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Local Development and Sustainable Development Goals: A Museum Experience

by Michele Lanzinger and Alberto Garlandini





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Alberto Garlandini is a museologist and expert in the management of cultural heritage. He is Vice-President of ICOM and a member of ICOM's Executive Board and Working Group on Sustainability. He has been Chair of ICOM Italy and sat on the Board of ICOM's International Committee for Regional Museums (ICR). He is a speaker at the UNESCO High Level Forum on Museums. He is also a member of the Board of Directors of the National Museum of Palazzo Ducale in Mantua, President of the Scientific Committee of Trento's MUSE – Museo delle Scienze and member of the Scientific Committee of Brescia Musei Foundation. He has been appointed by the Italian Ministries of Cultural Heritage and of Foreign Affairs to national commissions such as the Commission for the Reform of State Museums and National Museum System, the Commission for the definition of national standards for the management of museums and the Commission for the Promotion of Italian Culture Abroad. He lectures at universities and international conferences, and has been widely published in Italian, English and French.

In 2018, the International Council of Museums (ICOM) and the Organization for Economic Cooperation and Development (OECD) worked on a guide to help museums, communities and local governments increase the social and economic impact of cultural heritage (OECD-ICOM 2019). The authors of this article have been involved in the drafting and testing of this *Guide for Local Governments, Communities and Museums* (hereafter OECD-ICOM Guide). We then started reflecting upon the correspondences between the local development themes broached in the OECD-ICOM Guide and the UN 2030 Sustainable

Development Goals (hereafter SDGs). How can museums contribute to SDGs while they pursue their local development goals? How can the Guide's local goals interact with the global development goals? How can this local-global interaction produce operative effects on museum accounting and strategic programming?

The first part of the present article deals with the role of the Social Balance Sheet and of the Corporate Social Responsibility in museums. The second part focuses on the themes, policy and action options for local development developed in the OECD-ICOM Guide. In the third part, we will envisage the potential impact of the UN Sustainable Development Goals on museum activities, and a reflection on the 2019 Strategic Conference of Italian Museum Associations, which discussed the impact of global changes on museums, will follow. The last part of the article looks into the 2018 Local Sustainable Development Balance Sheet produced by Trento's MUSE – Museo delle Scienze, and demonstrates how ecomuseums in Italy are contributing to local development.

Social Balance Sheet and Corporate Social Responsibility in museums

The Social Balance Sheet (hereafter SBS) is an accountability document where companies point out their Corporate Social Responsibility (hereafter CSR) and integrate social and environmental concerns in their business operations and interactions with stakeholders. The SBS in museums does not just focus on the revenues from ticket sales or the number of acquisitions and loans; it also reports statistics on education, audience development and citizen participation in order to show the museum's social responsibility and commitment. Corporate Social Responsibility in museums is constantly evolving. Some Italian museums have already started to draft their annual Social Balance Sheet: among them, the Museo delle Scienze in Trento, the University Museum of Bologna, the Museo Egizio in Turin and the Fondazione Musei civici. Since 2017, ICOM Italy has also been accountable to its SBS.

Agenda 21 for Culture,¹ a programme for cultural governance developed in 2002-2004 and organised by United Cities and Local Governments,² added a fourth 'pillar' to sustainable development, after the environmental, social and economic pillars: culture. Accordingly, the Association of Danish Museums stated in its Museum Policy Statements:

- Museums are significant participants in society, taking social responsibility and actively contributing to the development of society.
- Museums must offer equal access and opportunity to all citizens and community groups.
- Museums can participate in strengthening citizenship and building social and geographic equality, and can empower citizens to reflect on the challenges facing society.

