugal, on March 2020, many museums had already some educational digital activities on line, but by the time of the second one, started on January 2021, we were able to see an increase of online projects that allowed museums to reach people, connecting with their publics through internet, improvising many activities using mostly free license platforms and open access tools. In this aspect, a clear difference is seen between public and private museums, regarding not only the technical means, but also the economical ones, reflected in the quality of the digital educational activities and the used digital tools. This research phase also reinforced that the aging of many museum teams was an important factor, and the lack of formation in the digital field led many times to the impossibility to create interesting digital and educational contents. Another conclusion was the short number of educational digital projects in municipal museums, with only a few examples collected, fact that is related to the lack of autonomy that many municipal museums have to communicate directly with their audiences, many of them without their own websites (most of the time, appearing only as a service in the municipality's general website) and not having any presence on social media or other digital channels.

Focus on Czech Republic results

As there was a trend in applying online tools also before the COVID pandemic hit in March 2020, this world situation had dramatically increased the intensity of these projects being carried out not only in the Czech Republic. Many institutions, mostly the bigger ones, started creating working sheets for schools to supplement this pillar of education during the time children were not allowed to visit museums and cultural institutions physically. The trend is to try to adapt to communication channels of modern

society and at the same time to make education more accessible to geographically or socially excluded groups of society. Museums generally prefer to use existing tools and platforms such as their own website, social media channels (youtube, facebook) or video conferencing platforms such as Zoom, despite the online apps being significantly on the rise. It is clear that there is little knowledge on the part of institutions that often do not declare the type of licenses used. The work to be done for the future is to optimize these tools even more towards active participation, as mostly with children this has shown to be an effective way to properly capture their attention. It is also fair to say that institutions have already started working in this direction, also with the help of students or other young people, who can provide valuable insight to the young generation's approach. There is also more work to be done in successfully promoting the Sustainable Development Goals set by the United Nations Foundation. All the initiatives however aim to be user friendly and to not put technological obstacles in front of the targeted audience.

ACTION 2

HELP ONLINE LESSONS MOOC MASSIVE FREE TRAINING

14 LESSON by expert on legal, technical, and educational aspects

Help project provided 14 online free lessons by international experts on legal, technical, and educational aspects. The lessons cover the focal points of the Help project. Starting from the shortcomings that emerged with the research work, the topics of the lessons were selected to reduce this gap thanks to the new information and knowledge that the experts can offer.

The Help project aims at identifying an innovation path for museum education: starting by considering the huge digital experimentation carried out during the Covid-19 period and selecting ideas worth keeping for the post-pandemic. Free licensing and open data can definitely be an asset for museums' resilience.

Through the proposal of creating new models for museum practice, the Help project provides free online (Mooc) training to the museum and cultural community, and was released with the free CC BY SA license on the ICOM Italia Youtube channel. Help encourages participation and active reuse of digital reproduction of museum's collections and provides museums with the fundamental guidelines for a correct legal approach. Help focuses on bringing out advantages of free licensing and public domain for a better audience engagement and the opportunities of open data for museum education and communication.

The 4 themes of the lessons correspond to the priorities of the Help project: firstly education, then the technical aspects of digital, the legal aspects and the links with sustainability. The selection of the titles of the lessons was made starting from the results of the research. The lessons are therefore a practical tool for the cultural community and to fill the gaps in information in these topics. The editorial plan was then shared with the partners for the search for experts. We involved experts from 6 countries. All the lessons are available in CC BY SA on the ICOM Italia Youtube channel and shared in the social channels of the project partners.

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5 lessons on Museum Education

H.E.L.P. MOOC 00 | Presentation Sarah Dominique Orlandi - Anna Maria Marras

Lesson title: **Digital projects for heritage education. Free online lessons plan**
Help project coordinators: Sarah Dominique Orlandi - Anna Maria Marras
Youtube link: https://youtu.be/GWAPRZbZmF8

Abstract: Short presentation of the Help project, its phases and aims, with a focus on the free online lessons as practical training tools for the GLAM community (Museum, library and archive), teachers and students. Introduction to 4 topics of the lessons (education, technique, legal aspects, sustainability) and to the editorial plan.

Sarah Dominique Orlandi. She develops cultural projects focused on communication and digital tools for cultural organizations such as Venice Biennale, Museo del Novecento in Milan, MAXXI Museum in Rome, Rome National Etruscan Museum. She combines her consultant work with intense training and research activity. She coordinates ICOM Italy Digital Cultural Heritage research group which carried a project on "Museum Web Strategy" and the "FAQs Author's Rights, Copyright and Open Licenses for culture on the web. 100 questions and answers for museums, archives and libraries.

Anna Maria Marras. Digital humanist**,** she is research fellow at Università di Torino. She collaborates with GLAM institution as Museo archeologico nazionale di Cagliari, Polo Museale della Sardegna, Ufficio Beni archeologici della Provincia di Trento and institutions as CRS4, Fondazione Fitzcarraldo, Terre dei Savoia, ActionAid Italia. She collaborates with European projects as SPICE and Integrity Pacts. Her main research and professional domains are digital transformation, communication, inclusion and open data. She coordinates the ICOM Italy Digital Technology committee and AVICOM ICOM board member.

H.E.L.P. MOOC 01 | Technology used & useful - Jiri Styblo

Lesson title: **Technology used & useful: Enhancing the role of museums in a digital era**
Expert name: Jiri Styblo
Youtube link:https://youtu.be/3N2-mIySrSg

Abstract of the lesson: This lecture will take us to explore the outcomes and results of the extensive research among museums, which happened to be the first out of four H.E.L.P. project phases. All three project member institutions - ICOM Italy, ICOM Portugal and ICOM Czech Republic - completed an informative analysis on how over 150

museums responded to a sudden Covid-19 pandemic hit and in which ways they decided to turn this challenge into opportunities. We will take a look at results of this research, some statistics as well as inspiring, creative and innovative ideas and content. A digital era brings huge benefits to society worldwide, as well as challenges. Those who overcome the challenges are set to shine. Museums are one of the most important public institutions, and therefore we believe there is a strong importance to keep their development and role in society up to date.

Short CV: Jiri Styblo is a co-founder of DICE - Development Initiatives for a Common Europe association. Lecturer, tour guide, museum worker. He is currently a member of the organizational committee of the ICOM General Conference in Prague 2022.

H.E.L.P. MOOC 02 | The relevance of cultural heritage education - Silvia Mascheroni

Lesson title: **The relevance of cultural heritage education: knowledge, skills and awareness**
Expert name: Silvia Mascheroni
Youtube link: https://youtu.be/UhZmalIJeaU

Abstract of the lesson: The lesson intends to share the most recent acquisitions concerning both the conceptualization of cultural heritage and the relevance of heritage education.

It promotes knowledge, skills and awareness that allow citizens (of any origin, training, belonging, in the logic of long life learning) to understand and experience the complexity of our contemporary time: from knowing how to observe and rework knowledge, to exercising creative skills; from recognizing the value of cultural biographies other than one's own, to the awareness of the transformations of the time and space we inhabit, to the development of active protection. Crucial issues will be addressed such as accessibility, intercultural dialogue, social inclusion and "profiling" real and potential audiences (needs, requests, expectations). A part will be dedicated to plan educational cultural heritage activities, providing specific methodological indications.

Short cv: Silvia Mascheroni, contemporary art historian, is a researcher, trainer and designer in the field of cultural heritage education. She teaches at the Catholic University of Milan, Masters "Educational services of the artistic heritage, history and visual arts museums" and "Heritage education and museum teaching" at the School of Specialization in Historical and Artistic Heritage, University of Pisa.

H.E.L.P. MOOC 03 | Online Educational Tools – What's on? - Filipa Leite

Lesson title: **Online Educational Tools – What's on?**
Expert name: Filipa Leite
Youtube link: https://youtu.be/3iEwj59Teik

Abstract of the lesson: This lesson, *Online Educational Tools – What's on?*, aims to show which online educational tools are currently being used by museums. Covid 19 forced the world into new dynamics. Museums could no longer be full of visitors on their exhibitions, conferences and visits. And, therefore, more than ever, they had to reinvent themselves. We do know that a lot of museums were already working on online contents, but with the pandemic those contents were the only way to reach their audiences. In this way, it was an opportunity to do something different and to give different experiences to their audiences. There are several platforms, social networks and games that allow museums to connect, in a different way, with their viewers. So, in this lesson, we will see what social networks are being used, what kind of activities are being carried out, and for which audiences are museums defining their online activities. We will focus on these issues and get to know some examples. However, we are certain that in any case, museum mediators are doing their best to be close to their audiences.

Short cv: Filipa Leite has a degree in History of Art and a Master degree in Museology from Oporto University. In the last 13 years she has been working in mediation and education in museums and other cultural institutions. She is the founder and coordinator of MUSEAR - História e Património since 2020.

H.E.L.P. MOOC 04 | Beware Flood: development, use and evaluation in a museum environment - Jan Husák

Lesson title: **Game "Beware Flood": development, use and evaluation in a museum environment**
Expert name: Jan Husák
Youtube link: https://youtu.be/osA1wNSg9fc

Abstract of the lesson: Floods are becoming an increasingly burning problem each year not only in the Czech Republic, but worldwide, especially in relation to global climate change. Understanding the complex environmental linkage between man-affected land use and the ability of a landscape to retain water is crucial to prevent damage to property and even human lives.

The game "Beware Flood!" is based on the concept of a simulation "serious game" and presents this complex issue in a playful way. Due to device compatibility and availability, it allows a wide range of use: from individual PC games in museum exhibitions to group lectures and discussions for schools and public. It works equally well in distance e-learning. The game is not a real model of the world, but provides a teaching aid that

clearly shows the landscape-human bindings, the role of ecosystem services including economic aspects of the issue.

The game was made by employees of the Museum of the Wallachian Region within the project focused on innovation and attractiveness of educational programs for schools and the public. The game also includes an evaluation module, thanks to which the game is constantly being developed and improved. Thus, the game "Beware Flood!" is an example of good practice of museum activities in the 21st century, using modern technology, addressing current issues to a wide range of target groups.

Short cv: Jan Husák currently works as a museum lecturer at the Museum of Wallachian region and a teacher at the Franišek Palacký grammar school. He invented a popular "Beware flood" game design presenting complex environmental issues of flood control management. He has been using this game for 8 years while lecturing in the museum and schools and he gathers feedback for subsequent research and game development.

H.E.L.P. MOOC 05 | Bubbles and tails - museums as places of togetherness - Ines Camara

Lesson title: **Bubbles and tails - museums as places of togetherness**
Expert name: Inês Bettencourt da Câmara
Youtube link: https://youtu.be/4AJIbAXS8Cg

Abstract of the lesson: In a dramatic turn of events, we stepped as a whole into a brave new world, made of screens, algorithms, instant connections. This disembodied condition represents a new opportunity for inclusion and accessibility in Museums.

However, we need to have a serious discussion about the role of museums as relevant places for all in the digital realm. It is deeply connected with museums' overall relevance as a social institution based on knowledge, education, objects and public space.

This lesson will talk about the long tail and its potential for museums and other cultural institutions. But we also have to address the digital divide and the urgency of not leaving anyone behind. New forms of exclusion lurk in this new world.

By sharing our love and our humor, museums have the capability of becoming online places of togetherness, creating bridges between online content and objects, knowledge, feelings and actions.

Let's develop empathy, and let's find our long tails, discovering how online bubbles can become community hubs.

