HISTORIC HOUSE MUSEUMS AND THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

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ABSTRACT

The paper presents the nuanced role of culture in the sustainable development agenda of the United Nations, highlighting the contribution of House Museums in all the World. Museums are increasingly aware of the need to become more sustainable. To this end, many museums are already doing some green work and green thinking, thus contributing to the United Nations' Sustainable Development Goals (SDG's) and to creating a sustainable future. Government and funding bodies are increasingly demanding environmental assessment. As agents of social responsibility we are expected more and more to deal with the results of environmental change such as flooding and drought, and to fulfil our role as a forum for public debate. We believe that despite the Covid-19 Pandemic and its devastating effect on personal, public, political, economic and cultural life over this past year it is important to also keep looking beyond it. Sustainability remains even more relevant for the future of society and museums alike. The research presents the results about an open call for museums and museum professionals, to have an important role to play in building a more peaceful, equal, and sustainable future. Best practices on sustainability address these issues, examine the challenges, inspire examples and show that a lot is possible.

KEYWORDS

Environmental Sustainability, House-Museum, Commitments, Awareness, Good Practices, Education, Interdisciplinary

1. INTRODUCTION

While UNESCO has been engaged in the intersections between culture and development since 1980s, when the World Decade for Cultural Development was proclaimed, it was only with the negotiation of post- 2015 development framework that culture began to enter the mainstream development discourse. It is arguedthat this process, influenced by both external and internal factors, has led to the reconceptualisation of the culture-development nexus. While the role of culture in the human development paradigm was focused on poverty alleviation and other

human needs, including identity, education, and health, the sustainability agenda significantly widens the possible roles for cultural factors. UNESCO's three approaches are discussed: culture as a unique dimension of sustainable development, and culture as a driver and enabler ofsustainability.

In the Workplan for the Paris Climate Change Agreement, 2018 museums are recognised as key sites for climate change education. That means that as museums, we are considered to have great potential to create awareness among visitors, other sectors and our immediate environment. In practice however, the activities that museums develop to become more sustainable are mainly in the field of waste and electricity consumption.The activities to raise awareness are relatively rare. Many museums do not have structural policy regarding sustainability, nor do they monitor their progress. In other words: environmental sustainability is not yet mainstream or systemic within the museum sector. A lack of resources and expertise are obvious obstacles thatstand in the way.

The ambitions and challenges are great: less energy, less waste, less water consumption, smarter use of resources and raw materials, more quality in the management and use of the collection, and more and better public participation. It affects every part of our work; it is about House museum building, collectionmanagement, operations, and the relationship with public and next generation.

How can we as historic house museums translate these ambitions into practice? How can we deal with thechallenges, starting with our historic buildings, which are often far from sustainable to begin with? How can we protect our valuable historic houses from climate change? However, at the same time we must ask ourselves:

how can we make use of our great potential as vectors for social and sustainable change? And can responses to the Covid-19 pandemic be a guide in the right direction? Since our plans and habits have been disrupted, wehave had to find new and ways of working, we have had to explore new tools and revisit traditional ones to reach our audiences and continue engaging with their diverse communities. How can we make this efforts and capacities sustainable to support community resilience and an effective recovery during and after the Covid- 19 crisis?

2. WHAT IS AN HOUSE MUSEUM?

Each house has unique characteristics that differentiate it from the others. An important work was to arriveat a categorization of the museum houses taking into account the specificities of each single building. Before the establishment of DEMHIST, museum houses were mainly considered art or history museums, depending on the preponderant value and heritage possessed by each reality.

These are in detail the nine typologies resulting from the twenty-year work of the International Committeeon House Museums:

Houses of illustrious men (Personality houses) are homes of writers, artists, musicians, politicians, militaryheroes, entrepreneurs, that is, of internationally famous personalities or able to locally embody the values andqualities in which the community recognizes itself and through which it presents.

Collectors' houses (Collection houses) are homes intended, designed, furnished by collectors, and therefore documents of the taste for collecting and living in a specific historical period.

Houses of beauty are dwellings in which the first reason for the existence of the museum is the house as a work of art, both for the architectural structure, for the furniture and furniture decorations, and for the coherence overall project.

Historic Event Houses are houses that commemorate an event or that effectively represent the very changes experienced by society over time, through changes in the quality of daily and domestic life.

Houses wanted by a community (Local Society houses) are houses transformed into museums not for particular historical or artistic reasons but because the local community has seen them as a tool capable of preserving memory and as an ideal place for cultural activities.

Noble residences (Ancestral homes) are villas and palaces where generations of the same family or families that have succeeded one another have left the marks of their history.

Royal palaces and places of power (Power houses) are now historicized and completely museum-like palaces and residences or, as often happens abroad, still partially used for their original function.

Clergy Houses, monasteries, abbeys and other ecclesiastical residences open to the public with both past and present residential use.

Houses with an ethno-anthropological character (Humble homes) are documents of a vanished world like peasant houses in a pre-industrialized society. These museum houses have had a renewed fortune in recent times, often joining ecomuseums, places capable of talking about a community through the landscape, the manifestations of life and work, and therefore also thanks to the forms of living.

3. THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

The Culture|2030 Indicators is a framework of thematic indicators whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda for Sustainable Development (SDGs). The framework of indicators assesses both the role of culture as a sector of activity, as well as the transversal contribution of culture across different SDGs and policy areas. As a set of thematic indicators implemented on a voluntary basis, it is intended to support and complement the global indicators agreed upon within the 2030 Agenda and foster linkages between different Goals and Targets. The Culture|2030 Indicators provide a conceptual framework and methodological instruments for countries and cities to assess the contribution of culture to the SDGs as part of the existing implementation mechanisms of the 2030 Agenda at the national or local level. The methodology of the Culture|2030 Indicators relies as much as possible on existing data sources, using both qualitative and quantitative data to assess the contribution of culture. Evidence gathered will inform policies and decisions as well as operational actions. The initiative is an innovative effort to establish a methodology for demonstrating and making visible culture's impact on the UN Sustainable Development Goals in a way that helps decision-makers. By strengthening the transversal visibility of culture in the 2030 Agenda, the Culture|2030 Indicators will help build a coherent and strong narrative on culture's role in sustainable development that is evidence- based.
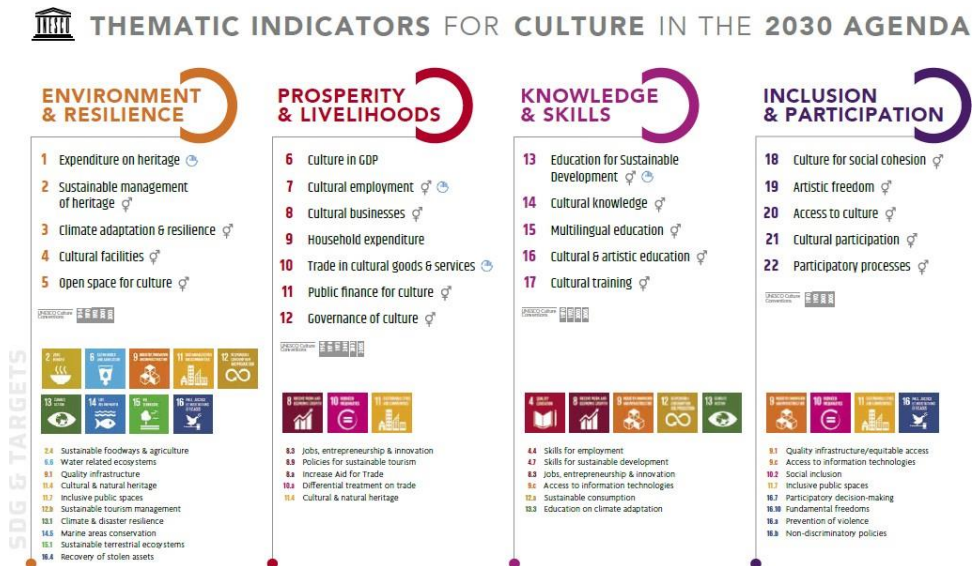
Figure 1. Thematic indicators for Culture in the agenda 2030

4. 15 HOUSE MUSEUMS AND SUSTAINABILITY BEST PRACTICES

4.1 Casa de Portinari Museum (Brodowski-SP, Brazil): Environmental Sustainability Plan

The Casa de Portinari Museum has deployed the Environmental Sustainability Plan since 2017, aiming to ensure that the operations of the museum may reflect its mission of preservation and communication of the heritage inside the environmental sustainability demands. The plan is understood as part of each programme of the institution, developed transversally and never as a set of isolated actions. It has the vision of the Casa de Portinari Museum as a promoter of the reduction of environmental impacts from its activities, through environmental sustainability actions, ensuring to its community the commitment of the museum with exemplary atti tude and correct usage of natural resources, being structured in objectives, compromises and actions. The objectives of the plan, which offer support to the vision and indicate joined themes, include:

1- To protect the ecological functions, the biodiversity and the environmental conditions of the neighbourhood;

2- To reduce the emission of greenhouse gases

3- To save water, electrical energy and fuel;

4- To reduce the consumption of materials and the production of waste;

5- To avoid the air, water and soil pollution;

6- To minimalize environmental damages of the productive chain of acquired materials and services;

7- To inform the community about environmental sustainability actions.

In addition, the Museum has established an institutional policy, which is a set of commitments to reach theobjectives. The 7 objectives of the plan are general but also specific ends to be reached as they reflect measures (15 quantitative or qu alitative indicators) which offer the chance of getting to know current situations and establishing intended scenarios periodically. Each objective involves a series of initiatives or actions that will also ensure, where possible, the action of analysis of measurements for quantifying the reduction of the environmental impact aimed.

Figure 2. Casa de Portinari Museum (Brodowski-SP, Brazil)

4.2 Palazzo Falson Historic House Museum: Bee Happy Roof Garden in Malta

Palazzo Falson Historic House Museum in the old capital of Medina brings together Maltese cultural heritageand natural heritage. Recently, the museum launched a rooftop garden which serves as the perfect haven for bees, butterflies and other pollinators. A small unused area on the roof top of the museum was transformed into a green patch that mimics Malta's ecosystem. It is characterized by indigenous herbs, flowers and succulents which needs little maintenance, minimal watering and can survive the hot climate. The rooftop garden is watered using collected rainfall in the well of the museum.

The roof top garden is specially designed by using an innovative light weight modular system that is suitable for the sensitive 800 year old building. This project was developed in collaboration with the local environmental NGO Friends of the Earth who campaign to raise local bee populations and increase biodiversity across the Maltese islands. Palazzo Falson has

organized various workshops for children to experience apiculture and learn about different varieties of bees and beekeeping, fun pot painting their favourite bee and take home a pollinator-friendly plant, design bee happy pop-up cards, and a bee activity as part of the Museum Children's Activity Book. The museum promotes pollinator havens through its social media platforms to reach out to the general public and frequently post short videos and photos of the museum pollinator haven. The benefits of the pollinator haven are various: it nourishes pollinators, purifies the air, embellish the environment with green infrastructure, increase energy efficiency, offers a save space and restores wellbeing and serenity.

The museum pollinator haven is an homage to Olof Gollcher and his wife Nella, the last residents and owners of Palazzo Falson, who were fond of rural life in Malta and had an interest in beekeeping in their second home in the countryside. Palazzo Falson Historic House Museum is one of the first museums in Malta to build awareness of our pollinators to make Malta a healthier and greener place to live in.

Figure 3. Palazzo Falson Historic House Museum (Malta)

4.3 Urban Faming to Address Food Deserts: A Historic House Museum Discusses Agriculture and Food Access

Vizcaya Museum and Gardens, a Gilded-Age Historic House Museum in Miami, FL US, talks Urban Farming with local teachers and students. The hands-on program invites students to reflect on their connections with food through one essential question: Do you know where the food you eat comes from?