(Jensen 2016, p.8)

We argue that the current debate on a 'new' ICOM museum definition is dealing, in every respect, with the CSR of museums.³ In Italy, according to the Decree of the Minister of Employment and Social Policies from 4 July 2019, CSR in non-profit organisations is considered 'a reporting instrument of the responsibilities, performances and social, environmental and economic results of the activities of an organisation' (Ministero del Lavoro 2019, translated by the authors). Because Italian museums are financially supported mainly by public funds, any effort in terms of accountability and transparency is even more necessary. Given that this instrument can help evaluate results, there is a functional relationship between the results reported in the SBS and an effective management that, in addition, remains consistent with the values and mission of the museum. Since organisations keep accounts so as to improve their decisions, the museum SBS operates on the same basis as it would in forward planning: reporting and policy are two sides of the same coin.

Maximising the impact of culture on local development: the OECD-ICOM Guide

The relationship between culture and local development was the object of recent focus in a joint research project by the OECD and ICOM, leading to the publication of the *Guide for Local Governments, Communities and Museums, Culture and Local Development: Maximizing the Impact*. The launch version of the Guide was presented at OECD's International Conference on Culture and Local Development in Venice on 8 and 9 December 2018; the final version was presented at ICOM's 25th General Conference in Kyoto on 4 September 2019 in the panel on Museums and Local Development, jointly organised by ICOM and OECD. The introduction to the OECD-ICOM Guide states that 'today museums are increasingly recognising their role as agents of social and economic change. They generate knowledge for and about society, are a place for social interaction and dialogue, and a source of creativity and innovation for the local economy' (OECD/ICOM 2019, p.12). The preservation and display

of heritage are still the core functions of museums, but further emphasis has been made on the fact that, 'for local governments, museums become not only one of many actors in local development, but a driver of change' (OECD/ICOM 2019, p.12).

In order to support museums to operate while considering the impact and relevance of their activities, the OECD-ICOM Guide is organised around the following five themes:

- Leverage the power of museums for local economic development,
- Build upon the role of museums for urban regeneration and community development,
- Catalyse culturally aware and creative societies,
- Promote museums as spaces for inclusion, health and well-being,
- Mainstream the role of museums in local development.

(OECD/ICOM 2019, p. 15).

The five themes of the OECD-ICOM Guide describe in a cogent way the policy options of local governments in relation to museums, and the options museums have for action in terms of their relationship with local governments. The interaction between policies and actions brings about a shared framework for the definition of the CSR of a museum towards its community (Table 1).

[The Guide describes] in a cogent way the policy options of local governments in relation to museums, and the options museums have for action in terms of their relationship with local governments.

