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**MUSEUMS FOR SUSTAINABILITY: AN EXPLORATION OF
HUNGARIAN APPROACHES**

MA Thesis in Cultural Heritage Studies: Academic Research, Policy, Management.

Central European University

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June 2020

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by

Zsuzsa Nagy-Sándor

(Hungary)

Thesis submitted to the Department of Medieval Studies,
Central European University, Budapest, in partial fulfillment of the requirements
of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,
Management.

Accepted in conformance with the standards of the CEU.

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I, the undersigned, **Zsuzsa Nagy-Sándor**, candidate for the MA degree in Cultural Heritage Studies: Academic Research, Policy, Management declare herewith that the present thesis is exclusively my own work, based on my research and only such external information as properly credited in notes and bibliography. I declare that no unidentified and illegitimate use was made of the work of others, and no part of the thesis infringes on any person's or institution's copyright. I also declare that no part of the thesis has been submitted in this form to any other institution of higher education for an academic degree.

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ABSTRACT

Museums are inherently in the business of serving future generations: they collect, safeguard, and pass on the evidence of our natural environments and cultural practices for posterity. But the legacy on humanity includes things, such as plastic, inequality, and exploitative economic systems, that have negative effects of people and planet, and will make it even more difficult, if not impossible, for future generations to live their lives in peace, health, and relative prosperity. Museum collections can be resources to inform our decisions today, based on the lessons of the past, in order to make better choices for the future. As public institutions they also have a duty to lead the way in imagining a more sustainable path for humanity. They also contribute to the local economy and can play a role in the sustainable development on their urban context. Museums across the globe are rising to meet this challenge of the twenty-first century. This research looks at the ways in which museums are doing so in Hungary. Through interviews and questionnaire responses, the understanding of what sustainability means to professionals across the sector is analyzed, examining the ways in which museums are consciously or unknowingly acting for sustainability, as well as the challenges that hinder further sustainability-oriented developments. The findings of the research help understand how the Hungarian museum sector can overcome some of these binding challenges by understanding that the pillars of sustainability (economic, environmental, social,) are interconnected and apply to both audience-facing museum activities as well as internal operations and management. They also show how bringing sustainability into the museum can catalyze positive change that can support the long-term sustainability of the institution as well.

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Bold action is needed to address the ecological and social crises that humanity has caused. As stewards of the planet's cultural and natural heritage, it is incumbent on museums to contribute to this task. As trusted sources of knowledge, museums are uniquely placed to engage our communities in generating positive action, promoting respect for all living beings and the earth systems on which the future of the planet depends.¹

--- ICOM President Suay Aksoy, 2019

¹ “President’s Statement on the Alignment of ICOM with the UN Agenda 2030,” ICOM, last modified September 10, 2019. <https://icom.museum/en/news/presidents-statement-on-the-alignment-of-icom-with-the-un-agenda-2030/>

INTRODUCTION

Museums have the privilege and responsibility to collect and safeguard the evidence of our natural environments and our different ways of life – be that legacy positive, negative, or both. They have the potential to raise difficult and complex questions and confront us with the impacts of our cultures, to offer spaces for discussion where solutions can be imagined, and to provide meaningful experiences that can inspire action for a better future. As one of the prominent figures leading the sustainability movement within the museum sector, Henry McGhie, so appositely explained:

The concepts of heritage, tradition and sustainability are closely related, as the future is built on the foundations of the past in the present. We pass on our ideas, collections and traditions, but we also pass on the things that are more difficult to deal with: our waste, the results of our choices and lifestyles today. In that sense, sustainability and traditions are both related to inter-generational relationships, and positive and negative impacts. [...] Traditions and material culture in museums are a tremendous source of information and inspiration on positive relationships between people, peoples and nature. We can draw on these to imagine and begin to create desirable futures, whatever our context is. ²

This thesis research concerns itself with the ways in which the museum sector can be part, and even driver of the search and development for sustainable solutions. Sustainability is a global problem, for which solutions depend on local action. Accordingly, this thesis investigates global frameworks and approaches through which museums are incorporating sustainability into all facets of their work, in order to explore how Hungarian museums are taking on the same challenge. ³

² “Sustainability: Everyone has a part to play,” ICOM, last modified August 29, 2019. <https://icom.museum/en/news/sustainability-everyone-has-a-part-to-play/>

³ It is undeniable that the thesis is biased towards approaches and examples from the Global North and specifically Western-Europe, when it comes to both the understanding of sustainability within the museum context as well as the examples used from museums to illustrate them. While a more comprehensive research should most decidedly compensate for this shortcoming, the reason for remaining within this framework is that a) these are the approaches the Hungarian sector looks to for inspiration, b) because these English language publications are what is most accessible to both the author and the many, if not most of the museum professionals who speak a second language.

The idea to write about the potential of museums in guiding our societies onto more sustainable paths was conceived as we all, across the globe, sat and watched, from afar, the 2019-2020 wildfires blaze through Australia, the Amazon in South America, and the West Coast of the United States of America. The majority of the data on the sustainability approaches and activities of Hungarian museum professionals were collected while we were all adjusting to a wholly new way of life, in lock-down, grappling with the fear of SARS-CoV-2 and the looming economic recession the protection measures put in place will cause. The thesis was completed as lockdowns were being lifted, but also as the media rang loud with the cries of protesters not only in the United States, but across Europe as well: Black Lives Matter!

Our ways of life, our demand from and impact on the environment, our social structures, and economic systems, with their growing inequalities, continued discriminations, and our cultures that allow for these injustices are not sustainable. We all have a role to play in imagining and working towards a future that is just, resilient, and sustainable. Museums included. The demand of museum professionals advocating for sustainable development in the post-pandemic world is clear: Build Back Better!

The thesis accepts three basic things as facts: 1) that the current way of human life on Earth is unsustainable; 2) organized collective action is necessary to create a more sustainable future; and 3) everyone has a role to play in working towards this sustainable future, including heritage institutions such as museums. Though the concept for this thesis was not one born out of the SARS-CoV-2 pandemic, it could not be more relevant to building back in its wake. This thesis is a product of its time. It is a reminder that we are all, collectively and individually, responsible for sustainability; it is a collection of resources to help museums harness their potential to ignite positive change; and is an acknowledgement of the work already being done.

Because museums far and wide are already supporting sustainability through their audience-facing activities, as well as through their internal operations, whether they know it or

not. Hungary is no exception. By highlighting these encouraging examples and studying the ways in which further development could be planned most effectively, this thesis contributes to the growing number of resources museums can utilize to realize their sustainability potential.

Relevance

The thesis was written over the course of a two-year span that saw many, often unresolved changes and controversies regarding its main subjects: museums and sustainability. On the one hand, the very definition of ‘museum’ is being reconsidered on the large-scale platform of International Council of Museums (ICOM), a debate in which the Hungarian museum sector is actively taking part in as well. On the other hand, sustainability is becoming more and more recognized as an urgent topic to address within the heritage sector and its institutions as well, so much so that the acknowledgement of the sector’s responsibilities towards sustainability has become an influencing factor in the definition dispute itself.

In fact, the subject of sustainability is gaining such momentum that this thesis could not have been what it is, had it been written just a year earlier: a majority of the publications, initiatives and guides written on the subject and used in this thesis were published recently, mostly in the second half of 2019. The sheer number of conferences organized around the subject in 2019 and 2020 demonstrates this momentum even further: the 2019 conference of the Network of European Museum Organizations (NEMOs) Tartu, Estonia entitled *Sharing Recipes for a better Future*;⁴ the Museums Association’s Annual Conference and Exhibition in 2019: *Sustainable and Ethical Museums in a Globalized World* organized in Brighton, UK;⁵ the 25th ICOM General Conference, *Museums as Cultural Hubs: The Future of Tradition*, held

⁴ “Museums 2030 – Sharing recipes for a better future,” NEMO, accessed June 5, 2020, <https://www.nemo.org/about-us/european-museum-conference/museums-2030-sharing-recipes-for-a-better-future.html>

⁵ “Brighton 2019 archives: coming soon” [Brighton 2019 – Sustainable and ethical museums in the time of globalization], Museums Association, accessed June 5, 2020, <https://www.museumsassociation.org/conference/brighton-2019-archive>

in 2019 in Kyoto, Japan;⁶ and the 2019 *Heritage and the Sustainable Development Goals* conference organized in the Delft University of Technology, the Netherlands;⁷ just to name a few.

Yet, at first glance, sustainability does not seem to be prevalent in the Hungarian museum sector. With only scattered mentions and all but a few definitional works on sustainability published in Hungarian museum literature, the impression of the topic's neglect can be convincing. However, as this thesis shows, there is much work being done internationally and within the Hungarian sector as well, that contributes to sustainability, even if it is not framed as sustainability-action. As no studies seem to exist on the topic within the Hungarian context, the opportunity was taken to fill this gap.

Sustainability is an important topic for the heritage sector at large, and while this thesis focuses on one of its institution types, it acknowledges the important work being done across the entire field.

Research Question and Sub-Questions

This thesis sets out to investigate the Hungarian museum sectors' understanding of and engagement with sustainability. International discourse and examples were used to set the framework through which the Hungarian sector could be examined. The exploratory research has set the goal of finding answers to the research question: *how do museums in Hungary engage with sustainability?*

In order to answer this research question, several sub-questions were formulated:

- *Is sustainability a commonly occurring topic within the Hungarian museum sector?*

⁶ "ICOM Kyoto 2019," ICOM, accessed June 5, 2020, <https://icom-kyoto-2019.org/>

⁷ "Conference: Heritage and the Sustainable Development Goals," Delft University of Delft, accessed June 5, 2020, <https://www.tudelft.nl/en/events/2019/bk/conference-heritage-and-the-sustainable-development-goals/>

- *Are there any commonly agreed upon sustainability definitions within the Hungarian museum sector?*
- *Are the Sustainable Development Goals (SDGs) discussed in the sector?*
- *Is there activity in the Hungarian museum sector that is already in the vein of sustainability or even SDG specific, even if it is not classified under that heading?*
- *In museums where there is a willingness to act for sustainability, what are the hindering factors or limitations that prevent further development?*

The main research question is undoubtedly broad, and the sub-questions could easily be the main questions for separate research projects. However, as there has not yet been any research done on the subject in Hungary, this thesis was dedicated to mapping the approaches and practices within the field, hoping to provide a foundation upon which further, more specialized research can be conducted.

In investigating these questions, the thesis makes use of literature review, online questionnaires and interviews. A total of 81 respondents filled out the questionnaire over a two-week period in April 2020. Additional twelve interviews were conducted with museum educators, deputy directors of museums and two members of the Hungarian Fridays For Future movement. The thesis analyzes the Hungarian museum sector's engagement with sustainability based on the compiled information of these sources.

It must be mentioned that most of the research, including the online surveying and most of the interviews were conducted during the global SARS-CoV-2 pandemic, which has forced museums across the globe, Hungary being no exception, to adapt to new circumstances and develop new practices while their buildings were shut down. How this external factor and the stress it caused to museum professionals influenced the data collected is difficult to say. It is clear that the ongoing pandemic highlights the urgency for building sustainability across all

sectors, a recognition possibly leading to the high number of questionnaire responses and the general interest expressed towards the research by interviewees and respondents alike.

Research Aims

Beyond academic exploration, this thesis hopes to serve a practical goal that benefits the researched field directly. It provides a broad but practical approach to the topic that can serve as a reference point for the Hungarian museum sector. It also serves as resource collection for anyone interested in the subject, but especially for Hungarian museum professionals.