Short cv: Inês created Mapa das Ideias with Ana and Daniela in 1999, which focuses on the potential relation between cultural heritage, audiences and citizenship. In 2012, they coordinated the first European project dedicated to this theme, with 150 museum professionals from Portugal, Spain, Estonia, Denmark and Italy. Today, they work with

local and national authorities and museums and maintain an intense European-level activity.

4 Lessons on Technical Issue

H.E.L.P. MOOC 06 | Open Data/Open Platforms and OER - Barbara Andrez

Lesson title: **Open Data/Open Platforms and OER - tools to create meaningful, interactive and creative educational content in museums**
Expert name: Bárbara Andrez
Youtube link: https://youtu.be/sGTJS6Q3iz0

Abstract of the lesson: Nowadays, in the age of globalization, education through digital means should be understood as a useful instrument. The concerted digital actions that promote lifelong learning are just a click away and 21st century museums are responsible for a constant integration. When thinking about a museum's collection from this current perspective, it permits a quick mediation with their publics in an inclusive and interactive way, contributing for the creation of new informal knowledge. This lesson focuses on digital education in museums and its potential by using simple, free and online tools. Firstly, we will talk about the importance of lifelong learning and its applicability in museological institutions, its incorporation in exhibition spaces, websites and educational service activities. Secondly, we will analyze, in a broader perspective, the possibilities that digital transformation allows in a museum educational service with examples of institutions that have modified their practices whilst integrating new digital tools. And finally, we will approach the concepts of digital instruments for education, such as open data, open platforms for education and open educational resources, with practical examples that enable us to foresee their usefulness. At the end of this session, we will systematize the main steps to create meaningful and interactive educational activities by outlining and testing the example tools and sketch possible educational scenarios with them.

Short cv: Bárbara Andrez holds a master in Contemporary Artistic Creation and a master in Museology. She currently works in cultural action and production, since 2016 she has also been collaborating as a museologist in the Oliveira Lopes School Museum in Ovar, Portugal, where, besides the normal museological activity, she created an Educational Service. The dedication to practical training and cultural mediation is a constant line in her work, promoting the incorporation of artistic practices by encouraging imagination and creative thrive.

H.E.L.P. MOOC 07 | Designing educational applications - Čeněk Pýcha & Vojtěch Ripka

Lesson title: **Designing educational applications**
Expert name: Čeněk Pýcha and Vojtěch Ripka
Youtube link: https://youtu.be/bEVAhzBGMew

Abstract of the lesson: In this lesson, researchers of the Department of Education at the Institute for the Study of Totalitarian Regimes are presenting the key pedagogical and

curating issues in designing and developing educational applications. They strive to integrate active learning methods of constructivist pedagogy implementing these for over 10 years. At the forefront of this approach is intense work with primary sources in schools, museums and other environments including online platforms.

These principles are demonstrated primarily on Socialismrealised.eu, a project based on the work with primary sources that shares and explains (Czech/Slovak) experience with communism for the international audience. The interface of the environment has been developed and designed to embody the rule of "make important instructional events the default". Vertical and horizontal structure of the catalog gives hints for meaningful learning paths co-created by learners' control. Limited numbers of sources contribute to building a pedagogically safe environment that limits the cognitive load of the user. Except for Socialismrealised, the lesson is presenting more projects based on the sharing collections of primary sources in the educational environment such as Historiana.eu. The principles explained and illustrated by the lesson could be helpful in reimagining the way cultural heritage is presented after the COVID-19 pandemic.

H.E.L.P. MOOC 08 | Platform open data and open licenses - Mario Antas

Lesson title: **Platform open data and open licenses**
Expert name: Mario Antas
Youtube link: https://youtu.be/mRck9NgGiUE

Abstract of the lesson: Educational communication plays a central role in museums' relation with different publics. In the last two years the world changed due to the global crisis concerned with covid 19 pandemic situation. Never has educational communication in museums been as important as it is now.

Educational mediation in museums changed from face-to-face to online mediation. The educational teams in museums had to adapt and adjust quickly to a world of change. Museums started to invest in on-line tools in order to engage different types of visitors. Also blended mediation strategies based on real museum objects and multimedia content were developed in museums in order to give to visitors virtual experiences in real context.

According to ICOM's report on Museums, Museum professionals and Covid-19, with this pandemic situation the museums significantly increased their presence on social media with live events such as meetings, debates, conferences, learning programs and didactic activities.

In this new world where online educational resources became even more important, museums started to pay more attention to the question of open sources and open data - data that everyone can access, use and share. However open data must be ruled in order to easily share multimedia files.

Nowadays, it is quite common that museums use a huge range of resources to communicate. Platforms like Zoom, Microsoft Teams, Google meet, Google forms and Google classroom are used by museums. Also other online resources like gamified quizzes and interactive (quizizz, kahoot, padlet, miro, mural, mentimeter) and online image editor (asil, canva, crello), video editor (wevideo, youtube editor, animoto) and other online resources started to be used by museum professionals to create educational resources.

With this pandemic situation the paradigma of the museum's interaction with the public changed. Nowadays museums educational communication is focused on virtual and real visitors and the challenge of museums is to communicate to all.

Short cv: Director of the National Coach Museum, Lisbon, Portugal
PhD in Museology (with expertise in Educational Communication in museums)
Teacher at University Lusófona of Humanities and Technologies, Museology Department
Board member of ICOM Portugal (2012-2020)
European Coordinator of ICOM-CECA (2016-2019)
Invited expert for several seminars of the Council of Europe
Team coordinator in several European projects

H.E.L.P. MOOC 09 | Online education tools overview – Czech experience - Petra Šobáňová

Lesson title: **Online education tools overview – Czech experience**
Expert name: Petra Šobáňová
Youtube link: https://youtu.be/hbMBNjWUGWU

Abstract of the lesson: The Coronavirus pandemic was an opportunity for pedagogical innovation not only in formal education but also in museums. Pandemics and online sharing, as one of the main ways in which museums could stay in touch with visitors, have highlighted the various educational strategies and approaches being developed in museums. This is certainly an interesting topic for research, so I am glad that I became a member of the research team that focused on this issue. The primary objective of our research project, which began in March 2020, is to analyse the production of educational departments of galleries and art museums of the Czech Republic. In particular, we focus on online accessible educational resources that art museums and galleries began to create mainly as a response to the pandemic situation and the closure of museums, galleries and schools that was introduced back in March 2020. In my webinar, I would like to acquaint the participants with this research and offer an overview of online educational tools that were created in the Czech environment. Then I would also like to present my own project, which has created a large set of online educational materials that present the collections of a number of museums and galleries. Using practical examples, I would like to demonstrate proven pedagogical strategies and principles that take into account distance forms of education.

Short cv: Petra Šobáňová works at the Department of Art Education, Faculty of Education, Palacký University Olomouc as an associate professor in the field of didactics of art education and museum and gallery education. She participated in a number of research-based, developmental or methodological projects and published dozens of papers and a number of monographs. She has founded the peer-reviewed journal Kultura, umění a výchova [Culture, Art and Education], since 2015, she has acted as the head of the Czech section of INSEA and has been contributing to its development ever since.

3 lessons on Legal aspect for culture on the web

H.E.L.P. MOOC 10 | Copyright law and Open Licenses - Deborah de Angelis

Lesson title: **Copyright law and Open Licenses**
Expert name: Deborah De Angelis, Attorney at law, Creative Commons Italy Chapter Lead
Youtube link: https://youtu.be/BJDGitVAPOg

Abstract of the lesson: The lesson would like to focus on the explanation of the principles of international and national copyright law, comparing the traditional aspects of copyright law based on bundle of the exclusive rights with the new approach to a more flexible system for the free sharing of digital contents on line as requested in the field of right to access to culture, the right to research and the right of information. The lesson aims to analyze all the Creative Commons licenses and legal tools usable by the Institutions for the sharing of the digital reproductions of the cultural heritage and to attribute the source of the reproductions. The focus will be addressed also to the new mandatory exceptions, introduced by the European Directive of copyright and related rights in the digital single markets (Dir. 219/790/EU), of which the Cultural Heritage Institutions are the beneficiaries in order to better exercise their activity of valorization and promotion. The lesson will examine how copyright and open access are the two sides of the same coin where the second cannot exist without the first and how open access represents the right way to enhance the value and potential of digital reproductions of cultural heritage on the web, both in terms of promotion of heritage and in terms of incentives for tourism and business activities.

Short cv: Lawyer expert on Copyright Law. She has been part of the CC Italy legal working group since 2004 and, in December 2018, she became CC Italy Chapter Lead and Representative to Global Network Council. She worked as legal advisor on copyright law to the Italian Minister of Cultural Heritage during the mandate of Ministry Alberto Bonisoli. She carries out teaching activities and organizes conferences in the field of copyright and entertainment law, and authored several publications. Fellow of the NEXA.

H.E.L.P. MOOC 11 | Images and general legal principles - Cristina Manasse

Lesson title: **Images and general legal principles**
Expert name: Cristina Manasse, lawyer
Youtube link: https://youtu.be/YkV9YkRJPek

Abstract of the lesson: Covid era has forced cultural entities to use ready content and to create new one, to make it accessible in new ways to attract the public. Some of such entities did not have a procedure or strategy for the use of such content, nor guidelines. Therefore, they were forced to use such content, among which photographs, and to reuse the digital reproductions of their collections, in daily activities, along a path of unknown rules and best practices. In a cultural world that is more and more going digital, with an extraordinarily fast use of images with no geographical boundaries, it is necessary and advisable to have a general knowledge on the basis of the principles ruling the different issues linked to images' world. New technologies have improved and increased the use of photos in the day by day activity of museums and it is therefore important to be aware of which are the limits, which are the possibilities and which are the best practices. The lesson is intended to provide a practical approach to distinguishing the different types of images, in order to also understand their respective rights. It will also explore the general principles for their use, license, assignment and purchase of digital images.

Short cv: Cristina Manasse, qualified lawyer, more than 25 years of experience in artlaw and intellectual property, also digitally, advising Glam entities, artists, collectors, fairs, start-ups. Member of "Law, Literature and Art" Commission of the Milan Bar, former Chairman of "Art, Cultural Institutions & Heritage Law Committee '' of IBA. Lecturer in university courses/masters, also abroad, author of articles/legal columns, speaker at international/national conferences on art law, photography law and IP. Law degree, post-graduation degree in EU Law and Economics, IP Academy-Bocconi University, post qualification at King's College, London.

H.E.L.P. MOOC 12 | Copyright, data ownership and reuse - Thomas Margoni

Lesson title: **Copyright, data ownership and reuse**
Expert name: Thomas Margoni
Youtube link: https://youtu.be/kwLKHtbRGsc

Abstract of the lesson: In this lecture we will explore the relationship between copyright law and *data* from an international and EU law point of view. Given the increasing importance that *data* is acquiring in the digital environment (e.g. "the data economy" or "the data society"), it appears important to clarify the legal status of *data* from a copyright and copyright related point of view. We focus on how copyright law and cognate areas regulate *data* and we clarify concepts such as: mere facts and data, research data,

original databases, non original databases and limitations and exceptions that relate to *data*, i.e. text and data mining. Specific attention will be given to areas of law that introduce specific obligations or exceptions for cultural heritage institutions including museums, such as the new Public Sector Information (PSI) EU Directive.

Short cv: Thomas Margoni is Research Professor of intellectual property law at the Faculty of Law, KU Leuven (BE) and a member of the board of directors of the Centre for IT & IP Law (CiTiP). His research concentrates on the relationship between law and new technologies with particular attention to the role of the Internet and more recently of AI as new approaches to the creation, transformation and consumption of information. He is author of numerous publications in the area of international and EU copyright law and acts as an expert for national and international research and policy bodies.