Table 1. Five themes from the OECD-ICOM Guide

ICOM – OECD THEMES	POLICY OPTIONS FOR LOCAL GOVERNMENTS	ACTION OPTIONS FOR MUSEUMS
<p>1 LEVERAGE THE POWER OF MUSEUMS FOR LOCAL ECONOMIC DEVELOPMENT</p>	<ul style="list-style-type: none"> . Coordinate local cultural institutions and tourism offices with museums in order to offer an integrated cultural supply attractive to visitors. . Catalyse partnerships between museums and economic actors (artisans, SMEs, etc.) for economic development. 	<ul style="list-style-type: none"> . Develop a relevant supply of cultural services inside and outside museums for attracting tourists and local visitors. . Become facilitators of knowledge and creativity by creating opportunities for artists, entrepreneurs, designers and artisan through the display and access to the collections.
<p>2 BUILD ON THE ROLE OF MUSEUMS FOR URBAN REGENERATION AND COMMUNITY DEVELOPMENT</p>	<ul style="list-style-type: none"> . Integrate museums and their environments in urban and ecological design and planning policy. . Support the organisations of activities for creating social capital. 	<ul style="list-style-type: none"> . Consider the museum’s place in urban design and its surroundings as a part of the cultural fabric. . Develop activities contributing to social capital. . Become a center of a creative district. . Support eco-friendly initiatives.
<p>3 CATALYZE CULTURALLY AWARE AND CREATIVE SOCIETIES</p>	<ul style="list-style-type: none"> . Recognise the role of museums in cultural and educational development. . Take into consideration that cultural heritage can induce and promote reflection and creativity. 	<ul style="list-style-type: none"> . Contribute to cultural and educational development as a source of inductive and reflective knowledge. . Consider how the presentation and interpretation of collections can support the dissemination of creative skills.
<p>4 PROMOTE MUSEUMS AS SPACES FOR INCLUSION, HEALTH AND WELL-BEING</p>	<ul style="list-style-type: none"> . Recognise the role of museums in this domain and facilitate corresponding partnerships with other social institutions. . Ease legal- and long-term funding eligibility. Remove constraints and tackle management issues that may prevent the involvement of museums in this field. 	<ul style="list-style-type: none"> . Take into consideration the role of museums in well-being and organism themselves to facilitate it. . Create long-term partnership with social actors in domains such as educating, health, inclusion and reinsertion.
<p>5 MAINSTREAM THE ROLE OF MUSEUMS IN LOCAL DEVELOPMENT.</p>	<ul style="list-style-type: none"> . Consider their long-term relationship with museums to create a positive and stable environment for museum operation. . Acknowledge that the core activity of museums is the conservations of its collection, as a starting point for any local development benefit. . Support various cultural and non-cultural networks that can benefit the activity of museums. 	<ul style="list-style-type: none"> . Organise sustainable and preventive conservation in order to support clusters of initiatives and actions for local development. . Engage in relevant partnership with other museums, cultural institutions or non-cultural institutions that can increase the impact of the museum activities or contain the costs. . Define and design its initiative for local development in a long term and sustainable perspective in order to consolidate cooperation with the local governments and social partners.

Table No. 1 was edited by the authors on the basis of the five themes, the related policy options for local governments and the action options for museums presented in the OECD-ICOM Guide jointly developed by the Organization for Economic Cooperation and Development (OECD) and the International Council of Museums (ICOM).

The approach of the OECD-ICOM Guide can be used as a framework for the drafting of a SBS, as well as an instrument for programming and management-by-project activities. It should be noted that the Guide looks at local development as a form of sustainable development. This is the reason why this paper looks into the relations between the themes of the Guide and the 2030 Agenda for Sustainable Development Goals.



Fig. 1. The environmentalist motto of the MUSE – Museo delle Scienze, ‘think globally – act locally’, has been depicted by the architect Renzo Piano in the outline of the roofs, ideally referring to the surrounding mountain slopes. © BigFive

Culture in the UN Sustainable Development Goals and the role of museums

As delineated on the UN Sustainable Development Knowledge Platform online page, “The 2030 Agenda for Sustainable Development, adopted by United Member States in 2015, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future. At its heart are the 17 Sustainable Development Goals (SDGs), which are an urgent call for action by all countries – developed and developing – in a global partnership. They recognise that ending poverty and other deprivations must go hand-in-hand with strategies that improve health and education, reduce inequality, and spur economic growth – all while tackling climate change and working to preserve our oceans and forests.”⁴

All citizens, professionals, communities and institutions must contribute to attaining the SDGs, and this is particularly true for museums. Citizens are increasingly aware of the need for sustainable cities and territories and look for new sustainable ways of life. Their requests oblige museums to reconsider their traditional role. A grassroots movement already exists within the museum world committed to coping with global radical change: society is asking museums to help find ethical solutions and answer the needs of future generations. Museum literature clearly shows

the emergence of CSR in the mission of museums. *The Participatory Museum*, *The Art of Relevance*, *Cities, Museums and Soft Power* and *Museum Activism* are the editorial best sellers of a new radical intention (Simon 2010; Simon 2016; Lord 2015; Janes 2019).

Pointing to the relations between museums and sustainability, in 2018 ICOM established a Working Group on Sustainability⁵ with the mission to help the organisation consider how to mainstream Sustainable Development Goals and the Paris Agreement: ‘Today, more than ever, museums face unique challenges related to social, economic, and ecological issues. While serving as witnesses of the past and guardians of humanity’s treasures for future generations, museums play a key role in development through education and democratization.’⁶ In Italy there is an active group, *Cultura sostenibile*, within ASViS (Alleanza per lo Sviluppo Sostenibile), where museum activities are intensively enhanced. ‘Museums are at a turning point in the role and relevance they aim at in contemporary society [...]. It is an open challenge that many museums have to face systematically’ (Rota 2019, translated by the authors).