Mapping the Hungarian field's engagement with sustainability is also meant to benefit the researched field. Through identifying certain trends, common or good practices, as well as shortcomings and difficulties hindering engagement with sustainability within the field, entry points can be found where further development can be most successfully implemented.

The recommendations of this thesis are not exclusive to the museum sector either. Memory institutions such as libraries or archives, as well as cultural heritage sites and other heritage institutions have been engaging with sustainability as well. While the museum sector can learn from their initiatives, this thesis research hopes to provide informative approaches that can be adaptable to the contexts of these other cultural heritage institutions as well. To serve the museum community as best possible, either the entire thesis, or parts of it will be translated into Hungarian, and published online, on museum forums.

Structure of the Thesis

Chapter One gives an overview of the defining discourses around the two most important concepts of this thesis: museum and sustainability. Chapter Two reviews the numerous ways in which museums can act for sustainability, even if these activities are not always framed within the sustainability framework. Chapter Three explains the methodology through which

the Hungarian museum sector's sustainability attitudes were mapped. Chapter Four examines the findings of the research considering first the concept of sustainability and then sustainability related museum activities within the Hungarian field. Continuing with the research results, Chapter Five discusses the major obstacles hindering the Hungarian museum field in fully engaging with sustainability at every level of the museum work, as found through the survey responses and interviews. Finally, the Conclusion chapter offers an overview of the results of this study as well as gives recommendations for various actors of the field on how to effectively advocate for sustainability within the Hungarian museum sector.

CHAPTER ONE – MUSEUMS AND SUSTAINABILITY: DEFINITIONS IN DISPUTE

This first chapter lays the conceptual foundations upon which the rest of the thesis is built, by discussing the two main concepts of this research and their relationships: museums and sustainability. First, the definition of what a museum is, and the ongoing debate regarding this definition is shortly overviewed to gain an understanding of the changing role of museums within society and how sustainability is emerging as a crucial aspect of museum responsibility. Then, the concept of sustainability as most commonly understood within international museum literature is introduced, including a brief overview of the 21st century's largest sustainability framework, the 2030 Agenda, as it is seemingly emerging as the main sustainability framework being adopted by the sector.

1.1 Museum: An Ongoing Debate

Finding a definitive definition for 'museum' should be relatively straightforward. However, the field of museology is in flux, redefining itself globally, most visibly through the ongoing debate about *how* exactly 'museum' should be defined. This debate highlights the shift and evolution in core museum functions, from an object and collection centered view, to an emphasis on social roles and the needs of museum publics. The debate is being played out through the ICOM, where the process of officially changing the reigning definition has been ongoing since 2017.

This definition debate highlights the sectors' struggle to find its place within the twenty-first century. One of the main issue of debate is whether the definition should prescribe specific

values and social goals that museums should aspire to embody (among them sustainability), as opposed to a descriptive definition maintaining the status quo.

1.1.1 The Reigning Definitions

In 2007, the ICOM accepted its currently reigning museum definition at its 22nd General Assembly. This definition, which this thesis will apply as well, states that a museum is:

a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.⁸

This one sentence definition, though made up of numerous key elements, is straight forward and definitive, stating what museums are (non-profit, permanent institutions), who they are made for (society at large), the work museums do (acquiring, conserving, researching, communicating and exhibiting), what they collect (tangible and intangible heritage of humanity and its environment), and the aims for which they do this work (education, study, enjoyment).

However, ICOM is of the position that over the course of time this definition has become outdated, as “over recent decades museums have radically transformed, adjusted and re-invented their principles, policies and practices, to the point where the ICOM museum definition no longer seems to reflect the challenges and manifold visions and responsibilities.”⁹ As the functions of museums change, so needs to change the definition of what a museum is and what it does – or what it could or should do.

⁸ “Museum Definition.” ICOM, accessed May 25, 2020. <https://icom.museum/en/resources/standards-guidelines/museum-definition/>

⁹ ICOM, “Museum Definition.”

1.1.2 “In the Service of Society”

According to influential museology professors Brown and Mairesse who analyzed some of the major concerns over the 2007 museum definition, one of the most significant topics of the definition debate regard the social dimensions of museum work. As they observed, it seems that “in the service of society and its development” falls short in expressing the social role(s) and responsibilities of museums in the twenty-first century.

In Europe, the social role of museums was first written about during the inter-war period, but with little impact.¹⁰ Then, the Latin New Museology movement, starting in the 1960s, brought newfound attention to the subject. The phrase “in the service of society and its development” dates back to the United Nations Educational, Scientific and Cultural Organization (UNESCO) Declaration of 1972 from where it was reproduced in the oldest museum definition given by ICOM, formulated in 1974. Highlighting the significance of this half sentence the two authors state “these changes in the 1970s marked a shift from a museum focused on traditional values of custodianship, preservation and interpretation to one where the needs of the community are located at its core.”¹¹ With New Museology¹² taking root and gaining ground in the second half of the twentieth century across the world, the subject of social role remained in discussion.¹³

The authors found a positive correlation between periods of socio-political unrest and/or economic crisis when cultural identity is threatened, and the increase of discussion regarding the social role of museums.¹⁴ The 2007-2008 financial crisis significantly impacted

¹⁰Karen Brown and Francois Mairesse, “The Definition of the Museum Through its Social Role,” *Curator: The Museum Journal* Vol. 61, Issue 4 (2018): 528, accessed June 4, 2020, <https://doi.org/10.1111/cura.12276>

¹¹ Brown and Mairesse, “The Definition of the Museum,” 529.

¹² Zsófia Frazon, “New Museology,” Curatorial Dictionary, accessed May 25, 2020. <http://tranzit.org/curatorialdictionary/index.php/dictionary/new-museology/>

¹³ Brown and Mairesse, “The Definition of the Museum,” 528-531.

¹⁴ Ibid., 534.

and changed how museums saw their place in society, and their missions in the future.¹⁵ As a consequence, engagement between museums and their communities took center stage again.

The current debate over the 2007 museum definition is heavily influenced by the developments of the field since the financial crisis, with discourse turning from a collection-centered view of museum responsibilities to a community-and-user centered one. As concepts such as social inclusion, participation, or polyphony have become mainstreamed within the museum discourse, a new definition that expresses these values is made necessary.

1.1.3 A New Definition

To create the new definition, submissions were requested from ICOM members. The submissions were published online where they remain publicly accessible.¹⁶ The running list showcases the diversity with regards to the core tasks museum fulfill across the globe. The inclusion of social roles and responsibilities, and of communities as participatory actors in museum work can be observed across the submissions.

The final definition suggestion was put together by the Standing Committee for Museum Definition, Prospects and Potentials (MDPP), based on the submissions, and was accepted by the Executive Board to be voted on during the Extraordinary General Assembly on the 7th of September 2019, in Kyoto. The definition states that:

Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research,

¹⁵ Ibid., 531.

¹⁶ “Creating the New Museum Definition: Over 250 Proposals to Check Out!” ICOM, last modified April 1, 2019. <https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/>

interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.¹⁷

In the end, the new definition proved to be overly polarizing and was not accepted for a number of reasons, including issues of procedure (such as the lack of time members had to evaluate the proposal) and the adverse effects adapting the definition would have on national legislations if it excluded terminologies such as “permanent institution”. Equally however, the proposal was rejected for its ambitious language that many felt was more utopic than descriptive.¹⁸ Making a decision on a new definition was affectively postponed to a later date.

As Brown and Mairesse have foreseen, the definition is heavily focused on the social functions of museums. It promotes democratization, inclusivity and diversity, names communities not only as museum audiences but as active participants in all facets of museum work, and strongly outlines the social role of museums as contributors to global goals such as human dignity, social justice, and equality. Going one step beyond the social roles of the museum, the definition suggests that museums have a role to play in ‘planetary wellbeing’ as well – in protecting the environment.

This definition, much more than its precursor, expresses not only what museums currently do and for what specific purposes, but places strong emphasis on the agency of museums to be part of bringing about a better future for people and planet, expressing values of sustainability with which museums should align themselves.

1.1.4 Museum, the Hungarian Proposal

Even though Brown and Mairesse encourage the shift in definition, acknowledging that the

¹⁷ ICOM, “Museum Definition.

¹⁸ Henriett Galambos, “A meg nem szavazott múzeum definíció: beszámoló a kiotói ICOM-közgyűlésről” [The museum definition not-accepted: report from the ICOM General Assembly in Kyoto], last modified November 9, 2019. <https://magyarmuzeumok.hu/cikk/a-meg-nem-szavazott-muzeum-definicio-beszamolo-a-kiotoi-icom-kozgyulesrol>

social role of museums needs to be highlighted through a few carefully chosen words, they had warned that overemphasizing the evolution of museum functions might be too controversial for ICOM members where mainstream acceptance of the turn has not (yet) taken place.

While there certainly were supporters of the new definition, the Hungarian sector does not seem to be ready for such a radical shift away from the status quo. As stated by highly regarded ethnographer and museologist Zsófia Frazon,¹⁹ the Hungarian museum sector has been slow to integrate the self-reflexive, diversity and polyphony driven, interpretative museological approaches of New Museology. As she writes “The museum institutional framework in Hungary is in need of reflexive research and curatorial knowledge that is flexible and up-to-date, alternative critical interpretations beyond grand-narratives, but most of all, new and contemporary (museological) knowledge, created through exhibitions.”²⁰ Though the past few years have seen a fast increase in Hungarian publications on the methods and approaches of New Museology,²¹ the extent to which they are applied in practice remain relatively low, according to some findings.²²

The resulting difference in attitude is well reflected when contrasting to the unaccepted museum definition the Hungarian proposal. The Hungarian definition proposal states:

The “Museum” is an open-to-public, possibly institutionalised entity, established by value preserver communities or individuals, with the task of acquiring, collecting, protecting, preserving, documenting and publishing

¹⁹ Frazon has been researching and publishing on questions concerning the New Museological turn in Hungary for at least a decade. She also played a key role publishing Frazon, Zsófia (ed.) ...*Nyitott Múzeum... Részvétel, együttműködés, társadalmi múzeum* [...Open Museum...Participation, collaboration, socially engaged museum], Budapest: Néprajzi Múzeum, 2018. The book sets the Hungarian conceptual framework for participatory museum practice. This book is also a significant step toward synthesizing the Hungarian museum language with that of the international museum discourse.

²⁰ Frazon, “New Museology.”

²¹ See for example the Curatorial Dictionary, which provides short definitional essays on terminology such as ‘interpretation,’ ‘New Museology,’ or ‘participation,’ in both Hungarian and English. To have these terminologies, which are so commonly used in the international museum language, be explained in Hungarian and through Hungarian examples could help the practices they describe grow roots in the Hungarian field as well. Szakács, Eszter (ed.), “Curatorial Dictionary,” Accessed April 25, 2019. <http://tranzit.org/curatorialdictionary/>

²² According to a 2016 study of fifteen Budapest museums on the spread of New Museology practices and the extent to which museums accommodate the needs of contemporary visitors, New Museology approaches within interpretation were scarce. Dorottya Bodnár, Melinda Jászberényi, Katalin Ásványi, “Az új múzeológia megjelenése a budapesti múzeumokban” [The appearance of New Museology in Budapest museums], *Turizmus bulletin* XVII (2017:1-2): 45-55. https://mtu.gov.hu/documents/prod/TurizmusBulletin-2017_1_2-online_1.pdf

objectively, and in a neutral way – separating from ever-current ideologies, political agenda and propaganda – the tangible and intangible artifacts and heritage of humanity and nature. Its mission is, to exhibit these entrusted values in their original, authentic realities under appropriate and worthy conditions for the human community, and leaving the conclusions to be drawn to society.²³

This Hungarian definition represent a different attitude towards the roles and responsibilities of museums. What stands out is the stark contrast between, on the one hand, an acknowledgement of responsibilities towards society and, on the other, the status quo (collection focused) approach, emphasizing a responsibility towards ensuring ‘objectivity’ and ‘neutrality’ by conjuring a sense of inherent and indisputable heritage values (such as authenticity).²⁴ When reading the proposal it is difficult not to think of Duncan F. Cameron’s famous 1971 metaphor of museums as churches or forums, with the definition proposal leaning sharply towards the temple.²⁵

While the Hungarian definition proposal seems quite different from the unaccepted ICOM definition, the need for a new definition that better describes museums in the twenty-first century is not lost on Hungarian museum leaders. A public forum organized in October 2019 partly by ICOM Hungary, offered some context to the Hungarian definition proposal, which was itself written by the Hungarian ICOM members of the panel.