4 lessons on Sustainability and culture

H.E.L.P. MOOC 13 | Social Sustainability - Nicole Smith

Lesson title: **Deeper Inclusion: Accessibility in Museums**
Expert name: Nicole Smith
Youtube link: https://youtu.be/ZLsdhDAT4Q4

Abstract of the lesson: What is meant by social sustainability? A lesson and many links available to deepen the concept.

> Social Sustainability: A Step-by-Step Guide for Sustainable Action Vol. 1
> https://www.kiculture.org/ki-books/
>
> United Nations Development Programme, Sustainable Development Goals
> https://www.undp.org/content/undp/en/home/sustainable-development-goals.html
>
> Museums and the Sustainable Development Goals
> https://curatingtomorrow236646048.wordpress.com/2019/08/21/how-can-museums-support-the-sustainable-development-goals/
>
> The Empathetic Museum
> http://empatheticmuseum.weebly.com
>
> Museum as Meeting Point – Refugees as Guides in Berlin Museums;
> https://multaka.de/en/project-2/
>
> Creative Differences - A handbook for embracing neurodiversity in the creative industries
> https://umusic.co.uk/Creative-Differences-Handbook.pdf.
>
> Museums and community involvement: A case study of community collaborative initiatives - National Museums of Kenya
> https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.1052.8134&rep=rep1&type=pdf

How to Create a Social Narrative
https://wp.nyu.edu/sensory_resources_guide_for_museums/social-narrative/

Smithsonian Guidelines for Accessible Exhibition Design
https://raznielyudi-s3.polytech.one/documents/Accessible-Exhibition-Design.pdf

Making In-Person Events Accessible
https://www.aam-us.org/2018/09/17/the-a-in-deai-seven-tips-for-greater-accessibility-at-events/

How to Make Your Virtual Meetings and Events Accessible to the Disability Community
https://rootedinrights.org/how-to-make-your-virtual-meetings-and-events-accessible-to-the-disability-community/

Short cv: Nicole Smith is the founder of Before Thought where she helps museums focus on inclusive accessibility practices for people with disabilities and the Co-Director of Social Sustainability at Ki Culture, a non-profit that advocates for museums as spaces that benefit people, places and the planet. Through her 15 years career, Nicole has helped museums navigate diversity, equity, accessibility and inclusion work and was recognized by the John F. Kennedy Center for the Performing Arts as an Emerging Leader in Arts and Disability in 2017.

H.E.L.P. MOOC 14 | Framing Sustainability - Bergsveinn Thorsson

Lesson title: **Framing Sustainability: How can museums navigate the complexities of sustainable development?**
Expert name: Bergsveinn Thorsson
Youtube link: https://youtu.be/18d4qj2QEuE

Abstract of the lesson: Sustainability has become a trending concept, applied to many different things from greener business strategies to critiques on economic growth. This presentation addresses the need for museums and heritage organizations to develop understanding of sustainability as a concept and how it can be conceptualized in different ways. While the United Nations' Sustainable Development Goals (SDGs) provides a promising blueprint for museums to navigate towards sustainable futures, it is necessary to consider what sustainable development means for your organization. Drawing from the different operational and educational challenges museums face can help situate them within the complex and holistic framework sustainability provides and contribute to a meaningful application of the SDGs.

Short cv: Dr. Thorsson is a museologist and a postdoctoral fellow affiliated with CoFutures: Pathways to possible presents at the University of Oslo. His research focuses

on museums and their approaches to environmental concerns. He organized the Curating Climate conference in Oslo 2019, and edited a special issue based on the conference. He is developing a handbook on climate action for museums in Iceland and collaborating with the Intercultural Museum in Oslo on an exhibition about sustainable futures.

ACTION 3
HELP PROJECT 2021
MUSEUM GRANT

In July 2021 we launched a call for small museums (from Italy, Portugal, Czech Republic), which would like to use a legal, technical and educational consultancy in order to improve ongoing digital educational projects aimed at using the open data licenses.

The call was open to small museums from Italy, Czech Republic and Portugal that fulfill the definition of a small museum:

- Operate on a limited staff with multiple responsibilities
- Less than 25 employees

We selected 2 museums from each country (Italy, Czech Republic and Portugal) for a free consultancy grant.

An international jury will select ongoing projects regarding digital online education aimed at one or more following keywords:

- accessibility,
- inclusion,
- active participation/engagement,
- sustainability / Agenda 2030,
- open access policy,
- digital experience,
- social issues awareness.

On 22nd November we organized a live webinar to present the selected museums.

The 6 winner museums 2021 are:

Italy
Museo Internazionale delle Marionette "Antonio Pasqualino
Multimedia Museum Consentia Itinera

Portugal
Pólo Arqueológico de Viseu António Almeida Henriques
Museu Casa da Imagem

Czech Republic
Oblastní Galerie Liberec (Regional Gallery Liberec)
Municipal museum Blatná

Details of the projects of the 6 winner museums

Italy

Museo Internazionale delle Marionette "Antonio Pasqualino

Project name
Ma.Di.Ba.Di. - Marionette, DIversità, BAmbini and DIdattica

Abstract of the project
The educational project Ma.Di.Ba.Di. integrates various activities for different types of public, the meaning of which is expressed in the relationship between Marionette, DIversità, BAmbini and Didattica (Puppets, Diversity, Children and Teaching) The puppet theater, starting from the Sicilian "Opera dei pupi", recognized as a World Heritage Site by UNESCO, is the engine for the exploration of the intangible cultural heritage from an intercultural and interdisciplinary perspective and for raising awareness of respect for the Other through creativity and knowledge.

The Museum houses over 5,000 theatrical objects including puppets, shadows, props and posters from all over the world. Among them, the largest and most complete collection of puppets of the Palermo, Catania and Neapolitan type, and numerous works of art used in other traditions of puppetry declared by UNESCO "Masterpieces of the oral and intangible heritage of humanity": the Japanese Ningyo Johruri Bunraku, the Indonesian Wayang Kulit, the Cambodian Sbek Thom, the Nigerian Gélède, the Korean Namsadang Nori - Kkoktu-gaksi Norum, the Turkish Karagöz and the Rūkada Nātya of Sri Lanka. House of the Other and meeting place par excellence, the Museum involves schoolchildren and students of all grades and levels in educational activities ranging from multimedia visits to the collections (face-to-face and virtual) to theatrical performances even with visual maneuvers, up to workshops of construction and staging and meetings with Italian and foreign experts, puppeteers and artists. In addition to the activities by reservation, school groups can also join events such as the annual International Festival of Morgana which brings on stage the masters of puppetry from all over the world and each year provides a rich calendar of related events including conferences, exhibitions. didactics, workshops, presentations and meetings. Among

these, there are also initiatives aimed at children who in the rest of the year explore the theater also in workshop activities designed to create a moment of sharing with their families (eg. BimbiLab), while people with disabilities participate, supported by specialists, to activities aimed at promoting inclusion and professionalization (e.g. the puppets speak LIS for deaf people). In the field of higher education, university students learn the different professions related to the museum, tourism, communication, restoration, teaching, etc. sectors. as part of the numerous curricular internships or masters carried out in collaboration with the University of Palermo. There are also numerous low-cost initiatives and free shows for pupils from institutions living in a disadvantaged economic-socio-cultural reality.

Alongside the implementation of the various activities, Ma.Di.Ba.Di. embraces also the conception and design of technologically innovative products aimed at encouraging the in-depth study and dissemination of the various contents, that can be used online both by web users and in the context of individual learning initiatives: podcasts that give voice to the protagonists who from the 1960s to today have implemented the long process of safeguarding the Opera dei pupi; streaming shows (live and registered); video interviews with authors, book curators and experts; 360-degree documentary films; augmented reality experiences or digital animation projects are all valuable teaching tools both because they are also made in collaboration with young people in training and, as regards use, in terms of Edutainment.

Consultancy choice
Legal and technical consultancy.

Multimedia Museum Consentia Itinera

Project name
Museums, Schools and Legality

Abstract of the project

During the Covid pandemic the Multimedia Museum Consentia Itinera proposed a lot of projects to the people at home or in online schooling (such as The Museum at School, The Museum at home and so on) but the main project we have realized is "Museums, Schools and Legality" in cooperation with the Command TPC of Cosenza and other cultural institutions of the city. Receiving teachers' applications we involved them in a survey in order to construct together our educational paths in lockdown- we suggested an original educational project focused on the care and protection of the Cultural Heritage, starting from the protectives and repressives activities of the Command to arrive at everybody's behaviors in daily routine.

We created digital environment in order to have a positive and participated dialogue with each school involved in the project, and we used many data of TPC and many digital and scientific materials of the Multimedia Museum, working to achieve some goals of 2030 Agenda (to protect the cultural heritage, make the city inclusive and sustainable place, to promote a qualitative, equitable and legal educational and so on).

The project, introduced at the ICOM conference "Museums, schools and Territory" in April 2021 aims to become scalable in the national area and to create a great digital environment where italian Museums and Command TPC will share their best practice and cooperation (exhibition, video, materials, educational proposal and so on) in order to spread a permanent storytelling of the Cultural Heritage and its care, developing the active young citizenship.

Consultancy choice

Legal and technical consultancy.

Portugal

Pólo Arqueológico de Viseu António Almeida Henriques

Project name
Heritage at school (Património na Escola)

Abstract of the project
Património na Escola [Heritage at School] is a heritage education project designed by Polo Arqueológico de Viseu António Almeida Henriques (PAV-AAH) [Viseu Archaeology Centre] and the Museu de História da Cidade de Viseu (MHC) [Museum of History of the City of Viseu] specifically for the school community of the Municipality of Viseu. The project emerges from our understanding of Heritage as a potential vehicle for teaching, learning, questioning, imagining and building a more diverse past, a more empathetic present and more capable and participative citizens. It aims to create effective access to content and resources in the area of History and Archaeology and ensure that municipal services responsible for those áreas are a resource for schools. The project is based on the development of original content and resources, used in different activities, organized in an annual program offered to the local schools. Every year, each school or teachers select the activities in which they wish to participate. Additionally, schools can ask the museum team to participate or develop new projects. All activities are free and take place in the schools, in our museums, in the city or online. These include: training courses for educators on local historical and archeological heritage, the science and practice of archeology and the use of heritage as a learning resource; Thematic resources and activity toolkits for educators, to promote the discovery of local historical and archeological heritage in the classroom; thematic guided tours, in person or via video conference, to the museum exhibitions or to the city; Archeology activities at the school, including simulated excavations, reassembly and investigation of archeological objects, etc.; and games and creative activities, carried out by the museum team in the classroom, relating school topics with local historical and archeological heritage.