The relationship between the global perspective of UN SDGs and the options for local development of OECD-ICOM’s themes and actions represents a useful and innovative approach, easily associated with the well-known motto ‘Think global, act local.’⁷ This perspective has been analysed and tested at a recent conference of the Italian Museums Associations, which will be presented in the next section (Fig. 1).



Fig. 2. The environmental commitment at a local level, represented in the vertical arrangement of the MUSE's exhibitions - from the glaciated summits to the lower altitudes, dialogues with the global connections with the planetary boundaries and the SDGs. © Matteo de Stefano

The 2019 Strategic Conference of the Italian Museums Association:

In April 2019, ICOM Italy and seven Italian museum associations organised a Strategic Conference, under the leadership of Trento's MUSE, Museo delle Scienze, in order to discuss the impact of global trends on Italian museums. ICOM Italy offered the leaders of the other Italian associations an opportunity to reflect upon the functional connections between the scope of the OECD-ICOM Guide and the 17 UN SDGs.

The 40 participants were involved in a world café and a role-playing game. The rationale was to adopt the five themes of the Guide as strategic targets that museums should consider in terms of motivations and outcomes when they analyse the meaning and feasibility of their projects (i.e. a temporary exhibition, a refurbishment, an Audience Development Initiative, etc.). In the simulation, as in a role-playing game, the participants were divided into groups, with the task to transform an idea into a museum project. The participants were divided into groups of six members each. In each group, a member was chosen to plan a renovation of her/his museum. Each of the other five members had to make proposals of a theme of local development consistent with one or more SDGs. All the groups managed to identify realistic objectives. For example, a civic museum worked on projects of

social inclusion related to Theme No. 4: 'Promote museums as spaces for inclusion, health and well-being'. Those projects were consistent with SDGs No. 3 'Good health and well-being'; No. 4 'Quality education'; No. 5 'Gender equality'; and No. 10 'Reduced inequalities'.

The role-playing game will not be described further, but we would like to mention two lessons learnt from the game. First, the relations between local policy and action options of the OECD-ICOM Guide and the map of the SDGs have been considered as a tool to design programmes/projects and to maintain the focus on the museum's Corporate Social Responsibility. Second, the resulting maps of the different SDGs activated by each programme or project, are a sort of identity card for the museum and its mission (see Table No. 2).

In the next sections, we will present two Italian examples of engagement with the Guide: 1) MUSE-Museo delle Scienze's Local Sustainable Development Balance Sheet; and 2) the practices of Italian ecomuseums, which are very much in line with the Guide's themes. These examples have been chosen in the context of today's diverse Italian museum landscape. Italy's museums are both public and private institutions: 64 per cent of the 4,976 museums are owned by public bodies,

mostly local governments. Some 36 per cent are owned by private bodies, such as foundations, associations and religious institutions' (Istituto Nazionale di Statistica online). Meanwhile Italian ecomuseums are autonomous entities and collaborate with museums, associations, NGOs and public authorities. They are supported by many regional and local governments: 13 Italian regions out of 21 have approved laws supporting and funding ecomuseums (D'Amia 2017).