In the view of the speakers, the ICOM proposal was an ideological manifesto, a fantastic dream, a beautiful utopia, which, lovely as it may be, would not be beneficial to have as a definition.²⁶ Instead, they hoped to have a definition that more directly and specifically describes what museums as institutions do, in the strictest sense, so as to represent a common

²³ ICOM, “Creating the New Museum Definition.”

²⁴ Of course, the reason for the Hungarian definitions intense expression of neutrality is not without reason, and perhaps can be seen as a consequence of the historical experiences of the nation in the 20th century, as well as response to current political trends, but the investigation of these is beyond the scope of this thesis.

²⁵ Duncan F. Cameron, “The Museum, a Temple or the Forum,” *Curator The Museum Journal* 14, no. 1 (1971): 11-24, accessed June 4, 2020, <https://doi.org/10.1111/j.2151-6952.1971.tb00416.x>.

²⁶ N.A. “Múzeum?! – beszélgetés az ICOM definíciós vitájáról” [Museum?! – conversations about the definitional disagreement in ICOM], accessed May 25, 2020. <http://www.ommik.hu/index.php/hu/component/content/article/14-hirek/513-muzeum-beszelgetes-az-icom-definicios-vitajarol?Itemid=101&fbclid=IwAR3K5E5NHePbT-3NUDKInfD7dEHXzV0Af8RuTYTEyB9iQyI0NTIL75iU2mk>

denominator, a bottom line and not be some sort of wishful thinking expressed according to the newest trends in museum terminology.²⁷ They agreed the proposed ICOM definition could not be accepted in many places of the world, and that accepting the proposed definition could very well have led to the collapse of the ICOM itself, as, in their opinion, the countries where museums could not comply with or live up to the new definition would leave the network. They seemed to relish the idea that having a strictly functional and collection oriented definition would exclude some institutions from being classified as museums, advocating for the need to strictly distinguish museums from cultural and leisure centers and other *hubs* without their own collections.

These views, to a degree, explain why the Hungarian definition proposal was so focused around the heritage management activities of museums. During the discussion an important problem of the Hungarian museum sector was also mentioned, which also gives a hint of an explanation for the over emphasis placed on neutrality, though, because of its political nature was not dwelled on. In relation to the ICOM proposal being acceptable across all contexts, Benedek Varga mentioned, that the Hungarian government would not finance “polyphonic spaces,”²⁸ as phrased in the ICOM proposal, implying that, since most museums are state funded, state control within the sector is something to be considered with discretion and caution. This somewhat disheartening comment highlights the difficulty of being progressive in state financed institutions. When it comes to understanding why Hungarian museums might turn away from sustainability, this fear of taking a stance, of declaring an idea, of ideologies and political agendas, is important to keep in mind.

²⁷ Múzeumcafé, “Mi a tétje az új múzeumi definíciónak?” [What is at stake in the new museum definition?], last modified November 5, 2019. <https://muzeumcafe.reblog.hu/mi-a-tetje-az-uj-muzeumi-definicionak?fbclid=IwAR3m83iN-7PgJXsr-k2IU8qUAWshdr1gq4TxzHML95DUoQs9dEONZXy9GcQ>

²⁸ N.A., “Mi a tétje.”

1.1.5 Sustainability, Neutrality, and the Museums Definition

From the 269 proposals published on the ICOM website, the words ‘sustainable’ (generally followed by future or development) and ‘sustainability’ (prefaced by social, cultural and environmental) are specifically named in 39 different submissions. In fact, sustainability was a specific requirement in two points of the parameters set forth for the new definition by the MDPP in 2018.²⁹ This is perhaps not surprising as ICOM represents perhaps one, if not the largest museum network advocating and developing tools for sustainability in museums.³⁰

Objectivity and neutrality, however, were only mentioned in the Hungarian proposal and the Croatian one, which though called for objective heritage presentation, also emphasized the importance of museums being environmentally friendly. Neutrality itself is an extremely interesting concept in relation to museum work. The idea, that heritage work, especially institutionalized heritage work in museums can be neutral, is very much contested. From the politics of institutionalization, management and operations, to collection management, presentation and interpretation, the entire process is riddled with subjective, socialized and institutionalized perspectives, not neutrality.

For example, what museums collect, what they classify as heritage, shape our collective narratives of the past, yet decisions about what to collect are made by museum professionals who have their own ideas about what should be safeguarded. As Lonnie Bunch, founding

²⁹ Which stated that “the museum definition should be clear on the purposes of museums, and on the value base from which museums meet their sustainable, ethical, political, social and cultural challenges and responsibilities in the 21st century” and “the museum definition should acknowledge the urgency of the crises in nature and the imperative to develop and implement sustainable solutions.” ICOM, *Standing Committee for Museum Definition, Prospects and Potentials (MDPP)*, December, 2018, accessed June 4, 2020, https://icom.museum/wp-content/uploads/2019/01/MDPP-report-and-recommendations-adopted-by-the-ICOM-EB-December-2018_EN-2.pdf.

³⁰ In 2018, ICOM established the Working Group on Sustainability, made up of 12 museum professionals from around the world, to uphold its mission and to help museums constructively participate in dealing with the global challenges of society’s unsustainability. The ICOM Working Group builds upon the 2030 Agenda as their sustainability framework. In 2019, ICOM partnered with the Organization for Economic Cooperation and Development (OECD) to develop a comprehensive sustainability “road map”: ICOM and OECD, *Culture and Local Development: Maximizing the Impact – A Guide for Local Governments, Communities and Museums* (2019), accessed June 4, 2020, http://network.icom.museum/fileadmin/user_upload/minisites/camoc/OECD-ICOM-GUIDE-MUSEUMS.pdf.

director of the National Museum of African-American History and Culture in Washington DC, USA poignantly stated:

The job of a scholar is to both look back, make sure you interpret the past with different lenses, but also in a museum your job is to make sure the next generation can interpret the world you live in today. So the kinds of things you collect are shaping history. Shaping the way people interpret history. I know as a scholar of African American history there were many times I wanted to do exhibitions and there was nothing in the collections that could tell those stories. That shapes history by omission.³¹

Equally, even if shrouded in impersonal, scientific language, heritage interpretation is also always just that, an interpretation, never void of power relations or (subconscious) biases, interpretative materials, such as texts are never objective. Museums, therefore, as some argue, have an ethical responsibility to disclose whose voices are being heard through exhibitions and interpretations.³² Many argue that admitting that museums are not neutral space is not a weakness, in fact it opens up possibilities of exploring different points of views, of engaging with communities and involving them in museum work, of decolonizing museums, to make museums relevant, among others expressed, for example, through the #MuseumsAreNotNeutral campaign.³³ As Suay Aksoy so well put it:

museums are not neutral. They never have, and never will. They are not separate from their social and historical context. And when it does seem like they are separate, that is not neutrality – that is a choice. Choosing not to address climate change is not neutrality. Choosing not to talk about colonisation is not neutrality. Choosing not to advocate for equality is not neutrality. Those are choices, and we can make better ones.³⁴

Propagating the notion that neutrality exists within a museum context, and perpetuating the myth that museums are inherently neutral, prohibits them from being self-reflexive institutions

³¹ Ivette Feliciano and Zachary Green, “Museums are curating an era of social movements in real time,” last modified November 24, 2018. <https://www.pbs.org/newshour/show/museums-are-curating-an-era-of-social-movements-in-real-time>

³² Andromache Gazi, “Exhibition Ethics - An Overview of Major Issues,” *Journal of Conservation and Museum Studies* 12, no 1 (2014): 1-10, accessed June 4, 2020, <http://doi.org/10.5334/jcms.1021213>.

³³ La Tanya Autry, “Museums are Not Neutral,” accessed May 25, 2020. <https://artstuffmatters.wordpress.com/museums-are-not-neutral/>

³⁴ “Museums do not need to be neutral, they need to be independent,” ICOM, last edited January 6, 2019. https://icom.museum/en/news/museums-do-not-need-to-be-neutral-they-need-to-be-independent/?fbclid=IwAR1xFcMQWOX5qAluvwXe7nymseLzkjFzexBpu_utrJbDQsyz2lca33p67I

engaging their visitors and communities in issues that are relevant to them and their lives, such as sustainability, for fear that they can be perceived as political.

1.2 Sustainability: From Concept to a Global Framework

The definition for sustainability is given through the museum literature, both as a way to keep the discussion focused on the museum perspective but also as a way to keep clear of the political controversies that inevitably entangle the subject. This means this chapter does not look at what sustainability and its large-scale frameworks are at large (though that, of course, is not distinctively different from what sustainability is for the cultural sector), but at how museums, museum professionals, and museum networks define them.

1.2.1 Sustainability and its Pillars

As the UK's Museums Association (MA) states, "Sustainability is, at its most basic, concerned with the needs of the future."³⁵ More precisely, it is concerned with how society today can ensure that the needs of future generations can be met. The most commonly used definition for sustainability within the sector is one coming from the definition of sustainable development given in *Our Common Future* (aka the Brundtland Report).³⁶ This states that "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs."³⁷ Since the idea of continuous growth, constant development itself is not sustainable the term sustainable development is often criticized. To avoid such a negative connotations of sustainable development in this thesis and

³⁵ Museums Association, *Sustainability and Museums: Your Chance to Make a Difference* (consultation paper published in 2008): 4, accessed June 4, 2020, <https://www.museumsassociation.org/download?id=16398>

³⁶ World Commission on Environment and Development, *Our Common Future* (New York: Oxford University Press, 1987): Chapter 2, np, accessed June 4, 2020, <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

³⁷ World Commission on Environment and Development, *Our Common Future*, Chapter 2, np.

in accordance with the specifications set forth by McGhie, ‘sustainable development’ is understood as “focused activity (development) that seeks to achieve a more harmonious balance of social, economic and environmental considerations, ensuring that development in one dimension of sustainability is not having negative impacts on other dimensions and is preferably having positive impacts.”³⁸

It is using the Brundtland Report’s definition that museum professionals³⁹ and museum networks such as MA define sustainability in general as “meeting the needs of the present without compromising the ability of future generations to meet their own needs.”⁴⁰ This is not to say that other definitions do not exist. In fact, many museums have put together their own definitions for what sustainability means to them in their museum practices.⁴¹ However, the Brundtland Report based definition is the most commonly referred to one, and the one this thesis uses.