Consultancy choice
Education (methodology, open data resources, …)

Museu Casa da Imagem
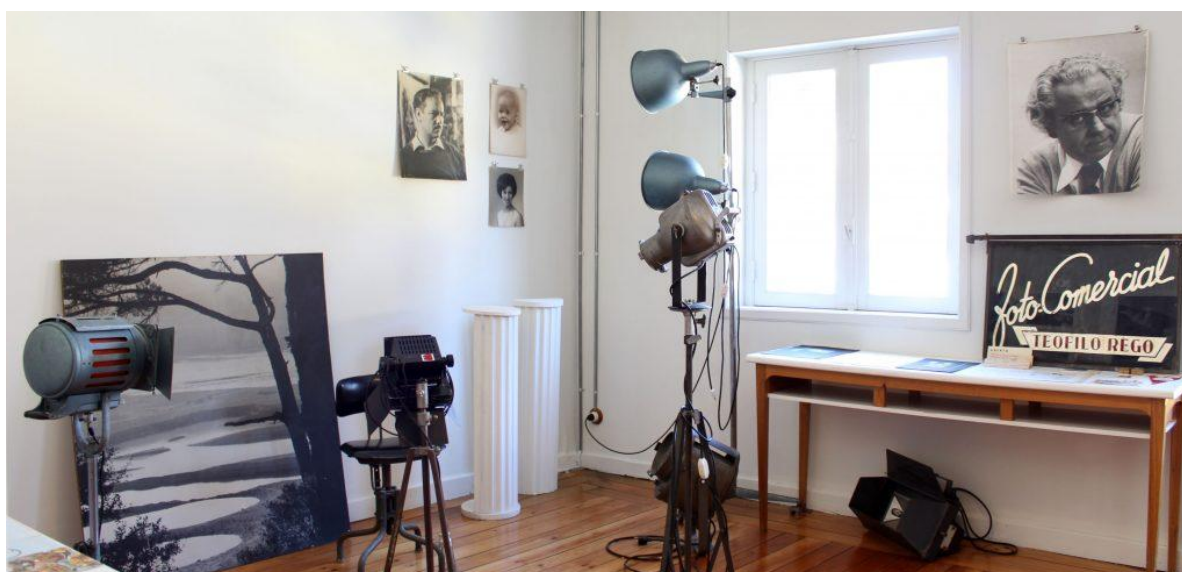
Project name

NarcisOnline

Abstract of the project

"#NarcisOnline: the portraits of children and young people on social media" is a creative and school project that aims to generate a movement/campaign in civil society for media citizenship education. It is a network action that proposes positive practical work, providing teachers, children and young people with tools for visual and digital literacy through the creation and publication of selfies and portrait photographs. With the support of the Casa da Imagem Education Service, the school community works on the contexts associated with mobile social networks, digital media, cyberbullying and ethical issues associated with internet communication. It promotes public awareness of the risks of children and young people posting their photographs of themselves on social networks. With this project, Casa da Imagem alerts to the impact that digital media have on the dissemination of images and their visibility in the public space. As a response, the "#NarcisOnline" Project promotes the acquisition of tools for the use and critical production of online content while generating creative self-defence mechanisms in the face of potential threats. Our innovation lies in the way we empower visual literacy in digital media. Objectives and Impacts 1.To guide the production and creation of self-referential portraits with strong personal and social meaning. Impact on School Community: Increased visual and digital literacy; Increased self-esteem; Enhanced personal appreciation. 2. To promote awareness of children and adolescents' choices. Impact on School Community: Capacity-building for the risks of using social networks; Development of critical capacity as consumers and producers of images, through tools of analysis, understanding and evaluation of images; Increase of digital communication competencies. 3. To develop creative work in cooperation. Impact on School Community: Increased empathy and tolerance towards others; Enhanced creativity and imagination. 4. To contact/manipulate museum objects to understand how images are produced. Impact on School Community: Increase of technical skills, which will enable the analysis of the interdependence between images produced and their capture media. 5.Use cameras and optical devices belonging to the Photographic Archive of the Manuel Leão Foundation. Impact on entity: Enhancing the value of the Foundation's material heritage, namely part of the Teófilo Rego Archive; Disseminating the Casa da Imagem/Manuel Leão Foundation and its work among the school community, fostering cooperation partnerships for future projects. 6. Impulse the practical experimentation of artistic techniques and methodologies. Impact on School Community: Increase of technical and artistic skills; Enrichment of artistic methodologies of experimentation. 7.To know artistic references developed throughout the History of Art and the History of Media (namely photo-journalism). Impact on School Community: Learning of contents, namely about the processes of creation of photographic images throughout the history of photographic media. 8. Dissemination of schoolwork, within the scope of citizenship and the media, with intervention in the public domain. Impact on Community in general: Capacity-building for the risks of image use, exposure and dissemination on social networks; Increased civic participation through the responsible use of digital contents; Transform the use of virtual space, respecting their rights and privacy as well as those of others.

Consultancy choice
Education (methodology, open data resources)

Czech Republic

Oblastní Galerie Liberec (Regional Gallery Liberec)

Project name
What are antijudaism and antisemitism? (original title: Co jsou antijudaika a antisemitika?)

Abstract of the project
Supporting programme for the exhibiton 'The Pictures of Hatred - visual interpretations of Antijudaism and Antisemitism in Czech lands.' ('Obrazy nenávisti - Vizuální projevy antijudaismu a antisemitismu'). The goal of this educational programme is to explain to students and young generation what the terms antijudaism and antisemitism mean. Moreover we tackle the most common forms of expressions of antijudaism and antisemitism as well as their manifestation in visual representations starting in the Middle Ages until today. This educational programme will also tackle the danger and troublesome of todays antisemitism.

Consultancy choice
Legal aspect (support with explanation of legal effects on society regarding specific terminology (denigration and incitation to hatred towards ethnic or other groups of people).

Municipal museum Blatná

Project name
Muzeum v síti (Museum in the Network)

Abstract of the project
New exhibition Museum of All Senses was opened in the year 2020 in Municipal Museum Blatná. This project presented more artifacts from the Municipal Museum Blatná, than before, but its biggest problem was the place. We had only five rooms for the realization of this new project and not as much money as we needed. That's why we have been building it for four years and it is still not finished. Now we created education boxes for the schools and other education institutions and Museums in the Network.

This is our new digital project from the year 2020, when we have created a virtual space for the exhibition Museum of All Senses. Our goal was to present more material culture, which will be accompanied by relevant information on regional culture. For better experience it is possible for visitors to move freely in the virtual space and find everything. You can go inside a prehistoric village or Slavic house, see the artifact from all sides. We used easy game elements. But the biggest problems for us are finance and experience.

Now the basic space for the heritage of prehistory and the Middle Ages is ready, and this year we want to complete the space for the history of the early modern period. In the coming years, if it is not possible to build additional rooms, we want to improve the existing platform and transform it for mobile devices. We want to create new game elements, which connect the artifacts and heritage with the place outside.

We want to create virtual space for the visitor, who does not want to go out from the comfort of his own home or pay additional fees for information. We hope that this virtual library of regional culture will be a source of information for teachers, tourists, region visitors, and everybody.

Consultancy choice
Technical aspect and education

ICOM WGS

Working Group on Sustainability

WG role in the H.E.L.P project

by Michela Rota, WGs Member

Museums are increasingly embracing social and environmental responsibilities in response to the growing challenges of our times. The Working Group on Sustainability (WGS) was established by ICOM's President in August 2018 to help galvanize the organization to address these responsibilities. It contains representatives from all the regions of the world.

The WGS' mandate in its first period was to investigate how ICOM should engage with sustainability across the entire museum sector;its conclusion was that the organization should embrace the Transforming our World, the UN's 2030 Agenda for Sustainable Development. It is the sole global agreement that emphasizes the integrated and indivisible nature of the underlying causes - and possible solutions - to the grave challenges the planet faces. Agenda 2030 is a universal call to action to end poverty, protect the planet and improve the lives and prospects of everyone, everywhere. All 193 Member States of the UN adopted its 17 Goals in 2016.

The Agenda's subtitle to leave *no one behind* is an ethical imperative that should resonate with all museum practitioners. There are strong arguments to support the claim that Agenda 2030 is the only available global agreement that can resolve the challenges facing the planet and offer pathways to a sustainable future. Implicit in that claim is these solutions also embrace climate breakdown. Further, there is a consensus that museums have a significant role to play in assisting society in attaining the goals of Agenda 2030 through their activities and programmes. Many museums are already embracing the Agenda and contributing to achieving the goals. This is particularly true for the social goals, where museums are involved in projects focusing on education, participation and inclusion.

In its first mandate period the WGS identified, broadly speaking, two approaches: How museums themselves in their operations can become sustainable and how museums through dissemination can assist its public in achieving a sustainable future. The initiatives of the group, supported by ICOM's president and Executive Board, resulted in a focus on sustainability at the ICOM General Conference in Kyoto in 2019 where the resolution, *On sustainability and implementing agenda 2030 was* adopted by the General Assembly, aligning ICOM's core activities with both the Agenda 2030 and the Paris Agreement. The Prague general assembly continues ICOM's focus on, and commitment to, achieving a sustainable future.

Starting in 2020 the WGS was given a second mandate period and with it the responsibility of being the ICOM hub on sustainability and climate breakdown and importantly, to develop an action plan for ICOM for the period up until 2030 aligning ICOM with the Agenda 2030. As the WGS enters the final year of its second period, it is meeting a growing demand from the organization to change from its original advisory role to the Executive Board, to a more activist role, initiating, and participating in museum

projects. H.E.L.P. is one of these, offering many interesting outcomes through focusing on the links between *the digital* and sustainability futures.

The WGS and H.E.L.P.

Inviting the Working Group on Sustainability to participate in H.E.L.P. and including sustainability as a theme in the project reflects then, the growing awareness of its importance for the museum sector and the demand for action within the global museum community as a whole. Achieving a sustainable future is the most important challenge the global society faces today and for our common future. Social equity, environmental protection and economic viability are described as the three pillars of sustainability. There is much to argue for adding a fourth culture. And thus, the importance of the museum sector in general, and ICOM in particular, in addressing sustainability; ICOM with National committees in 122 countries and over 40 000 members is the sole global museum organization. Museums as cultural institutions should aim to be both sustainable themselves and also act as a vector for the dissemination of its importance for the planet's future. The H.E.L.P. project's aim, to guide museums through a self-assessment process and to support them into the realization of digital projects for heritage education, based on open licenses, can be seen as one of the preconditions for ICOM's relevance as a cultural institution in the next decade.

In connection with the HELP Project the WGS has drawn attention to different sustainable development goals (SDGs) that can be, indeed in increasing numbers, already being addressed by the museum community. One of the main focuses has been related to SDG *4 to ensure inclusive and equitable education and promote lifelong learning opportunities for all*. Thereby to overcome global educational deficiencies and to improve education for sustainable development, through different approaches and tools. *The digital* is undeniably an important target for museums to focus on, developing different activities indoor and outdoor, onsite and online and in the online sphere. Society's demand for digital solutions has increased exponentially during the ongoing Covid-19 pandemic and the museum sector is no exception in this matter. Museums have contributed by addressing various possible digital solutions to the restrictions placed on them over the last eighteen months, most notably through developing their dissemination programmes.

The H.E.L.P. project is centered on open source, in the project proposal one can read the following:

> *In the era of global content sharing, museums do not seem to be sufficiently aware of the extraordinary opportunities in terms of cultural, social and economic development that derive from the adoption of open licenses, as it is demonstrated by a growing number of cultural institutes that have taken this path since years and by an increasingly international bibliography that analyses the impact of open licenses for cultural institutes and the public.*

The importance of weaving sustainability into the project to develop awareness is demonstrated by the close links with the Agenda: SDG 16.10 - access to information and protecting fundamental freedoms - which relates to all human rights; SDG 5 - gender

equality; SDG 9 - related to digitalization and infrastructure and SDG 10 - to reduce inequalities.

The important link between digital open access and sustainability can also be viewed in the larger context of the museums sector and the commons. Museums understood as stewards of the global memory, are one of the last bastions of the commons in an increasingly fragmented and often fenced in world, where even the once accepted vision of the internet as an accessible free knowledge resource for all of mankind is increasingly being limited by economic factors. Here, we are in the realm of the museum's ethical responsibility. The ethical foundation of Agenda 2030 *leaving no one behind* should be understood as an imperative: this means museums in general and ICOM in particular must exercise our duty to our public and communities, especially the younger generation – the digital natives - to ensure museums manifest a significant collective impact, and thereby effecting the spirit of the Resolution from Kyoto: On Sustainability and the Implementation of Agenda 2030: *promoting respect for all living beings and earth systems"*

However, it is important to note that while the Digital opens up opportunities, it can also create challenges, both through the creation of new barriers but also the removal of existing ones. With regard to the latter, there is a general concern related to wellbeing. The elimination of barriers experienced while working from home during the pandemic – the blurring the lines between private and working life and an increasing number of people suffering from professional burn-out are examples. Thus, it is of great benefit to encourage people to support the positive aspects that become accessible through the digital sphere while also addressing the negative ones. Using a rights-based approach, we can understand whose rights are affected by *the digital* - positively and negatively, and which rights in particular, for example, access to information, participation in cultural life, rights to education and development.