MUSE's 2018 Local Sustainable Development Balance Sheet

Since 2016 the 17 SDGs have become a reference for MUSE-Museo delle Scienze to reduce its ecological footprint, as well as a major theme in its communication. After the publication of the ICOM/OECD Guide, MUSE has also adopted the Guide's themes and action options as a logical framework for the presentation of the Museum projects and results. On the basis of the results of the Strategic Conference, and using the Social Balance Sheet as an instrument for evaluation and programming, for the 2018 fiscal year MUSE developed its SBS in the new form of a Local Sustainable Development Balance Sheet (Fig. 2).⁸



Fig. 3. Some 60 per cent of the 250 staff members of MUSE operate in the Research and in the Audience Development departments. In 2019, among the 501,000 visitors, 154,000 of them were students attending to 200 different education programmes. © MUSE

Table No. 2 presents the MUSE scorecard used in 2018 to survey which themes, actions and sustainable goals are activated by each programme and project. Project after project, the completion of the scorecard produced a sort of distribution map of the activated actions and global goals. The scorecard used by MUSE maintains a twofold perspective: it is both a summative assessment of the activities performed in the previous year, as well as a framework for the formative evaluation of the new programmes. The distribution in the scorecard of the activated actions mirrors the style and attitude of the museum towards the Guide's themes (Fig. 3).

Table No. 2 shows that MUSE's actions connected with OECD-ICOM Theme No. 2 'Build on the role of museums for urban regeneration and community development' had an impact on Global Goals No. 7 'Affordable and clean energy'; No. 11 'Sustainable cities and communities'; No. 12 'Responsible consumption and production'; and No. 13 'Climate action'. A first set of actions is related to the green performances of the museum building. In order to keep its LEED Gold certification, the museum has to maintain the systems of local energy production based on geothermal probes and solar panels, adopting an energy-saving system for its climatization in the four seasons.⁹ Besides, an advanced waste management system, a drip irrigation based on rainwater for the museum green areas and an innovative protocol for the treatment of chemicals in the museum

research labs were introduced, as well as eco-sustainable products in the museum restaurant.

In relation with the same OECD-ICOM Theme No. 2, another set of MUSE actions was developed: 'Public Programs in Education on Environment and Sustainable Development to improve citizens' awareness'. In this field of educational programmes and long-life learning, educational labs on biodiversity, food and responsible consumption and citizen science activities were carried out. The citizen science activities saw the participation of volunteers and researchers in environmental monitoring and data surveys on international online databases. Themes like clean energy, climate crisis and mobility were dealt with in educational labs, temporary exhibitions and lectures. MUSE's Fab Lab organised cross-generational and cross-cultural initiatives.

The programme also included the activities of the Udzungwa Ecological Monitoring Centre, managed by MUSE in Tanzania in order to study the tropical forest of the Udzungwa Mountains Natural Park. The Centre hosts international researchers, school children, women and village leaders for educational and environmental activities; it also cooperates with TANAPA (Tanzania Parks) in environmental monitoring and in the training of their personnel. In 2018 MUSE established a small museum/visitor centre, which includes a shop with local crafts, run by women from a nearby village. MUSE's Centre employs 30 people including a dozen young people trained at the centre.

The OECD-ICOM Theme No. 4 'Promote museums as spaces for inclusion, health and well-being', prompted MUSE to organise a Social Store: a space in the centre of the city of Trento supporting people and families in difficulty. The Social Store provides a workshop using local crafts and products, and is also a meeting place with educational activities. MUSE is also developing the project Family Audit, with the aim of testing and improving the museum's personnel management and welfare, thus promoting smart and flexible work practices. All these actions have an impact on SDGs No. 3, 'Good health and well-being', No. 5, 'Gender equality' and No. 10, 'Reduced inequalities'.

The OECD-ICOM Theme No. 5 'Mainstream the role of museums in local development' has seen MUSE organise local development projects in partnership with public administrations, cultural organisations, natural reserves, tourist and income institutions and agencies. The project 'New Tale' organises meetings with tour operators in order to enhance the local cultural landscapes as assets of regional tourism. Predazzo's Museo geologico delle Dolomiti (Geological Museum of the Dolomites), which is affiliated to MUSE, collaborates with the Dolomites UNESCO World Heritage Site to organise educational activities in the field of geology, teacher training and sustainable tourism, as well as thematic nature trails and temporary exhibitions. These actions have an impact on SDGs No. 15 'Life on Land' and No. 17 'Partnership for the Goals'.