Sustainability is commonly accepted to be a matter of balance between the needs and limitations of humanity (e.g. social equality, adequate housing, good health), economy (e.g. responsible resource management, equitable distribution of wealth) and the biosphere (e.g. clean air, clean water, biodiversity).⁴² Borrowing the 2004 visualization of the model from museum professional and sustainability advocate Douglas Worts, sustainability can be found in the grey area on Figure 1, where all three realms overlap.⁴³

³⁸ Henry McGhie, *Museums and the Sustainable Development Goals: A how-to guide for museums, galleries, the cultural sector and their partners* (UK: Curating Tomorrow, 2019): 9, accessed June 4, 2020, <https://curatingtomorrow236646048.files.wordpress.com/2019/12/museums-and-the-sustainable-development-goals-2019.pdf>

³⁹ See for example Douglas Worts, 2004, “Museums in Search of a Sustainable Future,” *Alberta Museums Review*, (Fall 2004): page 43.

⁴⁰ Museums Association, *Sustainability and Museums: Your Chance to Make a Difference*, 4.

⁴¹ A collection of these can be found on the MA’s website. “Defining Sustainability,” Museums Association, accessed May 25, 2020. <https://www.museumsassociation.org/campaigns/sustainability/definitions>

⁴² Worts, “Museums in Search,” 44.

⁴³ Figure source: Ibid., 43.

Using the contemporary language of the sustainability discourse, what this means is that sustainability can only exist when its social, environmental, and economic⁴⁴ dimensions are equally considered. That is, sustainable development must at all times equally consider social equality, environmental responsibility, and economic feasibility. For example, any investment into an economic endeavor cannot be considered as sustainable unless its impact on people (society) and its demands on the environment (the planet at large) is considered. Because this balancing act requires constant negotiation, Worts points out that rather than a fixed destination, sustainability is rather “a path, a process, an attitude, a value.”⁴⁵

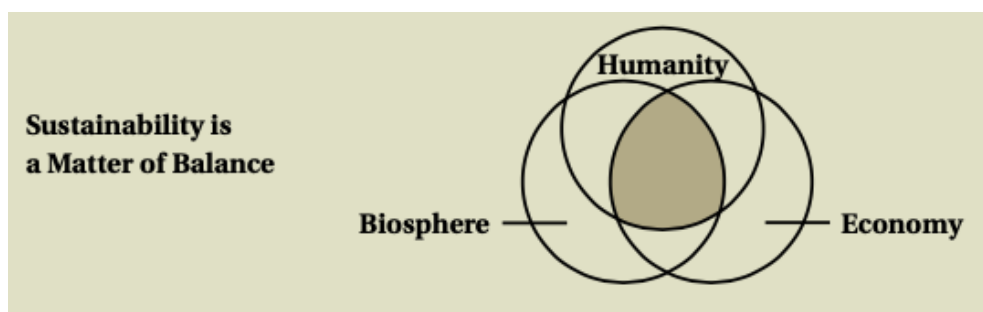


Figure 1 – Sustainability is a Matter of Balance.
Source: Worts, “Museums in Search,” 43.

All three aspects of sustainability are relevant to museums, as the global crisis demands local action taken on all levels. It is perhaps most apparent that museums must think about economic sustainability, after all, “if an organisation’s finances collapse, it will be unable to serve present and future generations.”⁴⁶ However, many museums (including those in Hungary) face significant challenges when it comes to securing adequate and dependable funding. They are already over-extended with both human and financial resources spread thin, making long-term planning difficult, if not impossible. Yet long-term planning is exactly what is needed for sustainability minded institutions.

⁴⁴ It should be noted, that, as Worts states “the economy is arguably not an independent sphere – because it is so clearly a subset of human activity. However, because economics has been elevated to occupy a central place in our world – linking human and environmental spheres – it has been given status as a full sphere.” Worts, “Museums in Search,” 44.

⁴⁵ Worts, “Museums in Search,” 43.

⁴⁶ Museums Association, *Sustainability and Museums: Your Chance to Make a Difference*, 7.

In their 2008 consultation paper the MA offers a somewhat controversial approach to dealing with limited resources: to do less, better.⁴⁷ As they write: a “key aspect of sustainable operation is to use the limited resources that are available efficiently in order to achieve the maximum possible impact.”⁴⁸ This can mean focusing all attention on defining and carrying out core tasks;⁴⁹ limiting opening hours, and even reconsidering collection practices (instead of continuously growing collections focus on quality and community engagement and involvement), or merging institutions. These of course are tough decisions to make for any institution, and though the MA document does not mention it, it might have ramifications for the individuals now working in the museums.

Caring for the environment is not something far removed from museums either: “Museums cannot claim to be serving the best interests of future generations if they have negative impacts on the environment that will make it harder for our descendants to live securely on the planet, let alone to enjoy museum collections.”⁵⁰ Affectively, museums cannot serve their functions if the planet is destroyed, so museums must make sure they play their part in protecting the environment as best they can.

Museums are not innocent of impacting the environment negatively. Generally, museums consume great amounts of resources (e.g. energy and water), producing carbon footprints sometimes even as large as hospitals.⁵¹ Additionally, museums create copious amounts of waste. Measuring these negative environmental effects can help museums identify where they can improve on their environmental impact. Ideally measures taken to reduce this negative impact can also decrease costs across the institution.

⁴⁷ Ibid., 7.

⁴⁸ Ibid., 8.

⁴⁹ Ibid., 7.

⁵⁰ Ibid., 9.

⁵¹ Presentation by Caitlin Southwick, *Ki Culture Webinar: Energy*, May 21, 2020 (not recorded).

Social sustainability, for museums, means that they become socially responsible, socially engaged institutions. Social responsibility, can be defined as the efforts made on the part of organizations “to improve society and undo harm where harm has been done.”⁵² This includes becoming open and participatory institutions that involve communities and audience members in their work, creating long-term strategies for developing their relationships with their audiences, but can also include ensuring human rights such as gender equality are honored within the institutions internal hierarchy itself.

Sustainability demands an integrated approach, where all three aspects are considered. So, in each decision the human, environmental and economic impacts, both positive and negative should be weighed. A blueprint that museums and their networks have started to explore as a framework to guide their sustainability efforts is provided by the 2030 Agenda, which also helps make sense of how the global issues are connected to local solutions.

1.2.2 The 2030 Agenda: A Global Framework

The 2030 Agenda for Sustainable Development (often referred to as the 2030 Agenda or the Global Goals) and its 17 Sustainable Development Goals (SDGs) were created by the United Nations (UN) and adapted by its Member States through unanimous consensus in 2015.⁵³ The 2030 Agenda and the SDGs have given structure to the global sustainability discourse and that within the museums field, providing graspable and meaningful frameworks through which museum can direct their local action to benefit the global aims.

⁵² Emlyn H. Koster and Stephen H. Baumann, “Liberty Science Center in the United States: A mission focused on external relevance,” in *Looking Reality in the Eye: Museums and Social Responsibility*, Robert R. Janes and Gerald T. Conaty (eds) (Calgary: University of Calgary Press, 2005): 86.

⁵³ “Historic New Sustainable Development Agenda Unanimously Adopted by 193 UN Members,” United Nations, last modified September 25, 2015. <https://www.un.org/sustainabledevelopment/blog/2015/09/historic-new-sustainable-development-agenda-unanimously-adopted-by-193-un-members/>

As the official UN page states, the 2030 Agenda

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 recognize 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.⁵⁴

That is to say the 2030 Agenda is an ambitious plan to create a better and sustainable world for all people across the globe, and, as well, to protect the environment. It is an all-encompassing global framework, that was meant to be incorporated at all levels of human activity and depends heavily on local action. The agenda therefore influence policy making on many levels.

The 17 interconnected and integrated SDGs (see Figure 2) are at the center of the 2030 Agenda. The SDGs are incredibly ambitious and indivisible from one another. Each goal has specific targets, the 17 goals representing a total of 169 targets.⁵⁵



Figure 2 – The 17 Sustainable Development Goals of the 2030 Agenda.
Source: “Communications materials,” United Nations, accessed June 4, 2020,
<https://www.un.org/sustainabledevelopment/news/>

⁵⁴ “Sustainable Development Goals,” United Nations, accessed May 25, 2020.
<https://sustainabledevelopment.un.org/sdgs>

⁵⁵ United Nations, *Transforming Our World: The 2030 Agenda for Sustainable Development*, 2015, accessed June 4, 2020, <https://sustainabledevelopment.un.org/post2015/transformingourworld/publication>.

The SDGs were not created out of thin air. They are the successors of the 1992 Millennium Development Goals,⁵⁶ some targets of which were successfully perused by its deadline of 2015.⁵⁷ The Millennium Development Goals differed from the SDGs not only in their numbers (they had only eight) but in that it calls for the participation of not only specific professionals, but of absolutely everyone. As sustainability advocate and museum professional Henry McGhie put it “The SDGs are not just for governments: they are an invitation to all sectors of society, in all places, to collaborate and participate in the achievement of the 2030 Agenda.”⁵⁸

The SDGs framework has been set up to be accountable: targets have indicators, by which to measure them and their progress. In total, 232 indicators were identified, though UN Members States are not officially obliged to provide measurement data of indicator progress. They can, however, provide reports on their progress. The goals, targets and their indicators are defined in the *Global Indicator Framework for the Sustainable Development Goals and Targets of the 2030 Agenda for Sustainable Development*.⁵⁹

The 2030 Agenda is made up of five – or rather three plus two – ‘Ps’: People, Planet, Prosperity then Peace and Partnership.⁶⁰ The first three correspond to the three pillars of

⁵⁶ United Nations, “News on the Millennium Development Goals,” accessed March 22, 2020, <https://www.un.org/millenniumgoals/>

⁵⁷ For example, the goal of decreasing child mortality by half was reached. “Introduction to the Sustainable Development Goals from a Museums Perspective,” NEMO, last modified September 10, 2019. <https://www.nemo.org/news/article/nemo/introduction-to-the-sustainable-development-goals-from-a-museum-perspective.html>

⁵⁸ Henry McGhie, “Free Guide: How can museums support the Sustainable Development Goals?”, Curating Tomorrow, last modified August 21, 2019. <https://curatingtomorrow236646048.wordpress.com/2019/08/21/how-can-museums-support-the-sustainable-development-goals/>

⁵⁹ United Nations, *Global Indicator Framework for the Sustainable Development Goals and Targets of the 2030 Agenda for Sustainable Development*, accessed June 4, 2020, https://unstats.un.org/sdgs/indicators/Global%20Indicator%20Framework%20after%202020%20review_Eng.pdf

⁶⁰ Defined as: **People:** We are determined to end poverty and hunger, in all their forms and dimensions, and to ensure that all human beings can fulfil their potential in dignity and equality and in a healthy environment. **Planet:** We are determined to protect the planet from degradation, including through sustainable consumption and production, sustainably managing its natural resources and taking urgent action on climate change, so that it can support the needs of the present and future generations. **Prosperity:** We are determined to ensure that all human beings can enjoy prosperous and fulfilling lives and that economic, social and technological progress occurs in harmony with nature. **Peace:** We are determined to foster peaceful, just and inclusive societies which are free from fear and violence. There can be no sustainable development without peace and no peace without sustainable development. **Partnership:** We are determined to mobilize the means required to implement this Agenda through a revitalised Global Partnership for Sustainable Development, based on a spirit of strengthened global solidarity, focussed in particular on the needs of the poorest and most vulnerable and with the participation of all countries, all stakeholders and all people. United Nations, *Transforming Our World*, n.p.

sustainability discussed above (people corresponding to the social dimension, planet to the environmental, and prosperity to the economic), while the latter two enable and support these pursuit (see their relationships to each other in Figure 3).⁶¹ However, an integrated approach is necessary here too: sustainable development in any area can only be achieved through the careful consideration and development of the others.⁶²



Figure 3 – The ‘Ps’: People, Planet, Prosperity then Peace and Partnership, and their most directly linked SDGs
Source: Sow, Simona Constanzo. “Sustainable Development – What is there to know and why should we care?”
Last edited October 17, 2016. <https://www.unssc.org/news-and-insights/blog/sustainable-development-what-there-know-and-why-should-we-care/>

1.2.3 Sustainability in the Hungarian Museum Discourse

As far as the definition of sustainability in the Hungarian museum discourse is concerned, the literature review yielded little insight. The most direct introduction of the sustainability topic and definition for Hungarian museums was written by retired chief curator of the Hungarian

⁶¹ McGhie, *Museums and the Sustainable Development Goals*: 23.