Vizcaya's Urban Farming School Program uses its site's agricultural history as a springboard to discuss food security, food production, and environmental impact, while reviewing concepts of geography, math, botany and biology. Of the approximately 2.5 million people in Miami-Dade, 20 percent are below the national poverty level, almost 390 thousand of them children ages five to eighteen. In the 2015-16 school year, 72 percent of schoolchildren were eligible for free and reduced lunches, while 20 percent of children were considered food-

insecure in 2016. Between 2012 and 2016, 44 percent of households in Miami-Dade with children under eighteen years old participated in the Supplemental Nutrition Assistance Program (SNAP).

There is a correlation between areas with low access to fresh and healthy food, and families who live below the poverty line. Title I schools tend to be in the same areas. Nutrition, food, and healthy natural environments are therefore important topics that impact our local students, particularly the ones that need it the most. The Urban Farming Program at Vizcaya addresses these difficult but very important issues that affect the local community. A school program aligned to curricular standards has proven to be the perfect vehicle to ignite these conversations that have the potential to change minds and behaviors.

The Urban Farming School Program won the 2019 EdCom Award for Innovation in Museum Education for engaging students in themes of particular relevance to the community.

4.4 Local Rediscoveries and Global Connections: Creating Public Programmes to Foster Sustainabie Practices at Historic House Museums in India

Historic House museums in India range from palaces, to forts, havelis or historic buildings associated with specific people from writers like Tagore to Mahatma Ghandi. They sometimes have designated gallery spaces at other times function as museums of architectural significance in their own right. Some of them draw large numbers of visitors which exceed "regular" museums in cities with Mysore palace attracting more than 3.7 million visitors annually and Mehrangarh Fort more than 1,5 million visitors. Yet they are faced with many challenges ranging from their remote location, to serious conservation threats, to lack of electricity or infrastructure for example. There is a general consensus that historic house museums in India have not been adequately utilized to benefit local communities and to address poverty alleviation or capacity building. A concern with sustainability might at first appear as a luxury. Yet from the onset these historic buildings were constructed with fundamental concerns for the extreme climatic conditions of the country and thermal considerations that bear witness to sophisticated yet largely forgotten indigenous knowledge systems. From water storage systems to passive cooling and agricultural strategies these buildings exemplify local responses to fundamental environmental issues. Hence historic house museums in India are uniquely positioned to offer interpretation and exhibition strategies to make historic house museums meaningful to local communities and to engage globally with museum professionals and to foster knowledge exchange in the realm of sustainability. This paper examines the plans for a new gallery space and comprehensive interpretation concept of Sailana palace museum in Madhya Pradesh. The exhibition will focus on the history of food, address sustainable food production and will be accompanied by various workshops and events for the local community from composting and organic farming to food production. In this context we will also examine creative ways to create educational material for schools. Apart from Sailana palace we will address the more general question of how historic house museums can address the topic of water & heritage as water storage systems are usually part of the architectural structure.

4.5 Museum Towards the 2030 Agenda. Poldi Pezzoli Milan

Thanks to the mix of functions and activities, museums are multidisciplinary entities that play a key role within cities and territories. Given these premises, according to different levels of complexity and interdisciplinarity, they have enormous potential for the interpretation and dissemination of sustainable development themes and the 17 SDGs objectives. The Poldi Pezzoli house-museum participates in a project started in September 2020 promoted by the Science Museum (MUSE) of the city of Trento in partnership with ICOM Italy. The project is expected to last 18 months and it concerns the research and support of good practices, in the museum field, for the purpose of implementing the national development of sustainable strategies. The project, titled "Integrated Museums" (Museintegrati), has four strategic objectives: 1 - Support the development of an Italian network of museums as community places attentive to sustainability issues; 2 - Develop research and documentation actions on the role of museums in the relationship between the commitment to local development, sustainable development strategies on a national and regional scale in relation to the 17 UN Sustainable Development Goals; 3 - Promote and develop orientation towards the 17 SDGs and national strategies in the context of educational and communication activities of museums; 4 - Support the role and action of museums as important places in communities for the knowledge and promotion of good practices and policies in support of local sustainable development strategies. 30 Italian museums of different collections, typologies and management were involved in this project, in order to carry out a study project as broad as possible.
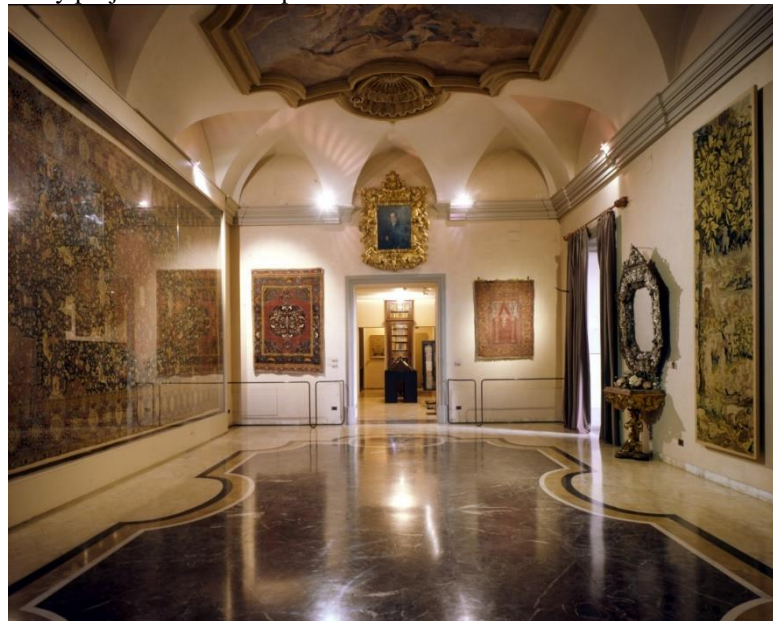
Figure 4. Museum Poldi Pezzoli (Milan)