Table 2. MUSE's Local Sustainable Development Balance Sheet

ICOM-OECD THEMES	MUSE 2018 ACTIONS ACCORDING THE ICOM-OECD ACTION OPTIONS FOR MUSEUMS	MUSE 2018 LOCAL SUSTAINABLE DEVELOPMENT GOALS
<p>1 LEVERAGE THE POWER OF MUSEUMS FOR LOCAL ECONOMIC DEVELOPMENT</p>	<ul style="list-style-type: none"> . Expenditures as economic impact on Trentino territory (in €): <ul style="list-style-type: none"> - Direct: permanent staff and consultancies, research funded by third parties, procurements, supplying. - Fiscal: direct and indirect to province local government connected to the museum economies. - Induced: expenditure of the visitors estimated on periodical assessments about: season, typology of lodging, duration of the staying, transports, extras (restaurants, shopping, etc.) . Corporate Membership (in numbers) . Local suppliers (in numbers and in €) . Visitors and ticketing (categories in numbers and in €). 	<p>8. Decent work and economic growth. 9. Industry, innovation and infrastructure</p>
<p>2 BUILD ON THE ROLE OF MUSEUMS FOR URBAN REGENERATION AND COMMUNITY DEVELOPMENT</p>	<ul style="list-style-type: none"> . Green building performances: <ul style="list-style-type: none"> - Sustainable systems, Energy saving systems, Eco-sustainable products in restauration and services, waste management, treatment of chemicals. . Public Programmes in Education on Environment and Sustainable Development to improve citizens' awareness: biodiversity, cleantenergy, responsible consumption, climate crisis, outdoor learning, citizen science, community education in Tanzania, FabLab, Tinkering and re-use, mobility, shop and eco-design 	<p>7. Affordable and clean energy. 11. Sustainable cities and communities. 12. Responsible consumption and production. 13. Climate action.</p>
<p>3 CATALYZE CULTURALLY AWARE AND CREATIVE SOCIETIES</p>	<ul style="list-style-type: none"> . Education: Number of the users, age, schools, programming, coordination and management of the visits, science labs, special events... . Education Programs on sustainability <ul style="list-style-type: none"> - European Biothech Week - M'ammalia - Play Muse - Green Week - Festival of Sustainability - Participatory biodiversity . Teacher training and updating: <ul style="list-style-type: none"> - Monthly Teachers'informal meetings - Thematic courses - Residential courses . Audience development programs <ul style="list-style-type: none"> - Maxi ooh - Drink 'n' think cocktails - Muse Camps - Researchers Night - Participation to Festivals - Conferences, Social events and Public programs . Communication channels <ul style="list-style-type: none"> - Press office - Communication Dept. - Web and Social Media - Audiovisual production - Publications 	<p>4. Quality education.</p>
<p>4 PROMOTE MUSEUMS AS SPACES FOR INCLUSION, HEALTH AND WELL-BEING</p>	<ul style="list-style-type: none"> . Projects of social cohesion & inclusion: <ul style="list-style-type: none"> - accessibility for all - working with people with different disabilities - employment support - Muse Social Store managed with people with disabilities - Family services and Audit . Services for the well-being of visitors and workers 	<p>3. Good health and well-being. 5. Gender equality. 10. Reduced inequalities.</p>
<p>5 MAINSTREAM THE ROLE OF MUSEUMS IN LOCAL DEVELOPMENT.</p>	<ul style="list-style-type: none"> . Local development projects: <ul style="list-style-type: none"> - Partnership with local administrations for public programs with cultural organisations, natural reserves, tourist and income institutions and agencies. - Project management and realisation of interpretation centres, walks. - Feasibility studies on the renovation of old museums, and new museums . Social and marketing events 	<p>15. Life on land. 17. Partnership for the Goals</p>

Table No. 2. As reported in its 2018 Local Sustainable Development Balance Sheet, MUSE's 2018 actions are listed according to the five themes of the OECD-ICOM Guide and, respectively, to the activated Sustainable Development Goals.