⁶² Ibid, 24. See also Worts, “Museums in Search,” 43.

Natural History Museum⁶³, Tamás Vásárhelyi in 2010.⁶⁴ In his article entitled *Stratégiai tervezés a múzeumban* (*Strategic Planning in the Museum*) the subchapter *Múzeumaink és a fenntarthatóság* (*Our museums and sustainability*)⁶⁵ addresses sustainability and its relevance to the museum sector, quoting the Brundtland Report and providing much the same framework as the MA in their consultation paper *Sustainability and Museums: Your Chance to Make a Difference*. The subchapter makes it clear that museums are inherently in the business of serving the future, making sustainability a vital question for museums to engage with. However, Vásárhelyi himself states that the topic has not yet generated discussion within the Hungarian museum discourse.

Ten years have passed since Vásárhelyi's paper, and it seems that a focused discourse has not emerged in Hungary regarding sustainability in general, though the terminology has gained traction. The following trends were observed when conducting literature review on the sustainability related Hungarian museum discourse:

- Sustainability and sustainable development is mentioned with increasing frequency, especially since the 2019 Kyoto conference,⁶⁶ but only few publications give a definition for it.
- More often it is mentioned as an undefined buzzword. Such mentions were typically made when referring to how museums are reconsidering their roles and responsibilities in response to the challenges of the twenty-first century;⁶⁷ when advertising

⁶³ Throughout the thesis the English names (or translations of Hungarian names) were used. For the full list of Hungarian names with their English equivalents, see Appendix 1.

⁶⁴ Tamás Vásárhelyi, "Projekt módszer a múzeumban" [Project methods in museums], *Múzeumi Iránytű* 8 (2010): 137-146.

⁶⁵ Vásárhelyi, "Projekt módszer a múzeumban," 82-83.

⁶⁶ For example, see: Henriett Galambos, "A fenntartható jövőtől a múzeum definícióig: beszámoló a kiotói ICOM közgyűlésről" [From sustainable future to the museum definition: report from the ICOM General Assembly in Kyoto], last modified October 7, 2019. <https://magyarmuzeumok.hu/cikk/a-fenntarthato-jovotol-a-muzeum-definicioig-beszamolo-a-kiotoi-icom-kozgyulesrol>

⁶⁷ In *Nyitott Múzeum* it is mentioned in relation to the changing definitions of heritage. The authors state that cultural heritage can be a terrific source or facilitator of sustainable development, as it has great potential to encourage involvement and participation of local communities. Frazon (ed), *Nyitott Múzeum*, 106-115.

conferences or other international events (mostly translations),⁶⁸ and when writing about the architectural plans for new museum building developments.⁶⁹ Additionally, sustainability is often mentioned when discussing what museums should consider when applying for grants, planning new developments, and when applying for (EU) funds or when applying for EU competitions.⁷⁰

- Perhaps more frequently than expected, these mentions are made in English articles written for Hungarian platforms or publications.⁷¹
- A few museum departments/professions have been discussing the subject more in depth, such as museum andragogy⁷² and restoration.⁷³

⁶⁸ For example, when publicizing the 2019 Brighton conference *Sustainable and Ethical Museums in a Globalized World* in Múzeumi Oktatási és Módszertani Központ “Brighton 2019, or the 2019 NEMO conference *Museums 2030 – Sharing Recipes for a Better Future* “Konferencia a fenntartható jövőről – a NEMO felhívása” [Conference about the sustainable future – a call by NEMO], Pulszky Társaság, accessed May 25, 2020. <http://pulszky.hu/news/konferencia-a-fenntarthato-jovorol-a-nemo-felhivasa/>.

Some reports go into more detail than others, however. For an example of more detailed (but not comprehensive) report see Magdolna, Nagy, “Esélyt a múzeummal – A múzeumok felkészítése a társadalmilag hátrányos helyzetű csoportok kompetenciáinak fejlesztésére” [A chance with museums – Preparing museums to develop the competencies of socially disadvantaged groups], *Múzeumi Iránytű* 29 (2020): 71-107.

Other examples include:

⁶⁹ For example, reporting on the new complex of the The Hungarian Museum of Science, Technology and Transport often mentions sustainability without defining it specifically. For example see “Az új Közlekedési Múzeum merve nyerte el a Média Építészeti Díja Nagyberuházás különdíját” [The new Museum of Transport won the special Média Architecture Award for large developments], Közlekedési Múzeum, last modified November 10, 2019. <https://magyarmuzeumok.hu/cikk/az-uj-kozlekedesi-muzeum-terve-nyerte-el-a-media-epiteszeti-dija-nagyberuhazasok-kulondijjat>

⁷⁰ For example environmental sustainability is mentioned next to, but separate from, social responsibility, with sustainable development being mentioned as an unexplained keyword on pages 159-160, explaining their merits in applying for EU funds in Sarolta Pálfi, “4 in 1: A vizionárius, a bátor, a kedves és a céltudatos – avagy a múzeumvezetők ideális uniós pályázói adottságokkal” [4 in 1: the visionary, the brave, the kind, and the purposeful – or the ideal qualities of the museum leader applying for EU grants], *Múzeumi Iránytű* 11 (2011): 142-163. A brief but useful example comes from Népessy, grant applications plans for sustainability must be included, and at least mentions that sustainability can be found at the intersection of social development, environmental protection, and economic development. Noémi Népessy, “Múzeumfejlesztés pályázatok útján az ezredforduló után,” [Developing the museum through grants after the turn of the millennium] *Múzeumi Iránytű* 19 (2019): 154.

⁷¹ For example, see “Europe’s New Cultural Center to be Built in Budapest’s 200-Year-Old City Park,” Magyar Múzeumok Online, last modified April 14, 2015. https://archiv.magyarmuzeumok.hu/english/2431_europe%E2%80%99s_new_cultural_centre_to_be_built_in_budapest%E2%80%99s_200-year-old_city_park or Iván Zádori, “Museums and Sustainability in the 21st Century,” *Tudás Menedzsment* 12 no 1 (March 2016): 328-333, accessed June 4, 2020.

⁷² For example, the publication made from the fourth national Museum Andragogy Conference, organized in 2016, includes not only several mentions, but even focused articles around the subject such as Iván Zádori, “Museums and Sustainability in the 21st Century,” *Tudás Menedzsment* 12 no 1 (March 2016): 328-333.

⁷³ For example, the 41st International Conference of Hungarian Restorators was organized specifically around the subject of heritage and climate change. “41. Magyar Restaurátorok Nemzetközi Konferenciája [41st International Conference of Hungarian Conservators]” Magyar Nemzeti Múzeum, accessed May 26, 2020. <https://mnm.hu/hu/41-magyar-restauratorok-nemzetkozi-konferenciaja>

- Despite the growing advocacy of ICOM for the incorporation of sustainability within the field, ICOM Hungary does not seem to be mentioning the subject on their publicly accessible online platforms.

The three pillars of sustainability appear differently and inconsistently in the Hungarian museum literature, though Vászárhelyi's subchapter describes them along the same lines as discussed above. The term sustainability is often used in reference to the sustainability of the museum, in which cases it refers to the long-term financial resilience of the institution, or a quasi-synonym for environmental sustainability.⁷⁴ Social sustainability, as a terminology, is hardly ever used, though this does not mean that the social responsibilities (társadalmi szerepvállalás) of museums are not discussed. Quite the contrary: it is perhaps the most discussed subject of contemporary publications, and sometimes even connected to sustainability or sustainable development at large.⁷⁵ That the terminology does not often make use of the three pillared approach, does not mean that connections between social, environmental, or economic aspects are not made when discussing sustainability, though because of the inconsistent language use these types of publications can lead to some confusion on the relationship between these dimensions.⁷⁶

As far as the integrated perspective goes, while connections while some connections are made between pillars every now and then, there were no examples found where the three pillars are named and considered together in practice.

⁷⁴ These two types of use for the term sustainability (fenntarthatóság) are not specific to the field, in Hungarian these two meanings are commonly used in this way. On the one hand, in Hungarian, the term is even more connected to the financial sustainability of the institution, at least language wise, as the word used to for funder (as in the funder of the institution), which is *fenntartó*, means sustainer." On the other, sustainability in general is used to refer to environmental sustainability.

⁷⁵ The social responsibilities of museums and the ways in which museums can serve their communities is a booming topic in Hungarian museum discourse. One need only look at the topics of the *Múzeumi Iránytű* journal series from the past three years to see that the subject is being discussed in countless and extensive ways.

⁷⁶ For example, an article introducing the concept of "green museums" and urging the sector to take environmentally responsible actions based on international examples and best practices, also speaks of the ability of museums to contribute to societal wellbeing, but does not make connections between the two pillars. Dóra Szabó, "Fenntarthatóság – zöld és boldog múzeumok" [Sustainability – green and happy museums], last modified March 25, 2015. <https://archiv.magyar-muzeumok.hu/blog/cikk/166>

Hungary, a UN Member State, co-chaired the Open Working Group on Sustainable Development Goals between 2014 and 2013. The country's first voluntary report on the progress of SDGs, entitled *Voluntary National Review of Hungary on the Sustainable Development Goals of the 2030 Agenda* was published in 2018⁷⁷ and the Hungarian Central Statistics Office has developed a framework for measuring progress and developed an interactive website to promote the SDGs.⁷⁸

However, based on the literature review, the SDGs or the 2030 Agenda do not seem to be widely known or deeply understood within the Hungarian museum sector – or beyond. In terms of museum discourse on either, only very little could be found. The 2030 Agenda and the SDGs seemed to have appeared in the Hungarian museum discourse around 2019.⁷⁹

1.2.4 Culture: The Fourth Pillar

Finally, a few words should be mentioned about one of the major critiques coming from the cultural sector about the three pillared sustainability approach and the SDGs. One of the leading discussions is the inclusion of culture. For example, Joh Hawkes argued, in 2001, that culture should be considered as the fourth pillar of sustainability.⁸⁰ Cultural sustainability, for museums, would mean something along the lines of “sustainability within the culture of the museum's community, whether it is local, regional, national, or a global community.”⁸¹

⁷⁷ Ministry of Foreign Affairs and Trade of Hungary, *Voluntary National Review of Hungary on the Sustainable Development Goals of the 2030 Agenda*, 2018, accessed https://sustainabledevelopment.un.org/content/documents/20137Voluntary_National_Review_of_Hungary_v2.pdf

⁷⁸ “A Fenntartható fejlődési Célok és az Agenda 2030 Keretrendszere” [The framework of the sustainable development goals and the 2030 Agenda], KSH, last modified June, 2018. <https://www.ksh.hu/sdg>

⁷⁹ On the popular Magyar Múzeumok platform, the SDG framework seems to have been introduced in 2019, in connection with the Kyoto conference, e.g.: Galambos, “A fenntartható jövőtől.” The goals were also introduced in the popular Múzeumi Iránytű journal, though only in very broad terms Nagy, “Esélyt a múzeummal.”