4.6 Mitigation of the Villa La Pietra NYU Florence campus and house museum environmental impact

VillaLa Pietra was the home of the Acton family since 1903 and is the home of NYU Florence since 1994. It's located within a 15 hectares green estate with a formal garden, olive groves and a 'Pomario' with vegetables and citrons. The Acton collections and the garden have always been reciprocally connected (for functional andeconomical reason); 'vistas' are part of the aesthetics of the visits and the garden is the perfect location for events, following the Acton era tradition. A preventive conservation plan, officially presented at Versailles in2018, is in place in the museum since 2001 and the results are visible, with a strong reduction of the remedial conservation expensive actions. Students and the public enjoy this oasis of beauty and nature, but all of this has also a counterpart. What is the cost to maintain this jewel in terms of Carbon foot print? How can we make our activities sustainable without jeopardizing the long term preservation of the collections? How can we utilize our own story to grow awareness and find partners, especially among the young generations? Starting from Spring 2021, after separate and not coordinated actions, the management addressed sustainability creating the "Florence Sustainable Team", a group of staff members – connected to NYU sustainability and to be joined bystudents in the Fall- who will focus on 5 areas strongly pertinent to VLP: the bioactive garden (compost, utilization of local vegetables in the school cafeteria and within the a Food class); the waste management (organic recycling, no bottles, differentiated garbage bins, appropriate labeling); the energy impact management (going towards LED, using UV filters on glass windows to keep lights off, climate machines and collection climate values to be reconsidered, renewables); paper (reduction of printing); water (reuse of existingold wells). The first results of the team efforts discussing difficulties and challenges.

4.7 Applying Technology Platforms for Baba House Singapore. Urban Heritage Management & Sustainability

The NUS Baba House is applying available technology platforms in its use for urban heritage management and sustainability in two aspects – internally for management usage and externally for visitors' experience and learning. As a case study, it allows us to enhance the current ecosystem on industry practices in urban conservation, facility management, student learning, community engagement and partnerships. Exploring the use of Building Information Modelling (BIM) to integrate into a heritage manager's workflow in supporting the practice of archiving, documenting, conservation, and restoration management of historical heritage townhouse. The platform allows museum staff from varied sections, easier access into past information, knowledge and practices that supports continuity in heritage management. Google My Maps & ArcGIS Story Mapping are also used as an integrated platform for Baba House to identify the invisible and visible importance of cultural resources in the context of its neighborhood, by using cultural mapping as a toolfor sustainable development from the grounds up. As an extension of visitors' house tour experiences, this userfriendly singular online platform provides visitors from all over the world greater access to the house, and highlights the area's urban history, economic development, architecture and heritage. The significance of the community is brought back to life through a series of maps, images, texts, and drawings, as layered and intertwined narratives - offering visitors reflections of meaning, fresh insights and inquiries.

Figure 5. Museum Baba House (Singapore

4.8 The Casa Popenoe at Antigua Guatemala

In 1930, Wilson Popenoe acquired a house in ruins in Antigua Guatemala. He decided to restore it keeping the essence of the original architecture of the 18th century. In this way, he kept the original distribution, with minimal modifications, and even decided not to install electricity or running water until 1959, when he settled there permanently. Between 2013 and 2019, it was launched a visiting program which sought to recover the house restored by Wilson Popenoe. The visits were scheduled taking exclusive advantage of the sunlight. The house was presented as a domestic dwelling, without any type of barrier or sign that could require its own lighting to facilitate movement or reading. This implied that the visits had to be guided, not because of an established route, but to encourage dialogue between the curators and visitors. The gardening took advantage of native plants, incorporating those that had been lost from surrounding gardens and renewing them according to the seasons of the year, avoiding some varieties that required special care or caused excessive energy or water consumption. Likewise, the conservation of the furniture relied on local artisans, especially cabinetmakers, who used natural products, essentially linseed oil and wax. Artisans were hired for new restorations around the city by people seeking non-industrial conservation options. As a result, the house was returned to the 1930´s and to some extent to the house envisioned by Wilson Popenoe.

4.9 Time Machines and Utopias: Creating Practices for Ecological Reconstruction in the Context of an Exhibition and Public Engagement Helsinki, Finland

In the current societal rupture point, what opportunitiesdo artist house museums have in partaking in the ecological reconstruction? They are already opening windowsbetween centuries through intimate and emotional viewpoints of the lives of the artists', but how can they further strengthen these linkages to be more precise and poignant to the environmental questions, and to raise general awareness of these topics? Time machines and utopias project (2018–2022, funded by the Finnish Cultural Foundation) has been piloting solutions for these questions, with concentration on distinctive contentsand themes in three Finnish artist house museums: Ainola (ainola.fi), Tarvaspää (gallen-kallela.fi) andVisavuori (visavuori.com). The project aimed for developing practices to enable implementing of environmental themes into the everyday practices of these museums. The development work happened in preparing and showcasing a tripartite exhibition (Time Machines and Utopias: Livelihoods, Wanderlust, Homecoming), which consisted of collaborative archival work, a contemporary art exhibition, sound and theatrical set design, curated bits of collections, and communications. The exhibition offers stopping points forvisitors to contemplate through the staging of atmospheres and questions rather than completed contents. It holds opportunities for the public to share the ideas induced, and through collecting and refining of them, implements a collaborative method of knowledge production. Here, museums have piloted a diversity of practices to develop their distinctive methods for ecological reconstruction. The pivotal questions are, did the project succeed in curating conversation about environmental issues, what kind of consequences were there from interactivity, and what can be learned from collaborative methods used.