Moreover, for the museum sector, digital programmes should be created so that they are accessible to all people, including the physically impaired - universal access for all - including impaired hearing and sight. Federal museums in the US are required to make all public programmes and websites fully accessible, which naturally requires additional technology and resources. Implementing universal access is important for both museum staff with disabilities as well as the public.

Conclusion

The digital sphere is increasingly filling the space and perhaps amplifying the growth narrative that is at the heart of the challenges the planet is facing. The WGS has discussed the need for developing new narratives, to replace the dominant narrative of growth of the last 75 years with sustainable visions. Where museums around the world would be transformed into arenas for public participation in cooperation with local communities. Museums as catalysts for change, enhancing public awareness and inspiring public action, and contributing to the goal of attaining a sustainable future. The H.E.L.P. project's aim, to guide museums through a self-assessment process and to

support them into the realization of digital projects for heritage education, based on open licenses, is likely to be a necessary component to creating the platform for these new narratives.

Reflections on the HELP project: Creating platforms for new sustainable narratives
by Morien Rees, WGs Chair

Museums are increasingly embracing social and environmental responsibilities in response to the growing challenges of our times. ICOM's Working Group on Sustainability (WGS) was established in August 2018 to help the organization address these responsibilities.

The WGS' mandate in its first period was to investigate how ICOM should engage with sustainability across the entire museum sector, its conclusion was that the organization should embrace the *Transforming our World, the UN's 2030 Agenda for Sustainable Development*[1], the sole global agreement that emphasizes the integrated and indivisible nature of the underlying causes - and offers possible solutions - to the challenges the planet faces. Agenda 2030 is a universal call to action to end poverty, protect the planet and improve the lives and prospects of everyone, everywhere. All 193 Member States of the UN adopted its 17 Goals[2] in 2016.There are strong arguments to support the claim that Agenda 2030 is the only available global agreement that offers a pathway to a sustainable future. Implicit in that claim is that the solutions offered by the Agenda also embrace climate breakdown.

The Agenda's subtitle *to leave no one behind* is an ethical invitation that should resonate with all museum practitioners. Further, there is a growing consensus among practitioners that museums have a significant role to play in assisting society in attaining the goals of Agenda 2030 through their activities and programmes. Many museums are already embracing the Agenda and contributing to achieving the goals. This is particularly true for the social goals, where museums are involved in projects focusing on education, participation and inclusion.

In its first mandate period the WGS identified, broadly speaking, two approaches: how museums themselves in their operations can become sustainable and how museums through dissemination can assist its public in achieving a sustainable future. The initiatives of the group, supported by ICOM's president and Executive Board, resulted in a focus on sustainability at the ICOM General Conference in Kyoto in 2019 where the resolution, *On sustainability and implementing agenda 2030*[3] was adopted aligning ICOM's core activities with both the Agenda 2030 and the Paris Agreement. The Prague General Conference continues ICOM's focus on, and commitment to, achieving a sustainable future.

Starting in 2020 the WGS was given a second mandate period[4] and with it the responsibility of being the ICOM hub on sustainability and climate breakdown and significantly, to develop an action plan for ICOM for the period up until 2030 aligning ICOM with the Agenda 2030. As the WGS enters the final year of its second period, it is meeting a growing demand from the organization to change from its original advisory role to the Executive Board, to a more hands-on role, initiating and participating in

museum projects. H.E.L.P. (Heritage Education New Formats and Free Licenses Opportunities for Dissemination, Co-creation and Open Data) is one of these.

The Working Group and H.E.L.P.

Inviting the Working Group on Sustainability to participate in H.E.L.P. and including sustainability as a theme in the project, reflects then, the growing awareness of the importance of sustainability for the museum sector and the demand for action within the global museum community as a whole. The H.E.L.P. project's aim, "to guide museums through a self-assessment process and to support them into the realization of digital projects for heritage education, based on open licenses", can be seen as an example of the type of initiative that is necessary to maintain ICOM's relevance as a cultural institution in the next decade. It is likely the digital sphere will increasingly be seen as an arena for communication as the first generations of so-called digital natives[5] reach middle age in 2030. For all subsequent generations, the digital sphere will become the norm.

H.E.L.P. and the SDGs.

In connection with the HELP Project the WGS has drawn attention to different sustainable development goals (SDGs) that can be, indeed in increasing numbers, already are being addressed by the museum community. One of the main focuses has been related to SDG 4[6] "to ensure inclusive and equitable education and promote lifelong learning opportunities for all." Thereby to overcome global educational deficiencies and to improve education for sustainable development, through different approaches and tools. Embracing the digital sphere will undeniably be a necessary focus for all museums, as evidenced by society's demand for digital solutions increasing exponentially during the ongoing Covid-19 pandemic. The museum sector is no exception in this matter. Museums have developed a range of digital solutions to alleviate the restrictions placed on them over the last eighteen months, most notably through their dissemination programmes.

The H.E.L.P. project is centered on open source, in the project proposal one can read the following:

> *In the era of global content sharing, museums do not seem to be sufficiently aware of the extraordinary opportunities in terms of cultural, social and economic development that derive from the adoption of open licenses, as it is demonstrated by a growing number of cultural institutes that have taken this path since years and by an increasingly international bibliography that analyses the impact of open licenses for cultural institutes and the public[7].*

The importance of weaving sustainability into the project to develop such awareness is demonstrated by the close links with other SDG's: 16.10[8] - access to information and protecting fundamental freedoms, which relates to all human rights; SDG 5[9] - gender

equality; SDG 9[10] - related to digitalization and infrastructure and SDG 10[11] - to reduce inequalities.

Digital Commons, Sustainable futures and Stewardship.

The WGS' involvement in the HELP project and its focus on digital open access, in addition to the practical nature of its involvement in documenting sustainable approaches in the project, has invited reflection over broader, entwined questions relevant to sustainable futures. Among these are museums understood as stewards of the global memory; safeguarding cultural and natural heritage through their collections and archives; the museum's role in contributing to the global knowledge common; and the ethical duty that museums have as servants of their communities – also within the digital sphere.

Through their collections and archives, museums have always provided society and especially their local communities with necessary platforms to contemplate and construct positive pathways to the future. The duty of stewardship, specifically in terms of access to a knowledge common, being particularly important. 'Commons' here refers to:

> *all our shared natural resources together with all the social, civil and cultural institutions that history has bequeathed on us and that we may have helped to maintain or preserve. It also includes the knowledge that we possess as a society, built on an edifice of ideas and information constructed over the centuries*[12].

The history of the commons, then, is first of all, that of the populace's rights to use shared resources, be they fishing, fields or forests, which, at different times throughout modern history, were enclosed and the local community's rights to use them withdrawn by landowners and the state. A more recent example can be seen in the enclosure of the intangible commons of the mind through rapidly expanding intellectual property rights.

The commons that remain are increasingly under threat in the fragmented, enclosed and often fenced-in world that has developed after the end of the second world war during what has been called 'the great acceleration', the rapid growth of human enterprise and its impact on the Earth system[13]. Museums, along with libraries and archives are arguably among the last remaining custodians of the commons – at least in terms of knowledge. And while there is much to commend this view, it is worth remembering that museums themselves are not immune to the forces of enclosure, which are now turning their attention increasingly to the digital sphere. Here, where H.E.L.P. is located, the early vision of the Internet as an available platform and facilitator of access to knowledge for all is progressively being diminished. This emphasizes the urgency of museums addressing the nature of stewardship in the digital sphere and how they might extend their role as stewards or guardians of traditional knowledge commons online - also in collaboration with other actors, as is recognised by the Agenda 2030 in SDG 17.

SDG 17 deals with "partnerships for the goals" and "maintains that a successful development agenda requires inclusive partnerships - at the local, national, regional and global levels - built upon principles and values, and upon a shared vision and shared goals placing people and the planet at the centre"[14]. Here, evoking the Agenda 2030's ethical foundation – endorsed by ICOM in the Kyoto resolution – is a call to align policies, stressing the need for cross-sector and cross-country collaboration. In pursuit of the Agenda's goals, cooperation must be strengthened, with the shared framework of the SDGs defining the collaborative way forward. The local, regional, and global nature of the ICOM organization[15] appears to be tailor-made to facilitate such multilevel approaches.

A deeper understanding of the idea and importance of multilevel approaches in the context of sustainable futures is found in the research of Elinor Ostrom. In 2009, she was awarded the Nobel Memorial Prize in Economic Sciences for her ground-breaking research demonstrating that ordinary people are capable of creating rules and institutions that allow for the sustainable and equitable management of shared resources[16]. Together with Charlotte Hess, she extended the concept of commons to include knowledge, calling it "a complex ecosystem that operates as a common, a shared resource subject to social dilemmas" [17]. Her research also looked at ease of access to digital forms of knowledge and new ways to store, access and share knowledge as a common. "A knowledge commons", she wrote, "is characterized by abundance". This is exemplified by the plethora of sources and material on the Internet, as well as the many free software and open source movements, and commons-based ventures such as Linux, Wikipedia and the Internet Archive.

Through her research, Ostrom also explored the relationship between local communities and their commons in responses to the threat of climate change. In 2010, following the disappointing outcome of the COP 15 conference in Copenhagen in 2008 (and equally relevant now in the aftermath of COP 26), Ostrom showed how new and more dynamic forms of response were appearing beyond the scope of the international climate change regime centred on the UN Framework Convention, emerging spontaneously from the bottom up, in local communities across the globe, producing more dispersed and multilevel patterns of action. Here, where digital and natural commons under threat of enclosure intersect with multilevel communal action, we enter the realm of museums' ethical duty as stewards.

Since the 1980s, the importance of ethical questions has steadily increased for museums and the heritage sector as a whole. The *ICOM Code of Ethics for Museums* was first adopted in 1986 and revised in 2004. A review is taking place at present, coordinated by the ICOM Standing Committee for Ethics (ETHCOM). Museum ethics must continue to evolve also into the digital sphere, if the public's trust in museums' management of collections, related knowledge and resources, and representations of history and heritage is to be maintained. It will surely be necessary to reflect critically on the intertwining of stewardship and the knowledge commons in the digital sphere in the near future. (The platform of Agenda 2030 also embraces the vision of a viable digital knowledge common). Museums in general, and ICOM in particular, must exercise their duty to the public and their communities and manifest a significant collective impact, also in the digital sphere, in developing the digital knowledge commons.

Drawing inspiration from Ostrom's work and SDG 17, one of the global museum institution's most significant future roles in fostering sustainability might be in weaving together the stewardship of collections, duty to the community and the knowledge common. By offering a platform that not only gives access to physical sites of transition, but one that extends them into the digital sphere; by taking an initiative to align the diversity of interested actors and institutions and their activities in global dissemination projects built on this platform.

For his 2019 Ostrom Memorial Lecture, "Saving the Internet and all the commons it makes available" Doc Searls succinctly summated the challenges faced in the digital sphere[18],

> The internet is a worldwide common without model or precedent in human history and experience. And now it is being enclosed by corporate and government giants - and by our own mental models.