⁸⁰ Jon Hawkes, *The Fourth Pillar of Sustainability: Culture's essential role in public planning* (Melbourne: Cultural Development Network - Common Ground, 2001), 25.

⁸¹ Barry Lord and Gail Dexter Lord and Lindsay Martin (eds.), *Manual of Museum Planning: Sustainable Space, Facilities, and Operations*, (Lanham: AltaMira Press, 2012.), 7.

In 2010 Worts argued that culture should not be considered a separated dimension, but should be understood as the foundation of all human activity, as all aspects of human activity are inextricable from culture (see Figure 4).⁸² He had also updated his earlier model to emphasize how the economic dimension is a subcategory of the social, which in turn exists within the environment at large. What these arguments highlight is that there can be no profound change in how humanity develops without cultural change.



Figure 4 – Four pillar sustainability model: Environmental, Social, Economic, Culture

Source: Douglas Worts, “Culture and Museums in the Winds of Change: The Need for Cultural Indicators,” *Culture and Local Governance / Culture et gouvernance locale*, vol. 3, no. 1-2 (2011): 124, accessed June 4, 2020, <https://doi.org/10.18192/clg-cgl.v3i1.190>.

Acknowledging culture as a fourth dimension of sustainability also helps museums identify some of the main ways in which they can contribute to the 2030 Agenda.⁸³ That being said, a sustainability perspective or a sustainability approach is not dependent on accepting or working

⁸² Douglas Worts, “Culture and Museums in the Winds of Change: The Need for Cultural Indicators,” *Culture and Local Governance / Culture et gouvernance locale*, vol. 3, no. 1-2 (2011): 124, accessed June 4, 2020, <https://doi.org/10.18192/clg-cgl.v3i1.190>.

⁸³ Several publications were created in the past few years advocating for the implementation of culture within the SDGs and the 2030 Agenda. They do this by demonstrating the role of culture in the 2030 Agenda, such as the publication United Nations Educational, Scientific and Cultural Organization, *Culture for the 2030 Agenda* (2018), accessed June 4, 2020, <http://www.unesco.org/culture/flipbook/culture-2030/en/Brochure-UNESCO-Culture-SDGs-EN2.pdf>, by advocating for the recognition of culture as the fourth pillar, see, for example: Culture Action Europe, *Implementing Culture within the Sustainable Development Goals: The role of culture in Agenda2030*, accessed June 4, 2020, https://cultureactioneurope.org/files/2019/09/CAE_SDG-Report-1.pdf, and by providing guides on how culture can be utilized in service of the SDGs on a local level United Cities and Local Governments, and Culture 21. *Culture in the Sustainable development goals: A Guide for Local Action* (2018), accessed June 4, 2020, https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf. Furthermore see Culture2030Goal campaign, *Culture in the Implementation of the 2030 Agenda*, Published in Barcelona, Paris, Harare, Sydney, Montreal, The Hague and Brussels, 2019, accessed June 4, 2020 https://www.icomos.org/images/DOCUMENTS/UN_SDG/culture2030goal_low.pdf

towards the 2030 Agenda or the SGDs. Meaningful sustainability work has been carried out within the museum sector long before the 2030 Agenda was created. Indeed, creating space in museums to discuss questions of sustainability can and should also include the opportunities to discuss the concept of sustainable development itself, as suggested by Glenn Sutter.⁸⁴ However, as the agenda and its goals are currently the largest framework that defines the global efforts for creating a sustainable future, museums and museum networks are lining up to join its cause in a far more structured and connected way than ever before. Taking some perspective, as McGhie has, “The Goals and targets are no doubt not perfect, but they are a major step forwards in supporting collaboration directed to a positive social and environmental purpose. The SDGs are the best blueprint across nations and sectors for achieving sustainability.”⁸⁵ And it is difficult to argue with that.

⁸⁴ G. C. Sutter, “Thinking Like a System: Are museums up to the challenge?” *Museums & Social Issues*, vol. 1, no. 2 (2006): 208, accessed June 4, 2020. <https://doi.org/10.1179/msi.2006.1.2.203>

⁸⁵ McGhie, *Museums and the Sustainable Development Goals*, 24.

CHAPTER TWO – MUSEUMS TAKING ACTION

Sustainability and the SDGs were a featured topic in of the 2019 Kyoto conference of ICOM. The sessions acknowledged the roles of museums in working towards sustainable development but also admitted that there is work yet to be done: “So much has been achieved, and so much more can be achieved, as museums are at the nexus between tradition, innovation and communities to nurture sustainable futures. All museums have a part to play, and through working together we can maximise our collective impact and benefit.”⁸⁶ This chapter demonstrates how museums are and have been rising to this challenge. It makes use of a Henry McGhie’s 2019 handbook *Museums and the Sustainable Development Goals*, which provides the framework for discussing these actions systematically.

While it is by no means the only guidebook on the subject of museums and sustainability, it is the only one that is freely accessible⁸⁷ and that shows how actions in museums contribute to specific SDGs, whether they are framed as sustainability actions or not. The comprehensive framework is at once direct and easy to use, while also being broad enough to fit the elements and approaches of other frameworks.⁸⁸ The blueprint provided by the guide is exceptionally helpful in understanding how the actions and activities of museums can support SDGs and sustainability at large, whether or not they were designed to do so specifically, or not.

⁸⁶ “Panel/Curating Sustainability Futures Through Museum,” ICOM, last modified August 1, 2019. <https://icom.museum/en/news/panel-curating-sustainable-futures-through-museums/>

⁸⁷ By being freely accessible online the handbook has the potential to be more far reaching than any such publication in the subject before. The higher costs of other museums and sustainability handbooks can exclude interested individuals or institutions with insufficient funds from learning their methods.

⁸⁸ The following publications were only partially accessible to the author, but based on those parts the framework provided by *Museums and the Sustainable Development Goals* has room of each of these approaches within its activities: Lord, Lord, and Martin (eds.). *Manual of Museum Planning*, and Sarah S. Brophy. *The Green Museum* (Lanham: AltaMira Press, 2013). See also Gregory Chamberlain, *Greener Museums: Sustainability, Society, and Public Engagement*, Stony Stratford: Museum Identity, 2011.

Additionally, the chapter explains McGhie’s systematic approach in detail so as to lay the foundations of the scheme through which the activities of Hungarian museums were also analyzed. Through superimposing this new framework over existing museum activities collected from museums outside of Hungary,⁸⁹ this chapter shows that tackling sustainability in museum institutions need not necessarily be intimidating, costly, or mean adding to the workload of employees. In fact, if museums examine the work they already do, as McGhie points out, they might find that some of their activities already support sustainability and even specific SDGs. Identifying these activities can help museums act for positive change even more consciously going forward and can also help raise awareness among their audiences by highlighting the SDGs or the sustainability relevance of their actions.

2.1 Five Steps and Seven Activities

McGhie has set up a five-step approach to bringing the SDGs – and sustainability at large – into museum work, which includes seven activities that can each be further nuanced into countless actions. These steps outline how museums can move from thinking about the SDGs in their work to creating an action plan for structured approaches and monitoring its success – essentially a process of continuous improvement. The five steps, in McGhie’s own words are:

One: “Understand the SDGs to be an integrated programme of 17 Goals for the benefit of people, planet and prosperity (the three dimensions of sustainability), in pursuit of and supported by peace, and enabled by partnerships.”

Two: “Consider how your museum can play a role in achieving the SDGs and decide on the position(s) the institution wants to take.”

Three: “Consider how you and your museum (or network, organization or partnership) contribute to each Goal currently, both positively and negatively,

⁸⁹ The collection of examples was not a systematic process, in part to demonstrate that one needn’t conduct extensive research to find museum activities that support sustainability but that they are already present in many. The examples were chosen mostly based on the museum experiences of the author, resulting in the overrepresentation of European and North American examples. This does not mean that such examples are exclusive to the Global North, from where most of the examples come.

and identify which SDGs connect most with the subject area of your museum or your work.”

Four: “The following seven activities are suggested as a very impactful way for museums to contribute to the SDGs.”

Five: “Develop an action plan to enhance positive contributions to the SDGs and reduce negative contributions based on the seven activities above, spanning the gap between ‘where you are now’ and ‘where you want to get to’. Incorporate this into your organisational development, monitoring and reporting cycle, and communicate it both internally and externally.”

Six: “Review and renew your action plan regularly, and repeat this six-step process.”⁹⁰

The seven activities (Figure 5) in point four are where the actions museums can take are mapped out across the SDGs, and here is where the complexity and novelty of the guide lies.



Figure 5 – The seven activities museums can initiate for sustainability by Henry McGhie
Source: McGhie, *Museums and the Sustainable Development Goals*, 42.

⁹⁰ McGhie, *Museums and the Sustainable Development Goals*, 40-43.

The following subchapters introduce these seven activities one by one with real life examples from museums. Most of the chosen examples were not framed around the SDGs by their creators. This further shows that 1) museums are already acting for sustainability whether they know it or not, and the 2) the different approaches are not exclusionary but support each other. In each case the SDGs the activities can potentially support, according to McGhie, are highlighted, though the examples collected often support further goals and targets.

2.1.1 Activity 1 – “Protect and safeguard the world’s cultural and natural heritage, both within museums and more generally”⁹¹

The first activity McGhie outlines is one that museums are inherently involved in: protecting and safeguarding the world’s cultural and natural heritage, contributing directly to SDG 11.4 “Strengthen efforts to protect and safeguard the world’s cultural and natural heritage.”⁹² Museums do this through creating and caring for their collections. In turn, these collections can be the foundation for other activities such as learning (SDG 4), as well as research and innovation (SDG 9), which can support other SDGs, for example developing sustainable agriculture (SDG 2) or informing climate action (SDG 13).

Beyond caring for their existing collections, museums can document the effects of sustainability crises on cultural heritage. For example, museums can document how climate change, raising sea levels or increasingly regular forest fires endanger the environment and the cultures of people. Museums can also contribute to the cause of sustainability and the SDGs by documenting the actions people and communities take for environmental and social causes. For example, the People’s History Museum in Manchester, UK collects object related to protest

⁹¹ Ibid., 44-46.

⁹² United Nations, *Global Indicator Framework*, 11.

as a way to tell the story of democracy.⁹³ The Museum of the City of New York, USA, too tells the story of social activism, from the 17th century until the present, continuing to collect objects and digital documentations of ongoing activism.⁹⁴ District Six Museum of Cape Town, South Africa safeguards the often difficult memories, history and heritage tied to the neighborhood of District Six.⁹⁵

An excellent collecting type especially developed for just this type of engagement with the present is the Rapid Response Collecting. The National Museum of African-American History in Washington DC, USA, as well as the Victoria and Albert Museum in London, UK are building collection through Rapid Response Collecting through which they acquire artefacts connected to ongoing social and environmental activism, among others.⁹⁶ Through their Rapid Response Collecting the National Museum of African-American History and Culture collects objects related to struggle for racial equality.⁹⁷ Figure 6 shows two t-shirts in the collection, which, through acquired in connection to demonstrations following the death of Eric Garner in 2014, could not be more relevant today. Through collecting evidence of the social, environmental, and economic struggles of our times, museums can encourage learning and understanding in the future.