4.10 Frida Kahlo's Garden: Environmental and Cultural Sustainability in Interaction with the Blue House Visitors

With 1119 m2 of extension, the exterior spaces of the Blue House are considerably larger than the building itself. Numerous photographs from the Museum Archive and other collections, statements in Frida's Diary, thoughts captured in letters from the artist as well as some of her artwork, tell us that at the time the couple of artists lived in the emblematic residence, the garden of the house was in permanent activity. Meetings with friends, parties, long breakfasts and lunches, painting classes taught by Frida, as well as the constant presence of Frida and Diego's pets, gave this place a constant dynamism. At present, the Blue House visitors show a strong enjoyment as well as a special interest in the sensory experience generated by this garden, where the environment, vegetation and culture come together harmoniously. In the garden, 11 cards are installed withphotographs and short texts consisting of phrases by Frida and Diego. These devices are communications thatenhance the cultural aspect of this green space. At this time, we want to face the challenge of transmitting to the visitor the peculiarities of this garden as a living ecosystem, the only one in the whole Museum. Objectiveis to make the audience realize how the development of its vegetation produces a microclimate within the wallsof the residence that is characterized by a pleasant freshness, which can be achieved only by the active presenceof a variety of plants and trees. As a House Museum, it must be considered that one way to keep the cultural heritage alive and to manage it responsibly, is to use it as an educational tool in

response to current social andenvironmental urgent requirements. In this regard, the garden of the Blue House, due to the powerful attractionthat it fosters on its visitors, is presented as the ideal exhibition space from where generate talks and reflectionson the imperative need to restore and recover green areas.

Figure 6. Museum Frida Kahlo's Garden

4.11 Burton Constable Foundation. Reconnecting the Historic House to its Hinterland

Burton Constable Hallwas traditionally interpreted in isolation from its equally important C18th landscaped parkland and Deserted Medieval Village. The site in Holderness is rarely examined within its wider geographical, environmental or cultural landscape – despite a displayed sperm whale skeleton remaining a reminder of the close historical relationship between this inland rural site and nearby coastal landscapes and communities. The Burton Constable Foundation has been working to create new interpretation which reconnects the Hall and its Parkland, recontextualising them within their broader hinterland. The work draws upon research by staff, volunteers and past researchers, ecological data from surveys carried out with Natural England to create a revised Parkland Management Plan, and upon consultation with site users. These sources provide an in-depth understanding of the landscape's natural riches and their importance for visitors. Future work will conserve and reinterpret the sperm whale skeleton, creating closer ties to crucial debates around biodiversity and ecology and producing educational texts highlighting the importance of rural and coastal conservation. The Burton Constable Foundation's recent ecological survey resulted in a portfolio of data detailing the site's interwoven ecosystems. This data fed into new, clear, accessible interpretation which aims to inform and entertain a broadspectrum of visitors. The success of this interpretation has been assessed through feedback from volunteers and visitors, while the success of the new Parkland

Management Plan is under constant assessment by the Foundation's Parkland Manager, Director and Trustees. The museum presents interim assessments on the impact of the Parkland Management Plan and on the effectiveness of recent interpretation projects to highlight the importance of the historic house estate's natural ecosystems.

4.12 Keep on that Conversation: Inclusion of Social Media in Museums with Special Reference to Indian Context & Case Study

Museums as social entities play a major role in the cultural sector for creating awareness and disseminating the cultural conservation dimensions of our rich heritage, civilization and culture. As like anywhere else, the museums in India also act as vehicles of showcasing history and civilization of this land through its martial collection and offered services to the society. Networking and team work has become the key points of growth of any sector wherein museums and their respective partners and audiences come and work together by complementing each other at the same time creating individual identity. Major museums are sustaining its identity through basic informative or educative contents. Museums can act as a hub for edutainment (education and entertainment). While the most reputed museums in India are trying to establish their identities and the smaller regional and economically less privileged are long way to go. The Pandemic situation made us realise the need of Museums to take up digital as the major way forward to extend its services to society and for identity creation. The need of inclusion of social media and its advantages in the museums to Re-Brand, Sustain, Generate Revenue and become as an inspiration. It has also focused on a framework prototype for any museums to use and start engaging with its potential audience. The museum includes a case study of engaging with potential visitors online from Department of Museology, Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda, Gujarat.

4.13 RBLM; Reinventing a Historic House Museum Rishi Bankim Library and Museum, Bankim Chandra Chattopadhyay

Rishi Bankim Library and Museum (RBLM), established in 1954, is situated at Naihati, in the state of West Bengal, India. It is housed in a section of the ancestral house of Bankim Chandra Chattopadhayay, a literary pioneer who penned India's national song, Vande Mataram. Born in this house in 1838, Bankim Chandra Chattopadhayay, known for producing highly popular and entertaining novels, also wrote a number of popular science essays in local vernacular, covering topics on Biology, Mathematics, Astronomy, Physics etc. He was keenly interested with the scientific discoveries of his time and believed that science would help eradicate irrationalities and superstitions in the society. The museum at present houses original manuscripts, letters, photographs and documents of the novelist, a large number of books, and also the personal belongings of the author. Considering the great respect people have about him, popularity of the museum and the keen interest the writer had in popularising science among the masses through his writings, it is now proposed to have a set of new activities for this historic house museum, which will inculcate environmental awareness, preservation of environment and fostering individuals' responsible environmental behavior, which includes active engagement and participation by the visiting students and general public. Also, use of sustainable energy and energy saving techniques will be exhibited, which will not only demonstrate their importance to

the visitors, but will also contribute towards energy saving for the museum. It is envisaged that the new activities and programmes will give a new dimension to the museum and would increase its inclusivity and also champion the cause of environment preservation and sustainable development. The museum will act as an agent of change for the place and the visiting public, particularly the students.

Figure 7. Rishi Bankim Library and Museum

4.14 Trash Talk: How a Historic House Museum Stepped Outside the Estate, and into the World of Talking Trash Vizcaya Museum and Gardens USA

As a waterfront estate, Vizcaya Museum and Gardens finds large amounts of trash and debris accumulated along its shoreline. To demonstrate that this is not the result of Vizcaya's negligence, the Biscayne Bay Drift Card Study, known as "Bay Drift;" a citizen science experiment that relies on tidal models and lightweight, biodegradable wooden cards to identify the origins of trash in Biscayne Bay. Knowing its origins would allow us to stop the debris at its source through educational experiences and outreach. Aside from the resulting public good, Bay Drift supported not only institutional efforts toward environmental sustainability, but also critical financial sustainability efforts. Due to the accumulation of trash, visitors were left with the feeling that staff was apathetic – occasionally leaving reviews to that effect, impacting perceptions of future visitors and thereby gate admissions. Facility rental clients, another critical source of revenue for the museum, were off put by the trash along the shorelines because of the impact it would have on their private events. The susceptibility of the shoreline soil to erosion due to debris infiltration could mean the necessity of building and maintaining costly retaining walls. Identifying these and many other impacts of marine debris on the estate's sustainability efforts, in 2016 Vizcaya approached the local science museum and marine-scientist cohort to design the Bay Drift experiment. Originally 3 anchor partners and a question in 2016, Bay Drift

has expanded to include 2 anchor partners, 20 Community Based Organizations, one dozen+ schools and hundreds of individuals. The Bay Drift partnerships not only increase awareness of the marine debris issue outside of the estate's walls but also highlight collaboration across areas of expertise, forming a cohort to solve a community-wide problem and further solidifying Vizcaya's role and relevance within community.