In the lecture, Searls explored how and why this enclosure is happening, the risks to all the commons the Internet supports, and what we can do to keep it free and open. He discusses nine different forms of enclosure, among them government censorship, the advertising-supported commercial Internet, protectionism from the EU, digital colonialism from Facebook, the forgotten past, algorithmic opacity and finally "the one inside our heads", concluding that if the Internet is viewed through the "window offered by Apple, Amazon, Facebook, Google and "providers" such as phone and cable companies, we are assisting them in maintaining the walls of the enclosures". He continues:

> if we can deeply and fully understand what the Internet is, why it is fully important, and why it is in danger of enclosure, we can also understand why, ten years after Lin Ostrom won a Nobel prize for her work on the commons, that work may be exactly what we need to save the Internet as a boundless common that can support countless others.[19]

What is significant for museums is that all the commons that Ostrom and her colleagues researched in depth were local. Their work established beyond any doubt the importance of local knowledge and local control. Searls argues that demonstrating that this is also the case in the digital world is our best chance of saving our digital world from the forms of enclosure he lists.

Many examples can be given of constructive ways in which local communities and the Internet work together. Searls tells of a flash flood of rock and mud in his community on the West Coast of the US that destroyed nearly two hundred homes and where twenty-three people were killed. His blog post "Making sense of what happened to Montecito"[20] shared facts about the geology involved, and the only list on the Web of all the addresses of homes that had been destroyed. He writes that visits to his blog jumped from dozens a day to dozens of thousands; readers also helped improve what he wrote. All of this happened online, but pertained to a real-world, local crisis. It was done to help his neighbours; not for profit, but as a participant and a collaborator in the context of a knowledge common.

Museums, as has been shown during the pandemic, are prepared to extend their physical presence into the digital sphere, and on a much greater scale than has been done previously. And while this has also resulted in perhaps one too many two-dimensional representations of existing dissemination projects, the willingness to embrace the opportunities offers the promise that museums are ready to move forward and investigate the new challenges that the digital knowledge common brings with it. Ostrom's research on knowledge commons and local communities offers a vista into the future for museums to investigate. Perhaps providing a digital room or arena for local communities such as the one that Searls found himself a part of, in his response to the disaster at Montecito.

In conclusion, there is little doubt that the knowledge commons need guardians. The digital sphere is increasingly accommodating and also amplifying the narrative of unlimited growth that is at the heart of the challenges the planet is facing. Museums offer an ethical foundation, a history of stewardship and the skills necessary to develop this new knowledge commons, hand in hand with the old. These are attributes that are transformational and profoundly relevant to the knowledge commons we share, aim to maintain and extend into the digital sphere. The HELP project and its foundational principle of open access can be understood in terms of the museum as a site upholding the principle of the commons and placing it firmly in opposition to the unsustainable narratives of the last 75 years – also within the digital sphere.

For, as we contemplate the increasing severity of the challenges facing the planet, more and more call for new narratives, replacing the growth narrative of the great acceleration with new narratives of sustainable futures. The goal of the H.E.L.P. project, to guide museums through a self-assessment process and support the realization of digital projects for heritage education, based on open licenses, can be seen as a contribution towards creating a platform within ICOM where new narratives, anchored in the knowledge commons, may be developed. Ostrom's research, with its rich understanding of multilevel, community-based action and the opportunities this offers, could guide and inform this development. Finally, the museum institution's stewardship of the global memory, through its management of collections and archives for the benefit of the communities it serves, provides ample substance with which to reinforce this digital platform.

Searls concluded his memorial lecture pointing out:

> There is so much to work on: expansion of agency, sensibility around license and copyright, freedom to benefit individuals and society alike, protections that don't foreclose opportunity, saving journalism, modernizing the academy, creating and sharing wealth without victims, de-financializing our economies… the list is very long[21].

These are some possible themes of future narratives that museums might consider as they engage with their communities in the necessary transition to a sustainable society.

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Museums and Social Sustainability: Leveraging the role museums play in society to create a more equitable tomorrow
by Nicole Smith

Museums, at best, are places where knowledge can be gained, thoughts can be challenged, beauty can be found, and wonder for the past, present, and future can be invoked. Museums, at worst, are gatekeeping institutions where knowledge, beauty, and wonder are held from portions of the community due to not focusing on making their space available and welcoming to everyone.

This paper will offer examples on how museums can become available and welcoming to all, and start to erode deep-rooted gatekeeping by exploring the concepts of social sustainability, which is the inclusive practice that fights for equity and everyone's voice to be heard. The 7 areas of focus this paper will cover are: guest interactions, programs and events, exhibits, outreach and marketing, physical museum, web presence, and employment while also looking at the connection to the United Nations Sustainable Development Goals.

The United Nations defines Social Sustainability as an inclusive practice that fights for equity and everyone's voice to be heard. It requires us to actively seek out and listen to multiple perspectives, particularly those who are underrepresented or marginalized. Social sustainability advocates for there to be an inclusive society where everyone has a good quality of life and individuals can maximize their potential without jeopardizing such opportunities for future generations.

In 2015 the United Nations put forward the 17 Sustainable Development Goals with the hope that it would provide "A blueprint to achieve a better and more sustainable future for all people and the world by 2030." Out of the 17 goals, I believe that 7 of them are intracle to Social Sustainability. I have put a small passage by each on a way museums can use these as guides, I hope you can get to see more connections throughout this paper.

- 1. No Poverty- making sure that we pay everyone who does work for us a fair, livable wage.
- 4. Quality Education- our institutions are places where learning happens every day. Figure out your barriers to all groups in your community and work on eliminating them.
- 5. Gender Equality- ensuring equal pay for equal work and making space for everyone in your institutions when they go beyond our outdated gender binary.
- 8. Decent Work and Economic Growth- transitioning from some regions unpaid intern model to paid labor and not relying heavily on volunteers.
- 10. Reducing Inequalities- let us view this an inclusion. How can you be more inclusive with your staff and hiring? How can you be more inclusive for underrepresented groups in your museum's community?

- 11. Sustainable Cities and Communities- how can your institution become a meeting place for the community?
- 16. Peace, Justice and Strong Institutions.- understand your collection, do you have a stolen or "claimed" artifact in your collection from a community that wants it back?

Let us use these 7 Sustainable Development Goals as our guide on how social sustainability can effectively be brought into the internal and external work of museums in guest interactions, programs and events, exhibits, outreach and marketing, physical museum, web presence, and employment.

Guest Interaction

- Emphasize that guest interaction is a part of everyone's job. Guests usually don't know who on staff is in the guest service department. If a visitor can identify you as a staffer, you should be able to give them basic information about your museum while maintaining good customer service. This helps centralize your museum's mission to ensure that the visitor experience should be integrated into everything you do; from wayfinding, to exhibit design, to marketing, etc.
- Carry around paper and a pen or pencil with you to be able to communicate with someone who is deaf, non-verbal or a person who can read and write easier in a second language rather than speak and listen in it. I don't think we realize how many of these interactions we have until we have a way to equitably communicate with more people.
- Gather staff data on what languages staff know (verbal or signed) and keep that list readily available to all frontline staff. Again, we need more lives of communication to break down barriers and people don't necessarily need to know the language to look at objects. This isn't going to turn into someone asking for a tour of your museum in a different language (but wouldn't that be amazing if you have 30 minutes!) but is to answer major questions like where is the toilet, what is the entry fee, do you have a way for the visitor to interact with your museum in their language, etc.
- Make sure that all staff can interact with disabled visitors. Knowing where ramps, elevators and accessible toilets are is the bare minimum for all staff. Let us go a step beyond and be trained on disability edicate by the disability community in our own city.
- Give clear directions to galleries, bathrooms, lecture halls, etc. Are there stairs, which direction do you go, about how many steps would you take to get there? This helps disabled visitors, seniors, parents with children- let's make sure that people know where they are going and how far away it is.
- Put pronouns on staff name tags. Just the simple act of placing pronouns on names tags may make people who are non binary or trans feel more welcomed because gender is not a thing that your museum is assuming.

Programs and Events

- Keep in mind important dates for every community in your area. Whether it be your museum hosting a program or event to celebrate with that community or not scheduling large programs or events on those days so people have time to celebrate with their loved ones. To go deeper on this, see if there are any connections in your museum's collection to these important dates for local communities after researching. If you do have a connection, how can you celebrate or remember with these communities next year?
- Have an open dialog with visitors and ask if anyone needs accessibility accommodation (sign language, audio description, open captions). Research what organizations offer these services so you know who to contact if and when a visitor requests them and also ask how much time in advance you need to give this organization needs to schedule a worker to offer the accommodation. If you already offer accessibility accommodations, think of how visitors request them. Are they automatically asked during registration, are they easily findable on your website, can you designate a few general public programs a month to naturally offer accommodations?
- Survey your city and see what the top languages are. Can you offer programming (one-off or series) in the second most popular language? If this is something your museum can't pilot right now, can you then what organization in your area can provide translation if someone asks you.

Exhibits

- During the creation of your exhibits, try to make sure you are representing all voices in the story you are telling. In my 14 years in the field it seems like the only time white men are not at focal point in exhibits is when museums have one-off exhibits focusing specifically on another gender or ethnicity. At no point in history was our society just white men. Therefore every historical event, every art movement, every discovery has more voices, lives, and perspectives to tell. Just because someone didn't start collecting objects or documents of non white men does not mean you can not weave those stories into your exhibit text.
- Try to write for a 12 year old reading level or lower when writing labels in exhibits. A 12 year old reading level is a straightforward way to say "write in plain language." Plain language, also called plain english, is a writing style where you write in a way that gets your message across to a wider audience in the shortest amount of time by only using words that are necessary.
- Have content warning labels for images, video, sounds in the exhibit that may contain triggering content for people in your community. The three things I think about in content warning creation is: are their depictions of stories where certain identities (ethnicity, religion, gender, sexuality, immigration status, country of origin) are harmed; are there any sounds that may trigger PTSD in anyone who has been in a war zone; and finally are there any lighting effects that may be harmful to anyone who is has a history of seizures.
- Make sure the height of cases and labels are at a level where children, adults and anyone using a mobility device can read about or see objects. Your content is important, let us make sure that everyone can actually interact with it.

- Captions or have transcripts of all videos and audio. Once again, we know that we may have some visitors who are deaf or hard of hearing, or visitors who can read and write easier in a second language rather than speak and listen in it.
- Incorporate touchables into your exhibits. Not only is this a way to better engage visitors who are blind or have low vision, but also anyone who is a visual or tactical learner.
- Where is every piece of your collection from and how did your museum acquire it? Are you displaying pieces in your exhibits that belong to another group of people or country that has asked for their history and culture back?

Outreach and Marketing

- If you want to work with a new community, are there service organizations for that community that you can partner with to create a relationship? First off, ask yourself why your museum wants to work with this new community and what are your intentions. A community that hasn't worked with you in the past doesn't want to become an image, an article or a statistic for your every end report to boast diversity and inclusion. Start with asking how that community would like to start their relationship with you and build it from there. But let's say you want to build a relationship with a community for the right reasons, so your entire city is represented in your museum, how do you do that? I have seen repeated luck in reaching out to service organizations that serve that community to ask who the leaders of that community are in town and if you can get an introduction.
- Create a simple marketing guide that you can send out to community partners stating that your museum has new programs, exhibits, artifact collection camping, etc. for new or growing communities you see in your museum. If your museum has never had programs, exhibits, etc for a community why would that community follow you on social media, be a part of your mailing list, or go to your website. Write a blog or newsletter post for a community partner to include when they send out communications to their audience. Create social media posts that can just be cut and paste into their own accounts. Going this extra step will make it easier for others to share your message, and more importantly, for others to find it.
- Write about new community relationships in your member or donor publications. Another way to make sure that new audiences know about new offerings is to tell your members. Sometimes word of mouth is one of our strongest forms of marketing and by letting people who are already passionate about our museum can collectively spread the word farther than we can. It may result in an added bonus of a larger donation to help fund new projects.
- Denote in your calendar (in print and virtual) programs and events that have accessibility accommodations, are in different languages, or focus on certain communities especially if you have a series of them. This makes it easier for people to find similar programs and events therefore makes it easier for new groups to come to your museum. It also lines up with the word of mouth model as we don't know who our visitors know. A current visitor might not come to a

program or an event that has accessibility accommodations, is in a different language, or focuses on a certain community, but they might know someone that would and can share your calendar with.