⁹³ “How have you protested? We want your objects,” People’s History Museum, accessed May 26, 2020. <https://phm.org.uk/collaborations/how-have-you-protested-we-want-your-objects/>

⁹⁴ “Activist New York,” Museum of the City of New York, accessed May 26, 2020. <https://www.mcny.org/exhibition/activist-new-york>

⁹⁵ “About the District Six Museum,” District Six Museum, accessed May 26, 2020. <https://www.districtsix.co.za/about-the-district-six-museum/>

⁹⁶ The Rapid Response Collection of the Victoria and Albert Museum includes the objects related to environmental issues, such as the objects of the climate activist group Extinction Rebellion, and as social issues, such as objects of Refugees, protestors of the Women’s March, as well as objects that relate to both, such as the Tampax Cup, a reusable menstrual product. “Rapid Response Collection,” Victoria and Albert Museum, accessed May 26, 2020. <https://www.vam.ac.uk/blog/tag/rapid-response-collecting>

⁹⁷ Feliciano and Green, “Museums are curating an era of social movements in real time.”



Figure 6 – Original caption: “A T-shirt depicting the face of Eric Garner and another worn in protest by Derrick Rose, then the point guard for the Chicago Bulls. Credit: Justin T. Gellerson for The New York Times.”
 Source: Justine T. Gerson for The New York Times, in Graham Bowley, “In an Era of Strife, Museums Collect History as It Happens,” last edited October 1, 2017. <https://www.nytimes.com/2017/10/01/arts/design/african-american-museum-collects-charlottesville-artifacts.html>

As McGhie says, “museums can also help to protect and safeguard cultural and natural heritage by providing opportunities for people to express, experience and participate in expressions of their culture and the culture of others (supporting SDG 10, reduced inequalities).”⁹⁸ An exemplary initiative which does just that, and which was not created for the support of SDGs directly yet contributes to several, is the Active Collection of the Rotterdam Museum in Rotterdam, the Netherlands.

The Active Collection, entitled *Echt Rotterdams Erfgoed*⁹⁹ (Authentic Rotterdam Heritage) is a participatory project that makes connections between contemporary residents of

⁹⁸ McGhie, *Museums and the Sustainable Development Goals*, 46.

⁹⁹ “Echt Rotterdams Erfgoed,” Museum Rotterdam, accessed May 26, 2020. <https://museumrotterdam.nl/collectie/echt-rotterdams-erfgoed>

Rotterdam and the collection of the Rotterdam City Museum.¹⁰⁰ The collection includes not (only) objects, but individuals and entire communities, in an effort to safeguard the diverse stories of the city. It demonstrates the museum's relevance to contemporary Rotterdammers as "a central repository and portal for the city, a place where everyone is invited to explore, celebrate, and exchange ideas about the history, present, and future of the city."¹⁰¹ The collection is a message to the future: these are their values; this is their heritage. Among the collection one can find groups and projects working for social justice, inclusion, and integration, environmental causes, local communities and their shared activities, but also iconic Rotterdam figures, artists, salesmen, and more.¹⁰²

Activity 1 Contributes to at least SDGs 2, 11, 13, 14, 15, 16 + "goals and targets specific to the subject area and context of each museum"¹⁰³

2.1.2 Activity 2 – "Support and provide learning opportunities in support of the SDGs/sustainability"¹⁰⁴

Activity 2 ties into one of the fundamental activities of museums: education. Education for Sustainable Development (ESD)¹⁰⁵ is vital in working towards the goals. Museums have a role not only in raising awareness to the global challenges we face but in telling compelling stories so that people are touched by the issues and want to act against them. Equally, museums can offer ideas for solutions to the problems, empowering visitors "to be part of the solution."¹⁰⁶

¹⁰⁰ The project has been open and participatory since the very beginning. Rotterdam residents can not apply to be on the committee nominating and judging proposals, but joined the museum in deciding on the criterion based on which new items could be added to the collection. For the full description of the project see Museum Rotterdam. *Echt Rotterdams Erfgoed, deel 1*. (Rotterdam: Museum Rotterdam, 2018).

¹⁰¹ *Connection by heritage: Acting local, learning global*, van Dijk, Nicole (2014): 4, accessed June 4, 2020. https://www.academia.edu/14363814/Nicole_van_Dijk_Curator_Projectmanager

¹⁰² For the full list of the continually growing collection see Museum Rotterdam. "Echt Rotterdams Erfgoed."

¹⁰³ *Ibid.*, 75-76.

¹⁰⁴ McGhie, *Museums and the Sustainable Development Goals*, 47-50.

¹⁰⁵ *Ibid.*, 48.

¹⁰⁶ *Ibid.*, 48.

As trusted sources of knowledge and safekeepers of our cultural and natural heritage, museums are exceptionally well positioned to provide these types of narratives, whether they are SDG-specific or more generally sustainability themed: they can incorporate knowledge and questions of specific challenges of sustainability into most of their formal and non-formal educational activities (e.g. in workshops, guided tours, exhibition interpretation, etc.).¹⁰⁷ On a larger scale, museums can create exhibitions¹⁰⁸ on or dedicate themselves entirely to sustainability subjects, such as the The Climate Museum in New York City, USA, the Museum of Tomorrow in Rio de Janeiro, Brazil and the Jockey Club Museum of Climate Change in Hong Kong.

Museums of natural history, science, and technology are often associated with addressing these topics. However, sustainability, and even the environmental aspects of sustainability, are not exclusively to these types of museums: cultural heritage and even fine art museums can just as well participate in the conversation. For example, the Museum aan de Stroom (MAS) in Antwerp, Belgium, houses an exciting *Antwerpen á la carte: On city and food* exhibition, which raises numerous important sustainability issues through exploring the connection between food production, transportation, waste, and urban Antwerp throughout the centuries.¹⁰⁹ Though the exhibition does not refer to the SDG framework, it is clear that the subject is intimately connected to at least SDGs 11 and 12 (Sustainable cities and communities, and Responsible consumption and production, respectively).

¹⁰⁷ For example, the Natural History Museum of Utah, USA has developed a game around the subject of climate change. “Film: Museum develops game to inspire action around climate change,” MuseumNext, last modified June 27, 2017. <https://www.museumnext.com/article/using-power-play-inspire-action-around-climate-change/>. The Bristol Museum and Art Gallery also takes actions to address the ongoing extinction crisis, see Charr, Manuel. “Bristol Museum Highlights Extinction Crisis.” Last modified August 17, 2019. <https://www.museumnext.com/article/bristol-museum-highlights-extinction-crisis/>

¹⁰⁸ A running list of climate change related museum exhibitions can be found on the Museums and Climate Action Network website. “Climate change exhibitions. A chronology of exhibitions dealing with global warming/ climate change/ Anthropocene,” Museums and Climate Change Network, accessed June 4, 2020, <https://mccnetwork.org/exhibitions>

¹⁰⁹ “+5 Antwerpen á la carte: On cities and food,” MAS, accessed May 26, 2020. <https://www.mas.be/en/activity/5-antwerp-%C3%A0-la-carte>

Similarly, in their *Things That Matter* exhibition, in the world cultures museum of Amsterdam, The Netherlands, the Tropen Museum raises the question “is the climate changing your culture?”¹¹⁰ The question is explicitly explored through the case of the Marshall Islands and their cultural practices which are disappearing as sea levels continue to rise.¹¹¹ The same museum also presents an exhibition entitled *What a Genderful World*, exploring the concepts and issues of gender, across cultures, through the objects of the museum’s collection.¹¹² This too relates to sustainability and specifically to SDG 5, gender equality.

Though the above cases are all ones in which entire exhibitions or exhibition elements were built around these sustainability questions, as some Hungarian cases will demonstrate later on, museums need not create entirely new exhibitions to create and communicate sustainability narratives: thematic interpretations during formal or in-formal educational activities can enable education for SDGs and sustainability too.

Activity 2 contributes to at least SDGs 4, 12, 13, 16 + “goals and targets specific to the subject area and context of each museum”¹¹³

2.1.3 Activity 3 – “Enable cultural participation for all”¹¹⁴

Activity 3 supports a fundamental human right¹¹⁵ and is a subject that has been in the spotlight of many museum discourses in the past half century, especially within the context of New Museology, as mentioned before. Ensuring that every person, regardless of their backgrounds

¹¹⁰ “Permanent Exhibition: Things that Matter,” Tropen Museum, accessed May 26, 2020. <https://www.tropenmuseum.nl/en/whats-on/exhibitions/things-matter>

¹¹¹ “Is the Climate Changing Your Culture?” Tropen Museum, accessed May 26, 2020. <https://www.tropenmuseum.nl/en/whats-on/exhibitions/things-matter/climate-changing-your-culture>

¹¹² “What a Genderful World,” Tropen Museum, accessed May 26, 2020. <https://www.tropenmuseum.nl/en/whats-on/exhibitions/what-genderful-world>

¹¹³ Ibid., 77.

¹¹⁴ McGhie, *Museums and the Sustainable Development Goals*, 51-54.

¹¹⁵ Article 27 of the Universal Declaration of Human Rights states that “(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.” “Universal Declaration of Human Rights,” United Nations, accessed May 26, 2020. <https://www.un.org/en/universal-declaration-human-rights/>

or abilities has “the opportunity to engage with the diversity of culture and cultural expressions, including from their own culture and social group, is crucial for individuals’ own lives and in pursuit of peaceful communities and societies.”¹¹⁶ Enabling such cultural participation is often hindered by inequalities (e.g. income and social status), intolerance, censorship, and more. It is all the more important for museums to adapt this activity into their work, and by becoming open and participatory institutions work towards SDGs such as reducing poverty (SDG1), reaching gender equality (SDG 5) and supporting sustainable communities (SDG 11).

Museums can do a lot to encourage cultural participation for all, as visitors to museums; from free entrance to major museums (such as those in London, e.g. the National Gallery or the British Museum, or the museums of the Smithsonian Institution on the National Mall in Washington DC) to workshops and guided tours for specific target groups such as people with special needs or different physical or mental abilities. Furthermore, museums can encourage cultural participation by working with target communities, involving them to various degrees, not only as visitors but as contributors, collaborators, co-creators or even as users of the museums, as Nina Simon’s *Participatory Museum* explains.¹¹⁷ For example, as the Active Collection of the Rotterdam Museum, detailed earlier, does.

Museums can elevate and support minorities, such as refugees and migrants, by telling their stories or employing them in the museums,¹¹⁸ as the 2018 re-labelling project at the New Walk Museum of Leicester, UK did. By working together with refugees and displaced people to give new meaning to the objects on display, the museum told the stories of the displaced, while developing a close relationship with the participants.¹¹⁹

¹¹⁶ McGhie, *Museums and the Sustainable Development Goals*, 54.

¹¹⁷ Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0, 2010): Chapter 5, accessed June 4, 2020. <http://www.participatorymuseum.org>

¹¹⁸ For a list of projects and initiatives see “Museums working with refugees and migrants,” MuseumNext, accessed June 4, 2020, <https://www.museumnext.com/article/the-social-impact-of-museums-working-with-refugees-and-migrants/>.

¹¹⁹ Angela Stienne, “Museum Narratives and the Refugee Experience: Relabeling at New Walk Museum in Leicester,” last modified February 11, 2019. <http://attic-museumstudies.blogspot.com/2019/02/museum-narratives-and-refugee.html>

Activity 3 contributes to at least SDGs 1, 3, 5, 10, 11, 16, 17 + “goals and targets specific to the subject area and context of each museum”¹²⁰

2.1.4 Activity 4 – “Support sustainable tourism”¹²¹

Sustainable tourism is defined as: “tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.”¹²² The heritage sector plays an important role in tourism worldwide, which in turn has a tremendous impact on the environment, local economies, and communities. This impact can be, and often still is, negative, whereas, as McGhie states, “well-managed tourism can contribute very positively to the three dimensions of sustainability, promoting and safeguarding the natural environment, providing jobs and income to communities.”¹²³

In general, museum often contribute to sustainable tourism by indicating how visitors can access the museum by public transportation, by selling local goods or the works of local designers and artists in the museum shop, hiring locals, partnering with local organizations or businesses, and can also consider selling fair trade foods in the museum cafeterias. Museums can also support sustainable tourism by becoming sustainable institutions themselves. Beyond decreasing the negative impacts of the institution, as will later be discussed in more detail, becoming green has the potential to increase visitor numbers, for example by drawing in eco-friendly tourists following sustainable tourism blogs.¹²⁴

Activity 4 contributes to at least SDGs 8, 12, 14 + “goals and targets specific to the subject area and context of each museum”¹²⁵

¹²⁰ McGhie, *Museums and the Sustainable Development Goals*, 78-78.