4.15 Housing Awareness: Bringing Art and Sustainable Development together São Paulo

Case study of the "Agenda 2030 and the Sustainable Development Goals" drawing contest, promoted in 2020 by the São Paulo State Government. The contest was a partnership action between the State Government's Civil House, Education Secretariat, International Relations Secretariat and Artistic and Cultural Collection of the Governmental Palaces (commonly known as Acervo dos Palácios), a body of the Government Secretariat. Forthe contest, elementary and high school students from the state public education system were asked to draw works of art that address the five areas of the Sustainable Development Goals established in the 2030 Agenda of the United Nations: people, planet, peace, prosperity and partnerships. The twenty winners of the contest were then put on display at a virtual exhibition on the Acervo dos Palácios website. The initiative's goal was to expand the cultural and artistic repertoire of the students and the audience on the dimensions of sustainabledevelopment. The objective is to examine the ways in which multidisciplinary partnerships between historic houses/palaces, (such as Acervo dos Palácios) and government agencies can promote culture in an effective and participative way while also addressing social and environmental issues. The chosen case study aims to analyze the process through which the contest was conceived and implemented, with specific attention to the role of Acervo dos Palácios, as well as its results.

5.   PALAZZO REALE MILANO. PROJECT @ RE ART

Also in light of the fact that for some time it will not be possible to use the exhibition spaces except for very limited numbers of people, the need to produce narrative contents that rework the contents of past exhibitions and collect new ones designed for the digital. It is about collecting ideas and contents from the scientific committee to be reworked and conveyed on social networks. Alongside the strategy will be direct actions, that is writing and editing actions (written, video, audio, production of the collected contents). The aim is to increase the "followers" of the exhibitions and create a real community of enthusiasts who also actively participate with comments and ideas. The @ RE ART Multimedia platform aims to stimulate and disseminate a critical approach to the culture of the exhibition project through the 'collateral' content that is produced for exhibitions, catalogs, seminars and meetings. @ RE ART aims to broaden the territorial public ranges, lower the age of users and make the proposed contents more durable and in-depth. @ RE ART wants to present itself to young audiences through a channel that can be used interactively from anywhere, and become a place of study for young people, attractive and attentive to their requests, as well as a stimulus for the promotion and sharing of the exhibition activity which also includes a curatorial and realization dimension. With @ RE ART we want to broaden its impact outside the exhibition spaces (Palazzo Reale, Pac, Rotonda della Besana, Palazzo della Ragione) by virtually bringing people into the spaces and settings. From exhibition and traditional cultural institutions (where you can enter

exhibitions with the purchase of a ticket) to ever-changing, open and welcoming international movement. The contents of the exhibitions stored in over 20 years of archive will become multimedia products hosted by a dedicated platform linked to an on and off line site. From exhibitions to conferences, from photos of installations to graphics, it will also be possible to experience the schedule of exhibitions (past, present and future) through a daily production of contents relating to individual initiatives. The artists, curators, fitters, graphic designers, technicians will hold webinars on their work, on the context in which they live and work, on the contents of the exhibition (past or future). The webinar will be dedicated to university and academy students, critics, young curators, visitors to Italian and international exhibitions (in English) but also to an audience of lovers of art and exhibitions. Postcasts will be made for the exhibitions (past and present), with interviews with the protagonists in order to expand the impact of the contents beyond the small number of visitors who can participate. The exhibition materials will also be translated into a language suitable for dissemination through Instagram and Facebook on the model of the "Harvard Business Review", with ad hoc daily editorial work followed by professional editors. With financing help by Fondazione Cariplo.
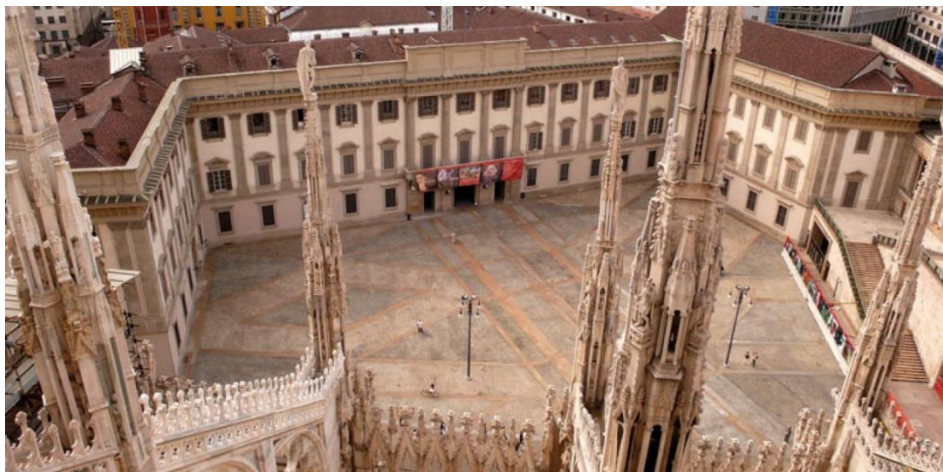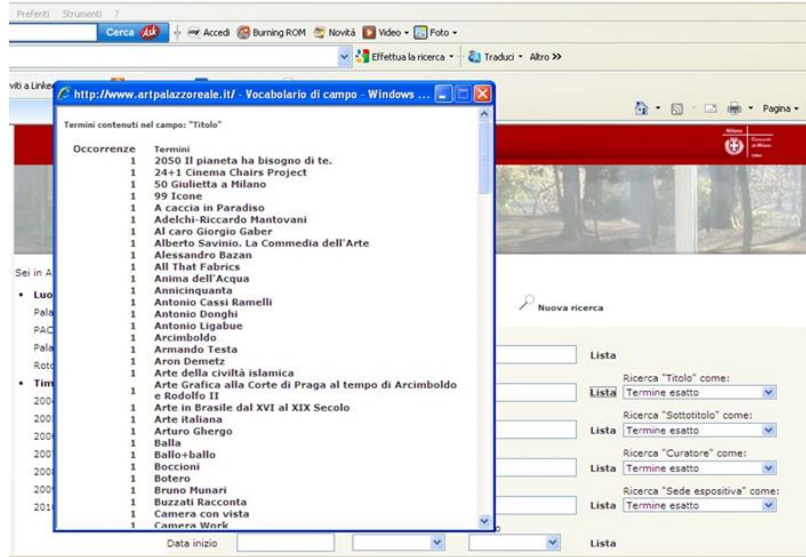