Physical Museum

- Diversify your museum's wayfinding. Can you have wayfinding in multiple forms- large print maps, signage in simple language and different languages, and use universal symbols for toilets and elevators. We want visitors to be able to freely move around our museum and feel welcomed there, why would we make finding important places difficult?
- Have gender neutral toilet(s). Using the toilet is a basic human need, let's not make people make choices on their identity at this moment.
- If your museum does not have ramps, elevators, or accessible toilets, make sure to add these features if you ever do a renovation or build a new building. Making new buildings accessible to people with disabilities may be a law depending on what country your museum is in. Research and talk to community partners that represent your local disability community to find out. If you do have ramps, elevators, or accessible toilets, circle back to the exhibit and programs portion of this article. If your physical building is accessible, but your content and events are not, ask yourself why anyone would come to a building if they can't interact with anything in it.
- Create a social story or social narrative. A document with short, easy to read descriptions of a particular situation, event or activity, which include specific information about what to expect in that situation and why. This helps the Autism community, parents, children, people with PTSD, and people who are choosing your museum to be the first museum they ever visit!

Web Presence

- Make your website user friendly. Survey your museum staff to see how they use the site. How many clicks does a user have to use to find simple information like hours, location(s), entry fees and exhibits.
- Create a social sustainability (diversity, equity, accessibility and inclusion) statement. State what you have done in social sustainability and how you plan to move forward to have a more inclusive museum.
- Make sure your website and social media is accessible for people with disabilities. Alt-text, color contrast, font choice, reading level. Twenty percent of all humans have a disability, that may mean that 1 in 5 people can use your website or interact with your post on social media. While there may be laws in your country on website accessibility, there are not laws (yet) on social media accessibility. There are trends of people visiting social media accounts before going to an organization's website.
- Digitize your collection and make sure to make it accessible to people with disabilities and non native language speakers. A digitized collection can help

museums form new and strengthen existing relationships with communities, other museums, research institutions and educators. A publicly available digitized collection can also expand your museum's reach, making it available outside of its four walls anywhere in the world.

Employment

- Remove all bias (gender, disability, race) language from job descriptions. Do you use terms like she/he in your job descriptions or onboarding materials? Can you just change all gendered pronouns to they/them? Do you have language about the need to be able to lift something that is heavy, does that really need to be in the job description?
- Post openings in nontraditional spaces. Try partnering with community partners to post jobs directly to communities you serve. If you post in the same places as you always have, then you will continue to get the same type of applicants.
- Make sure your hiring process is accessible to people with disabilities. Is information on how to ask for an accommodation easy when people get offered an interview?
- Re-examine your human resource policies and see if there are any biases in leave policies, holidays you get off, dress codes, etc. Can you allow people floating holidays if most of your museum's off holidays align with a region that all staff may not practice? Does your leave policies let staff take parental leave if they are adopting? Does your policies only allow mothers leave?
- Pay people a fair and equitable salary, free from bias. If staff is doing the same job, they should get paid the same wages regardless of biases like gender and race.
- End unpaid internships. Free labor is still labor. We need to pay everyone helping our museum be the best it can be. End unpaid internships and stop relying heavily on volunteers.

Some of this work may already be done at your museum, but there is also a possibility that these topics have yet to be addressed. It is never too late to start this work. Change and worthwhile work take time. You can help create inclusive practices that fight for equity and everyone's voice to be heard.

Visitor and staff expectations are changing and, to stay relevant, museums must too. This means addressing social and environmental issues as well as recognizing that as trusted public institutions with the potential to inspire change, they must support communities and build resilience. The process of becoming socially sustainable asks museums to be engaged and activist, and work to create positive change in local communities and in global society.

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Framing Sustainability: How can museums navigate the complexities of sustainable development?
by Bergsveinn Thorsson

Sustainability and sustainable development have become trending topics within the museum and heritage field. More and more museums rightfully embrace the urgency of becoming sustainable and promoting sustainable development. At the same time, scholars have expressed concerns about the ambiguities embedded in the two concepts. Often used interchangeably these two concepts can mean different things and have been applied to anything from greener business strategies to critiques on growth and economic development.

This text investigates what sustainability and sustainable development is, and how they have been conceptualised. Calls for a clearer conception of sustainability have merit, while ambiguity has its benefits. The ambiguity presents the potential of it being a platform for diverse actors coming together. Simultaneously it presents a risk of becoming too diluted, to the point it barely has any significance. Is it possible to have clarity without loosing the positive aspects of flexibility when conceptualising sustainability?

Rather than arguing for a single unifying definition I posit the concepts of sustainability and sustainable development will never be simple and clean but always a bit messy and complex. For museums to embrace the complexities of sustainability, they need to consider how they conceptualise it in their own practice. While conceptualising sustainability does not lead to immediate action, I argue that time spent thinking about and understanding it leads to a solid foundation for museum practice and action. In what follows, I argue that sustainability is complex, value-driven and site-specific, three aspects that are important to take into consideration when conceptualising sustainability. Presenting these three aspects one after the other, the goal is to help museums navigate the complexities of sustainable development.

Complex: Not a matter of checking boxes

With the promotion of Sustainable Development Goals (SDGs) and their integration in cultural politics and global, national and regional policies puts even more pressure on cultural institutions to address concerns of sustainability. The SDGs bring together a wide range of topics, concerns and address diverse issues that cross economic, environmental and social spheres. Each goal and its associated targets are integral to the overall success of Agenda 2030, they are "integrated and indivisible" and set out a collective path towards sustainable development (United Nations 2015). While the vision is clear, the agenda recognises the sovereignty of nation states and distinct capabilities to implement the goals and targets. It also acknowledges the need for cross-sectoral partnerships, private-public, from global, national to regional levels. It is possible to interpret this as an open invitation for cultural institutions like museums to contribute,

which has been done on several levels from ICOM's Sustainability Working Group to local initiative by museums.

The 17 goals offer a complex constellation of issues that can seem overwhelming, so understandably a single goal might be more fitting to focus on. While it might be a useful starting point, it is still not a matter of checking boxes, moving from one goal to the other and achieving sustainability once and for all. This presents a particular challenge, whereas global sustainable development can be reduced to specific goals, that are pieces in the puzzle, but at the same time the process of achieving sustainability is not necessarily determined solely by achieving the goals. What is important to keep in mind is that the goals are not exhaustive in the way they present all, or the only, components of sustainable development. There is an opportunity to approach sustainability, with the aid of individual goals and a fair amount of flexibility to experiment with how the goals can be interconnected, combined or related to your own institution's expertise and values.

To highlight the implications of embracing complexity, it is possible to draw from museological research on climate engagement in the museum sector. In 2015, Fiona Cameron, Bob Hodge and Francisco Salazar put forward nine principles "for museums and science centers as agents to promote understanding and action on climate change", drawing from findings from an Australian Research Council Linkage project, *Hot Science, Global Citizens: the agency of the museum sector in climate change interventions*. The principles stress the complexities of climate change interventions and how climate change is multiscalar, both in terms of spatial scales, from the individual to the planetary, and temporal scales, bringing together past, present and future. The wide-ranging implications of anthropogenic climate change are simply too complex for a single set of analysis and can't be boiled down to a single problem: "Museums and science centers need to acknowledge that climate change as an idea and as a phenomenon is shaped by many different human actors, non-human actants and institutions." (Cameron, Hodge & Salazar 2015: 12).

They argue that climate change interventions should be polycentric, something to approach from diverse perspectives crossing different scales and boundaries. The need for many responses to the challenge of climate change, highlights the importance of collaboration and dialogues. So instead of searching for a single approach, the museum sector can draw from its heterogeneity, where museums have diverse expertise, competencies, traditions that can contribute to climate action (Cameron et al. 2015).

The same can be applied to sustainability. Rather than being discouraging, approaching sustainability as a complex phenomenon should be seen as an opportunity to conceptualise it in diverse ways. The SDGs do not present a definite map, or a blueprint of all the components of sustainability. Agenda 2030 is open for interpretation, applying different local approaches and taking national and regional capabilities into consideration. This means the institutional contexts of museums, their expertise, histories and emphasis are highly relevant when navigating the complexities of sustainable development.

Value-driven: Negotiating contradictory forces

The most common definition of sustainable development is "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" that originates from the 1986 Brundtland report. This is commonly applied to our understanding of sustainability and sustainable development, where the two terms are often used interchangeably. Samantha Lutz and Gertraud Koch (2017) have pointed out the problem of assuming a common understanding of the two terms. According to them, sustainability originates in the field of ecology and indicates stability, balance or a state of equilibrium, while sustainable development implies a process, through development and change. In that sense, sustainable development is an attempt "to bring together two contradictory forces, (a) the stability of the reproduction of ecosystems and (b) the dynamic nature of social and cultural life" (Lutz & Koch 2017: 72).

Ecological sustainability is often applied in the context of natural resource management, by maintaining the composition and function of an ecosystem. While sustainability originates in the field of ecology and has strong connotations to concerns about environmental preservation, the conceptualisation of sustainable development revolves around challenges of combining environmental concerns and economic development that are centred around human societies. In this context, Lutz and Koch ask important questions about the role of culture in the 'three-pillar' conception of sustainability, that is economy, environment and social. Bringing the question of culture to the table, highlights the dynamic aspects of sustainable development (Lutz & Koch 2017).

Reconciling the contradictory forces can therefore be seen as an ongoing challenge. In fact, it can be stated that all the pillars of sustainability are dynamic, and the question of stability rests on desirable aspects that have cultural and ethical considerations. What remains then is a question of values, what needs are to be met? Are the needs of present societies compatible with the needs of future societies?

The Agenda 2030 attempts to answer these questions, where the focus is on people, planet and prosperity. The importance of simultaneously eradicating poverty and amplifying climate action signals the interconnectedness of the goals. Sustainability can't be conceived as only an environmental issue; it is a social issue, and the 'stability' is defined by a common desire for a better planet, leaving no one behind. The SDGs are no less about human rights than they are about protecting the environment.

The value-driven aspect has also a temporal dimension that can shed light on the way sustainable development has taken shape on the global stage. In their article "Three pillars of sustainability: in search of conceptual origins" Ben Purvis, Yong Mao and Darren Robinson (2017) argue that the use of 'development' has a specific historical context connecting it to mid-20th century post-war developmentalism. The particular use of 'development' traces back to the push for economic growth as the prime driver for increasing quality of life. The post-war development strategies aimed at aiding 'underdeveloped' nations of the world through growth-focused economic strategies. They argue that the understanding of sustainability pushed by the United Nations, centralises "a growth-focused economic pillar" in their sustainable development

narrative: "growth is key to meeting the social and environmental goals through trickle-down effects" (Purvis, Mao & Robinson 2017: 690).