Italian ecomuseums and local development

So far the OECD-ICOM Guide has not been tested in ecomuseums, and no Italian ecomuseum has drafted an annual LSDBS similar to MUSE's. However, it should be pointed out that the experience of ecomuseums is strongly related to the scope of the Guide to promote the impact of culture on local development. Since 1972, when UNESCO and ICOM organised the Santiago de Chile Round Table (Do Nascimento 2012), ecomuseums have promoted a wide spectrum of activities at the service of local development and given a remarkable contribution to the social role of museums (De Varine 2017).¹⁰ The International Forum of Ecomuseums held in Milan at the 2016 ICOM General Conference approved the 2016 Milan Cooperation Charter, which presented the international common vision of ecomuseums and stated that 'Ecomuseums consider themselves as participatory processes that recognise, manage and protect the local heritage in order to facilitate a sustainable social, environmental and economic development' (Riva 2017, p. 403).

In order to show how the themes of the Guide are developed by ecomuseums, we will present some experiences promoted by the network of Italian ecomuseums here.¹¹ In 2016 the network approved a Strategic Manifesto¹² enhancing the best practices of Italian

ecomuseums in promoting local sustainable development. An ample collection of those experiences was presented at Milan's 2016 International Forum of Ecomuseums and published by Milan's Politecnico University (Riva, 2017). In 2019 the ecomuseums network added new goals to the Manifesto and focused on the global importance of the UN SDGs for ecomuseums:

'Ecomuseums are committed to further promote:

- the safeguard, care and access to natural, cultural, tangible and intangible heritages,
- the environmental, social and economic development of communities,
- the achievement of the 2030 UN Agenda Goals for Sustainable Development and climate justice.'

(2019 Amendment to 2016 Ecomuseums Agenda Strategic Document of Italian ecomuseums)

An example of Italian ecomuseums' support to local development is the project 'Food production and quality of life' carried out by ecomuseums in the Italian Alps (Grasseni 2016) to promote fair trade of local agricultural products and shorten the distance between local producers and consumers. A second interesting experience in connecting local development and a global

approach is Parabiago's Ecomuseo del Paesaggio, founded in 2002 in the context of a local project of Agenda 21 for Culture. In 2004 the city of Parabiago and Ecomuseo del Paesaggio signed the Aalborg Commitments, which express the pledge of many cities to promote local sustainable development and community participation.¹³ Ecomuseo del Paesaggio is now promoting the 2019 project 'The Valley wants you back. A river of culture for sustainable development'.¹⁴ The project is aimed at the social, cultural, economic and environmental development of the Olona River Valley, north-west of Milan, an area with significant ecosystem problems, such as river pollution and floods, as well as loss of biological and cultural diversity (Dal Santo 2017a). In accordance with the actions proposed by the OECD-ICOM Guide, the project involves local governments, museums and natural parks, volunteers, local entrepreneurs, artisans and farmers; encourages the participation of the communities in the environmental regeneration of the area and in the enhancement of its cultural and natural heritage; supports the preservation of the rural landscape and its biodiversity; and sustains the market and trade of local products (such as flour, bread, biscuits, Parabiago's cake, shoes), and the local entrepreneurial know-how.

In 2004 the city of Parabiago and Ecomuseo del Paesaggio signed the Aalborg Commitments, which express the pledge of many cities to promote local sustainable development and community participation.