Figure 8. Museum Royal Palace Milan

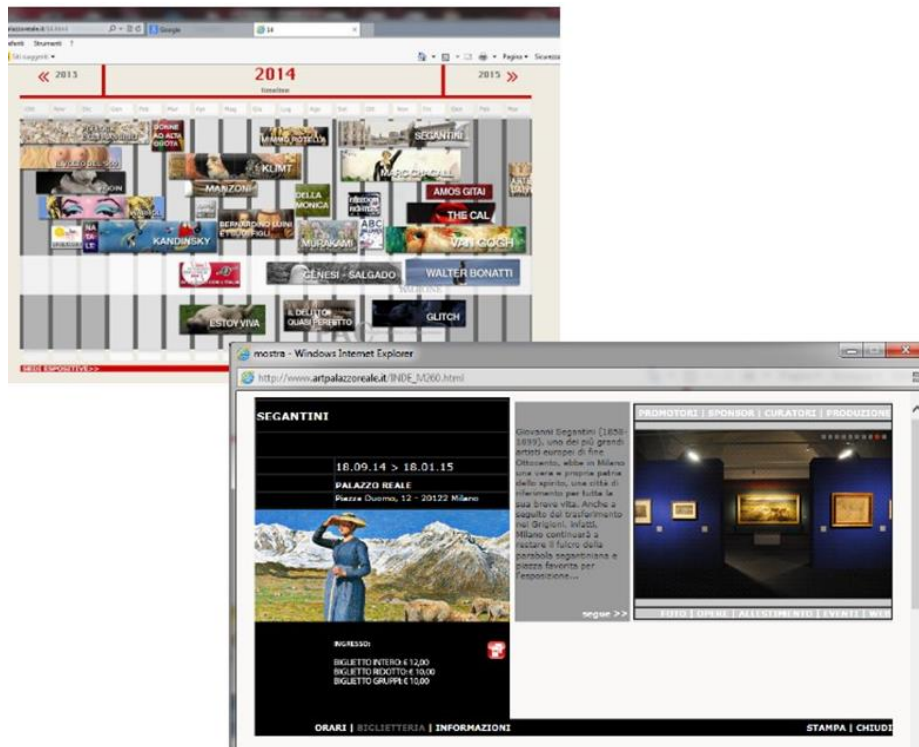Figure 9. Archive Data Exhibitions in Royal Palace _Milan

Figure 10. Timeline and details (video, photo, graphics, informations) Exhibitions
in Royal Palace_Milan

6. THE ACTIVITIES

The activities must be articulated starting from some new rules that define contemporary communication. The first rule is that of relevance that sees a virtuous meeting between uniqueness, substance and distinction. It expresses the ability of art to emphasize passions, from the beating of hearts but also to ideas and their imagination. Artistic projects must make a difference in the everyday experience of life, with visions and messages that will be remembered and that are worth sharing in a virtual or physical space. Experiences that leave their mark allowing for the distinction of special and particular messages: Artistic UltraMessage. The second rule is that of resonance which we can consider on the other side of relevance. When you are unique and distinctive, you need to activate your So.na.r (acronym for sound navigation and ranging) intercepting the signals of widespread creativity. The phenomena are evaluated on the ability to overcome the wall of attention. For this purpose, it is interesting to understand the world of infrasound and ultrasounds perceived by dolphins and bats, which guarantees the perfect knowledge of a context through the bounce of an echo. On the web - with regard to the world of art - this will be the challenge of all-round resonance, which will go far beyond critics and industry experts.

    The steps to take could therefore be:

- conceive and design a multimedia archiving project aimed at safeguarding and enhancing the material and intangible heritage of the exhibition;
- prepare new audiovisual, graphic and multimedia materials useful for a better use of the public with information and insights related to the exhibition activity of each individual exhibition (for all types of materials produced, translation into English is provided for); for an indicative estimate, about 30/35 exhibitions per year are calculated, so about 500 exhibitions in total in 15 years;
- to contribute to the development of new public-private partnership networks that favor the establishment of the Palazzo Reale and exhibitions in order to translate information relating to their history and structure into usable content in graphic and multimedia mode;
- design and implementation of the material produced, recovered and processed within the audiovisual and computer equipment of an innovative teaching platform;
- invest on cultural amplification of contents and the blooming of inventiveness not only for the few.
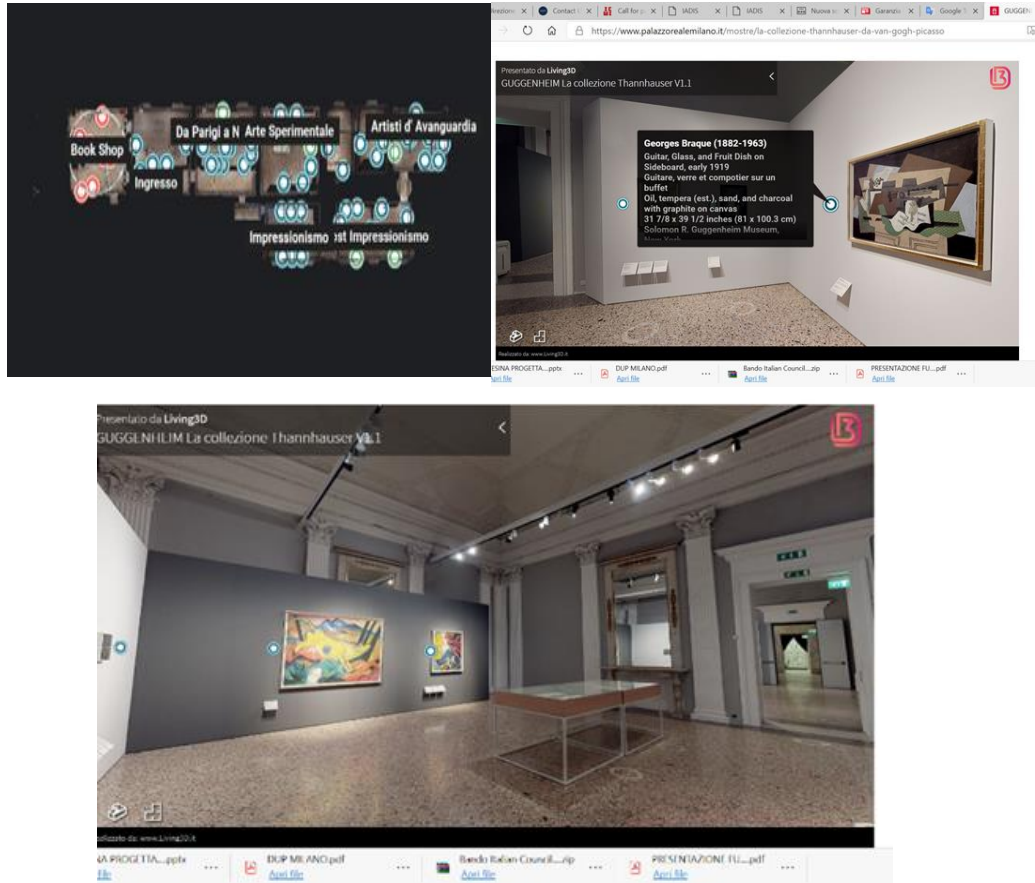
Figure 11. Virtual Exhibitions tour in Royal Palace_Milan

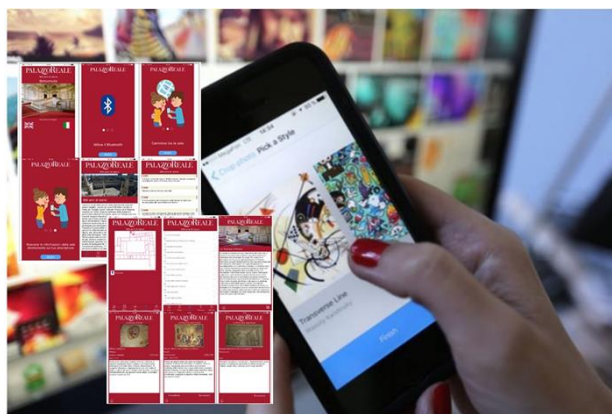

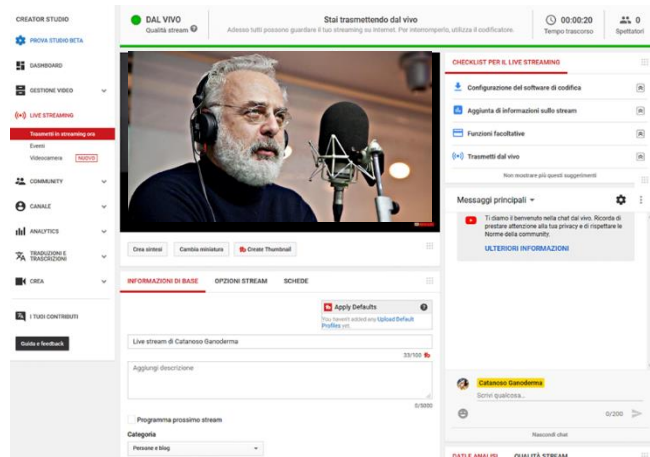Figure 12. App Audio guide Exhibitions in Royal Palace _Milan

Figure 13. Live streaming curators, exhibit designers, art directors Exhibitions in Royal Palace _Milan

7. CONCLUSION

The Covid-19 pandemic has destabilized the global economy and disrupted the lives of billions of people around the world. This crisis is an unprecedented wake-up call and has exposed the profound inequalities and failures of our societies. The 2030 Agenda for Sustainable Development and the Paris Agreement on Climate Change address these challenges. It is precisely by exploiting this moment of crisis that we can have the determination to take courageous steps to put the world back on the path of a just and sustainable future.

The United Nations Sustainable Development Goals are essential for a recovery that points to greener and more inclusive economies, and to stronger and more resilient societies. In September 2019 in Kyoto, the ICOM General Assembly approved the resolution On Sustainability and the Implementation of Agenda 2030: Transforming our world.

With this resolution, the entire organization is committed to making the 2030 Agenda the fundamental reference for its work in the next decade and beyond, up to 2050: individually (for individual institutions and professionals), nationally, regionally and globally. ICOM believes that museums have a key role in shaping and creating a sustainable future through their educational programs, partnerships and activities.

This is undoubtedly the ethical imperative of our time. Museums are custodians of global memory. Togetherthey transform the knowledge held in the collections into action and take inspiration from an already existing activism for climate and environmental justice.

Following the adoption of the resolution, international house museums have progressively integrated the sustainable development goals within the activity programs. For example, on the occasion of the internationalday of museums, the most important worldwide celebration of the sector that has been active for 44 years now,we associate the objectives of the 2030 Agenda with the annual theme. For 2021, the four global sustainable development goals associated with the theme "The Future of Museums: regenerating and reinventing oneself "are: quality education; decent work and economic growth; sustainable cities and communities; fight against climate change.

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