Further, Purvis, Mao and Robinson state that the lack of a clear conceptual basis can conceal the embedded values in the promotion of sustainable development, and the 'three-pillar' conception can be equally ambiguous in the way of obscuring the value-driven calls for balancing of the pillars. "The presentation of an economic pillar centred on growth, equal in importance to social and environmental pillars of sustainability, as an unquestioned, unprobed necessity cements this framing of the pillars as common sense" (Purvis et al. 2017: 690).

With today's discourse on social and environmental justice calling for systemic change, understanding how sustainable development is historically embedded in developmentalist and growth-based strategies is important. This is not to say that the SDGs promote unequivocal economic growth and all attempts to find a balance between economic, environmental and social concerns are futile. At the very least, it reveals how the balancing of the 'three pillars' are value-driven negotiations relevant for cultural institutions, especially if the values museums want to promote in their own sustainable agenda tip the scale in a different direction.

Site-specific: Take a stand!

So far, I have argued that sustainability is a complex and value-driven phenomenon that should be taken into consideration when it is conceptualised. In addition to the two, I want to argue that it is also site-specific. Being site-specific simply means that it matters where you are, whether you want to go with the flow or swim against the current when it comes to the values embedded in sustainable development. It means recognising local capabilities and potentials when developing your own understanding of sustainability.

In this sense, 'sustainabilities' (plural) might be a more appropriate term like Tim Frandy and B. Marcus Cederström (2017) propose. They argue that sustainability is a pluralistic and culturally specific phenomena that operates "within different sociocultural contexts and build upon differing cultural constructions, economic models, traditional and customary environmental use, and political rights" (Frandy & Cederström 2017: 218).

Imagining that there are many sustainabilities possible that operate in different contexts allows for a flexibility that is advantageous for museums. As already pointed out, the contradictory forces at play should be negotiated through reflections of values: What are the needs of present and future societies? Focusing on the site-specific values and understandings of sustainability can establish a clear conceptual basis on a local level. While the SDGs reflect the global scale and rely on the collaboration of nations on an intergovernmental level, achieving sustainability is a polycentric issue. Sustainable development should operate on many different levels simultaneously, reflecting the complexity of different interconnected parts and issues that are multiscalar, crossing spatial and temporal scales.

Museums, and other cultural institutions, can achieve clarity in their sustainability agenda by engaging their local communities and reflecting the desirable values. This entails sharing authority, engaging in a dialogue and listening instead of telling. It means taking a stand that might tip the scale of the 'three pillar' balance. The consensus in the museum sector is that they operate in the service of their communities, and there is a strong urge in museum practice to think of institutional relevance through public engagement and preservation of heritage. Sustainability should be high on the agenda for museums, and calls for the development of a site-specific, value-driven conceptualisation of sustainability on a local level that reflects the complexity of sustainable development on a global scale.

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ANNEX

Help Partner and Staff

ICOM Italy

Adele Maresca Compagna - President

Sarah Dominique Orlandi - Coordinator

Anna Maria Marras - Coordinator

Valeria Arrabito - Secretary

Barbara Landi - Communication

Sara Radice - Graphic design

Lidia Abenavoli - Junior communication

Fabrizio Carbotti - Video editing

Martina Peschini - Junior researcher

Cristina Dal Min - Junior researcher

Silvia Mascheroni - Mooc Expert

Deborah de Angelis - Mooc Expert

Cristina Manasse - Mooc Expert

Thomas Margoni - Mooc Expert

ICOM Portugal

Maria de Jesus Monge - President of ICOM PT

Maria José Santos - member of ICOM PT for HELP PROJECT

Mário Antas - MOOC expert

Filipa Leite - Researcher for HELP PROJECT and MOOC expert

Inês Câmara - MOOC expert

Barbara Andrez - MOOC expert

Patrícia Remelgado - Grant expert

ICOM Czech Republic

Gina Renotiére - President

Martina Lehmannová - Managing Director ICOM Prague 2022
Jiří Stýblo - Social events coordinator ICOM Prague 2022

Filip Petlička - External Affairs and Communications

Čeněk Pýcha - MOOC expert

Vojtěch Ripka - MOOC expert

ICOM WGS, Working Group on Sustainability

Morien Rees - WGS chair

Michela Rota - WGS Member

Nicole Smith - MOOC expert and article

Bergsveinn Thorsson - MOOC expert and article

ACTION 4
HELP PROJECT 2021 DISSEMINATION ACTIONS

Webinar, newsletter, social platforms to promote Help project outputs

Project Help has done constant dissemination efforts to raise awareness of the project, and to report progress to the community, practical tools made available (the research and free online lessons) and to disseminate the grant announcement and winners.

February 2021

> SOCIAL STRATEGY ICOM ITALY

Wednesday February 17th, post on Facebook for the kick-off day

Saturday February 20th, post on Instagram for the kick-off day
https://www.instagram.com/p/CLgodUjszzT/?utm_source=ig_web_copy_link

March 2021

> SOCIAL STRATEGY ICOM ITALY

Friday March 26th, post on Instagram to vote for the logo of the project
https://www.instagram.com/p/CM40l4UUvn/?utm_source=ig_web_button_share_sheet

Instagram Stories to vote the logo - Same day post on Facebook to vote for the logo

May 2021

> SOCIAL STRATEGY ICOM ITALY

Friday 14th May, post on Instagram and Facebook to promote the online webinar on research results.
https://www.instagram.com/p/CO24yauI1FJ/?utm_source=ig_web_copy_link

> FIRST WEBINAR: THE H.E.L.P. PROJECT | #IMD2021 - online - EN language

Monday 17th May 2021 at 16:00, the online meeting organized by the project H.E.L.P. on research results.
Program:
http://www.icom-italia.org/wp-content/uploads/2021/05/HELP-IMD2021-2.pdf

YouTube Video
https://www.dropbox.com/s/4xi0kco6k2fz257/Screen%20Shot%202021-09-28%20at%2011.53.56.png?dl=0

> ICOM Czech Republic social networks promo

https://www.facebook.com/ICOMCzechRepublic

> ICOM Italy member annual meeting - IT language

Help presentation Monday 18th May 2021 at 12:00, H.E.L.P. on research results.

> WEBPAGE ICOM ITALY WEBSITE - EN language

Help general presentation

<u>July 2021</u>

> WEBPAGE ICOM ITALY WEBSITE + NEWSLETTER - EN language

Help grant communication

> SOCIAL STRATEGY ICOM ITALY

Tuesday 27th July, post on Facebook to promote the call for small museums from Italy, Portugal and Czech Republic in two languages: Italian and English.

Wednesday 28th July, the same post was shared on Instagram and LinkedIn:

- https://www.instagram.com/p/CR4NVvKI0nT/?utm_medium=copy_link
- https://www.linkedin.com/posts/icom-italia_icomportugal-icomczechrepublic-icomportugal-activity-6826186799950438400-MmFf

Wednesday 28th July, post on Twitter to promote the call in Italian

<u>September 2021</u>

> WEBPAGE ICOM ITALY WEBSITE - EN language

Help MOOC lesson announcement
http://www.icom-italia.org/h-e-l-p-the-free-lesson-plan-is-now-online-on-icom-italias-youtube-channel/

> NEWSLETTER ICOM ITALY - September 20th, 2021

http://www.icom-italia.org/wp-content/uploads/2021/09/NL-Settembre-ES-2021.pdf

Online lesson plan news
http://www.icom-italia.org/h-e-l-p-the-free-lesson-plan-is-now-online-on-icom-italias-youtube-channel/

> SOCIAL STRATEGY ICOM ITALY

In September, creation of Instagram Stories Highlights to collect all the project-related posts
https://www.instagram.com/s/aGlnaGxpZ2h0OjE3ODc1MjgzNTYxNTkxMDUx?story_media_id=2538009615613038016&utm_medium=copy_link

>ARTICLE on AGCULT journal - IT language

https://agcult.it/a/44630/2021-09-18/piccoli-musei-call-di-icom-italia-per-progetti-educativi-digitali

> WEBPAGE ICOM PORTUGAL

https://icom-portugal.org/2021/09/19/h-e-l-p-project-curso-education-on-the-web/

> Council of galleries CZ, The Chamber of Educational Workers annual conference
Presentation of the H.E.L.P. project and more specifically of the MOOC lectures to a vast

audience of museum education workers, with navigation on how to use and promote these lectures and how these can benefit the impact of our mutual work.

October 2021

> NEWSLETTER ICOM Italy - October 20th, 2021

http://www.icom-italia.org/wp-content/uploads/2021/09/NL-Ottobre-2021.pdf
http://www.icom-italia.org/icom-e-il-digitale-tra-ricerca-e-formazione-whats-next

> CONGRESS ICOM Italy - ICOM per il digitale. Tra ricerca e formazione. What's next?

October 1st 2021 - online Programme
http://www.icom-italia.org/wp-content/uploads/2021/09/ICOM-e-il-digitale.-Tra-ricerca-e-formazione.-Whats-next.pdf

H.E.L.P. Heritage Education New Web Formats And Free Licenses Opportunities For Dissemination, Co-creation And Open Data
Museums and Digital. The impact of the pandemic between criticalities and opportunities / Anna Maria Marras
Research, the involvement of small museums, free online training and the relevance of targeted consulting / Sarah Dominique Orlandi

> Regional coordinator meeting ICOM Italy

Help presentation October 20th, 2021

> Lombard Committee ICOM Italy

Help short presentation - October 22th 2021

November 2021

November 4th, 15:30 CEST

Autumn Meetings of ICOM Portugal

Museu Santos Rocha, Figueira da Foz, Portugal
Presentation of HELP project, by Maria José Santos and Filipa Leite
ICOM - Museus com coleções não europeias - YouTube

> ICOM Italy newsletter November

https://www.icom-italia.org/wp-content/uploads/2021/11/NL-Novembre-ES-2021.pdf

Help webinar dissemination
https://www.icom-italia.org/help-heritage-education-new-web-formats-and-free-licenses-opportunities-for-dissemination-co-creation-and-open-data/

> SOCIAL STRATEGY ICOM ITALY

Wednesday 17th November, post on LinkedIn and Facebook of the Italian Museums that won the call

https://www.linkedin.com/posts/icom-italia_help-heritage-education-new-web-formats-activity-6866782251770892288-zFCD

> ARTICLE on AGCULT journal - IT language

> ARTICLE on *Revista ZEUS*, N.º 1, nov. 2021 - PT language

> SECOND HELP WEBINAR November 22th, 2021, 15:30/17:00 CEST

EN language

Programme
https://www.canva.com/design/DAEt6rwf_9I/BkScbsSyM9PabmaRZol0mA/edit

Online record
https://youtu.be/Yxyuf8ztrtg

December 2021

> Creation of a Guide on Instagram to collect all the posts published by ICOM Italia and museums that have won the call, so as to create an album that chronologically shows the steps of the project.

> An article introducing the H.E.L.P. project and more specifically the MOOC lectures was published in "Vestnik AMG", the most widespread periodic magazine (both printed and online) for museum and gallery workers in the CZ. The article is called "New formats in museum education" and invites all readers to view the MOOC lectures as well as to follow the project, its calls and results.

February 2022

Publication of the final report

Citation

August 2022

> Help project at the **ICOM International Prague Conference** with the session "MUSEUM DIGITAL EDUCATION: Open licences, digital accessibility, sustainability". The workshop is aimed to discuss the new models for museum practice focusing on bringing out advantages of free licensing, digital accessibility and sustainability for a better audience engagement and create a more empathic relationship with the public. The workshop will be held on 22 August 4.00 - 5.30 PM.

> Also during the main session of the General Conference HELP will be presented with the other Solidarity project.