The rationale of this article is that museums should adopt the five themes of the OECD-ICOM Guide as strategic targets and the UN Sustainable Development Goals as a reference strategy, with an approach that can be synthesised in the motto ‘Think globally, act locally’. The pursuit of the Guide’s local goals makes it easy to identify objectives and programmes consistent with the phrase ‘Act locally’, while highlighting the SDGs related to the phrase ‘Think globally’. Choosing this approach, no matter their size, organisation and location, museums can become relevant drivers in their local communities and participate in the global programmes for sustainable planetary development. MUSE’s experience shows that the local-global approach can elaborate a scorecard, the Local Development Social Balance Sheet, which connects the local actions of a museum defined by the OECD-ICOM Guide with the global objectives of the UN 2030 Agenda for sustainable development. This approach is also useful to define strategies, programmes and forward planning decided by museum boards and CEOs. In order to promote this new approach ICOM and OECD have begun a translation of the Guide in several languages and are placing it within their formative programmes and activities.

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NOTES

- 1 For further information, see: <http://www.agenda21culture.net/documents/agenda-21-for-culture> [Accessed 1 August 2019]
- 2 United Cities and Local Governments (UCLG) is an umbrella organisation for cities, local and regional governments among UN Member States
- 3 See <https://icom.museum/en/activities/standards-guidelines/museum-definition/> and <https://icom.museum/en/news/the-extraordinary-general-conference- postpones-the-vote-on-a-new-museum-definition/> [Accessed 1 October 2019].
- 4 See the Knowledge Platform of the 2030 Agenda for Sustainable Development; in <https://sustainabledevelopment.un.org/sdgs> [Accessed 1 August 2019].
- 5 Chaired by Morien Rees (Varanger Museum, Oslo, Norway), the working group is composed of members from various regions of the world who have been actively committed to addressing sustainability in the museum and cultural heritage sector. One of the authors, Michele Lanzinger, participates to the working group. For further information, see: <https://icom.museum/en/news/icom-establishes-new-working-group-on-sustainability> [Accessed 1 August 2019].
- 6 For further information, see: <https://icom.museum/en/news/icom-establishes-new-working-group-on-sustainability> [Accessed on 1 August 2019].
- 7 ‘Think global, act local’ urges people to consider the health of the entire planet and to take action in their own communities and cities. The first use of the phrase in an environmental context is attributed to David Brower, founder of Friends of the Earth in 1971.

- 8 See: https://muse.it/il-muse/Amministrazione-trasparente/Performance/relazione_sulla_performance/Pagine/Relazione-sulla-Performance.aspx [Accessed 1 August 2019].
- 9 As stated on the dedicated European Portal for Energy Efficiency in Building webpage, Leadership in Energy and Environmental Design (LEED) is ‘the most widely used green building rating system in the world. Available for virtually all building, community and home project types, LEED provides a framework to create healthy, highly efficient and cost – saving green buildings. LEED certification is a globally recognized symbol of sustainability achievements. Projects pursuing LEED certification earn points across several categories: Location & Transportation, Sustainable Sites, Water Efficiency, Energy & Atmosphere, Materials & Resources, Indoor Environmental Quality, Innovation and more. Based on the number of points achieved, a project then earns one of four LEED rating levels: Certified, Silver, Gold or Platinum’. See <https://new.usgbc.org> [Accessed 11 December 2019]. Muse is a Gold Level LEED building.
- 10 The final Declaration of the 1972 Santiago de Chile Round Table defined museums as institutions working in close cooperation with local communities and committed to improve their social and economic development.
- 11 The national network of the 209 Italian ecomuseums was founded in 2014 and since then it has paid special attention to the issues dealt with in this article.

12 See the text of the Manifesto in <http://www.ecomusei.eu/ecomusei/wp-content/uploads/2016/01/Strategic-document.pdf> [Accessed on 1 August 2019].

13 The Aalborg commitments is a declaration signed in 2004 by over 700 cities expressing their commitment to a sustainable future: it states a list of qualitative goals in 10 themes, from 'local management towards sustainability' to 'vibrant and sustainable local economy' and 'local to global. See the text at: <http://www.sustainablecities.eu/the-aalborg-commitments/> [Accessed 11 December 2019].

14 For further detail, see: <https://sites.google.com/view/olonagreenway/altri-progetti/la-valle-ti-richiama> [Accessed 1 August 2019].

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