¹²¹ McGhie, *Museums and the Sustainable Development Goals*, 55-57.

¹²² *Making Tourism More Sustainable*, UNEP and UNWTO (2005): 11-12, accessed June 4, 2020, <http://www.unep.fr/shared/publications/pdf/DITx0592xPA-TourismPolicyEN.pdf>

¹²³ McGhie, *Museums and the Sustainable Development Goals*, 56.

¹²⁴ For example, tourists can follow green museum collections such as Greentourist, “Top Ten Green Museums,” last modified February 17, 2017, <https://www.greenvacations.com/blog/top-ten-green-museums/>

¹²⁵ Ibid., 80.

2.1.5 Activity 5 – “Enable research in support of the SDGs”¹²⁶

Activity 5, like supporting culture and education, is a direct means through which SDGs can be achieved. This activity includes allowing the use of museum collections, libraries, and research centers, something that many if not all museums already do.¹²⁷ It can also include looking at collections as research infrastructure and making them more resilient and environmentally sustainable, so that they may meet the needs of both present and future researchers. This can include managing collections in a way that their environmental impact is decreased.

Museums can also conduct research on how to preserve and safeguard their collections for future generations with as little negative environmental impact as possible. The topic of sustainability is not new to the field of conservation. As the equipment to keep environmental conditions ideal in exhibitions and storage facilities, as well as the materials and tools needed for doing conservation can be costly, demand excessive energy use, and create an abundance of waste, research into alternatives is important in mitigating the negative impact of conservation.

Sustainability in Conservation is an international organization developing and disseminating sustainable solutions in cultural heritage conservation.¹²⁸ Through their network they facilitate research collaborations and sharing of knowledge and the development of new tools so that collections can be conserved for future generations with a lower negative impact on the environment. Sustainable collection management is also inseparable from activity six.

¹²⁶ McGhie, *Museums and the Sustainable Development Goals*, 58-61.

¹²⁷ For example, the New York City’s MET has a range of libraries and research centers that can be accessed. For details see “Libraries and Research Centers,” MET, accessed June 4, 2020, <https://www.metmuseum.org/art/libraries-and-research-centers>

¹²⁸ “About us” SIC, accessed June 4, 2020, <https://www.sustainabilityinconservation.com/>

Activity 5 contributes to at least SDGs 2, 9, 11, 12 + “goals and targets specific to the subject area and context of each museum”¹²⁹

2.1.6 Activity 6 – “Direct internal leadership, management and operations towards the SDGs”¹³⁰

This activity is perhaps the most overarching one, which can truly bring about systemic change in a museum. In this section, McGhie encourages museums to direct internal leadership, management and operations to support the SDGs. Considering these together will “emphasize the importance of connecting museums’ visions and missions with the culture and activities of museums themselves,” and streamline the help streamline the ‘museums’, and museum workers’, identity, values and activity.”¹³¹ By striving for sustainable internally, museums, as organizations, can lead by example· inspiring others within the sector and beyond.

Successful sustainability strategies start with leadership and management. Making sustainability a strategic priority in leadership can help align museum operations with core values when systematically implemented. For example, creating a sustainability policy (or principles) such as the National Museums of Scotland¹³² and the American Museum of Natural History did, can inform and guides decision making across all activities of the organization.¹³³ Such dedication is not limited to individual museums. Museum networks can also lead change

¹²⁹ Ibid., 81-82.

¹³⁰ McGhie, *Museums and the Sustainable Development Goals*, 62-64.

¹³¹ Ibid., 63.

¹³² “Sustainability Policy,” National Museums Scotland, accessed May 26, 2020. <https://www.nms.ac.uk/about-us/our-organisation/sustainability-policy/>

¹³³ “Sustainability Policies,” American Museum of Natural History, accessed May 26, 2020. <https://www.amnh.org/about/sustainability-principles>

by adapting/declaring sustainability principles, as did Museums Australia,¹³⁴ the UK's Museums Association,¹³⁵ and Creative Carbon Scotland.¹³⁶

Museum networks can also contribute by researching museum actions and best practices relevant to sustainability, as does the Finnish Museums Association.¹³⁷ They can lead the way by serving as examples for individual museums but also as catalysts for setting national and international sustainability standards for the sector, including ethical standards.¹³⁸

Another example can be appointing leadership responsible for developing and implementing sustainability strategies. Motivated employees can form Green Teams¹³⁹ or, budget permitting, a Sustainability Office can be hired, or sustainability consultants such as Sarah Sutton (Sustainable Museums)¹⁴⁰, Henry McGhie (Curating Tomorrow)¹⁴¹, or Jasper Visser (The Museum of the Future)¹⁴² can be collaborated with. Investing in staff, by encouraging and supporting them to participate in sustainability trainings such as those offered

¹³⁴ Museums Australia, *Museums and Sustainability*, 2020, accessed June 4, 2020, https://www.amaga.org.au/sites/default/files/uploaded-content/website-content/SubmissionsPolicies/museums_and_sustainability_policy_2003-2012.pdf

¹³⁵ "Principles for sustainable museums," Museums Association, accessed May 26, 2020, <https://www.museumsassociation.org/campaigns/sustainability/principles-for-sustainable-museums>

¹³⁶ "Sustainability in Scottish Museums," Creative Carbon Scotland, last modified January 12, 2018, <https://www.creativecarbonscotland.com/resource/sustainability-scottish-museums/>

¹³⁷ "Museums and Sustainability," Finnish Museums Association, accessed May 26, 2020, <https://www.museoliitto.fi/en.php?k=10400>

¹³⁸ See for example the American Alliance of Museums and PIC Green Professional Network, *Museums, Environmental Sustainability and Our Future*, 2013, accessed June 4, 2020, <http://ww2.aam-us.org/docs/default-source/professional-networks/picgreenwhitepaperfinal.pdf>

¹³⁹ Defined as a group of "motivated employees who volunteer to promote sustainable choices within their organization" Rachel Byers, "Green Museums and Green Exhibits: Communicating sustainability through content and design," (Master's Thesis, Eugene: University of Oregon, 2008): 12, accessed June 4, 2020, https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/8260/AAD_Byers_FinalProject_2008?sequence=1&isAllowed=y

Read more about Brophy. *The Green Museum*, 62-67.

¹⁴⁰ Sutton was one of the speakers at the 2019 ICOM conference's sustainability plenary session and is the author of *The Green Museum: A Primer on Environmental Practice* published first in 2008. Sutton operates the consultancy Sustainable Museums, see <https://sustainablemuseums.net/>

¹⁴¹ McGhie, another speaker at the Kyoto conference's sustainability session, runs a consultancy firm, called Curating Tomorrow, and a blog platform under the same name. His website, <http://www.curatingtomorrow.co.uk/> was being developed during the research period for this thesis, but is now fully available.

¹⁴² Visser researches, publishes, and works on how the cultural sector can respond to contemporary challenges, such as sustainability. His platform includes resource on sustainability topics for museums, such as his webinar in collaboration with NEMO: "Three Approaches for Museums to Work with the Sustainable Development Goals," Jasper Visser, last modified October 10, 2019. <https://themuseumofthefuture.com/2019/10/10/three-approaches-for-museums-to-work-with-the-sustainable-development-goals/>

by Ki Culture¹⁴³ can benefit the entire museum as well, in its path to becoming a sustainable institution.

When it comes to museums operations and the buildings infrastructure, institutions, especially those whose buildings are newer or now under construction, can ensure that their building is sustainably constructed. Securing the necessary conditions to preserve collections can be done while being energy efficient and making use of renewable energy sources. Building or refurbishing museum buildings can be an occasion to decrease the environmental impacts of the museum through, for example: “responsible management of the waste generated in emptying and demolition. Optimal use of materials to cause the least impact on the environment. Improving insulation to reduce energy consumption. Sustainable maintenance once the work is finished.”¹⁴⁴ Striving for internationally accepted certifications, such as the LEED certification¹⁴⁵ can also be a way of implementing the sustainability ambitions of the institution.

Of course, museums can work towards becoming more sustainable in their operations regardless of certification. For example, museums can conduct audits to measure their carbon-footprint, waste production, or water use with a self-assessment tools. The Museum Accreditation tool of The South Western Federation of Museums and Galleries in the UK,¹⁴⁶ though somewhat general, is but a good place to start considering the strengths and weaknesses

¹⁴³ Between April 14 and July 30, 2020, Ki Culture offers a workshop series made of up of four parts: Introduction to Sustainability, Energy, Waste and Materials, and Social Sustainability. Participation is donation based, making the webinars accessible to all with an internet connection. “Online Heritage and Sustainability Workshops,” Ki Culture, accessed May 26, 2020. https://www.kiculture.com/online-workshops?utm_source=Ki+Culture&utm_campaign=9e5c98fba2-EMAIL_CAMPAIGN_2019_11_18_11_09_COPY_01&utm_medium=email&utm_term=0_b66c79af28-9e5c98fba2-129821873

¹⁴⁴ “How can our heritage be conserved while respecting the environment?” IBERDROLA, accessed May 26, 2020. <https://www.iberdrola.com/culture/sustainable-museum>

¹⁴⁵ To see the range of qualifications see “Eight steps toward sustainable construction,” IBERDROLA, accessed May 26, 2020. <https://www.iberdrola.com/environment/energy-efficiency-buildings>
Museums with LEED certification can be found in the LEED database under ‘projects’ at <https://www.usgbc.org/projects/>.

¹⁴⁶ *Museum Accreditation*, The South West Federation of Museums and Art galleries, and Renaissance South West, 2011, accessed June 4, 2020, <https://www.swfed.org.uk/wp-content/uploads/2015/07/GUIDANCE-Environmental-sustainability-VD3.pdf>

of an institution's environmental strategy. The Groundwork Derby & Derbyshire's Green Museums Programme in the UK, *Green Museums: a Step by Step Guide*,¹⁴⁷ has been successfully tested on 6 pilot museums¹⁴⁸ and is more complex and in-depth.

Action can then be taken to reduce harmful environmental impact where possible. For example, the Tropenmuseum in Amsterdam uses displays where the objects behind the glass are not continuously lit. Visitors can walk up to them and turn the light on by pressing a button. The light will remain on for a few minutes, enough for visitors to take a long look, then turn off again. To decrease waste production in most areas across museum activity, a "Rethink – Refuse – Reduce – Reuse – Refurbish – Repair – Repurpose – Recycle" approach can be adapted.¹⁴⁹ Temporary exhibitions can create disproportionately large amounts of waste, however museum communities such as Sustainable Exhibitions for Museums¹⁵⁰ are coming together to collect best practices in solving this problem.

Being mindful of the museum's impact on the environment and its social environment does not stop with focusing on the primary functions of museums (see, for example, Figure 7); the additional services (such as gift shops and facilities) museums provide should also be considered. For example, museums can ban plastic utensils and bottled beverages in the cafeteria, instead offering water stations where visitors can fill their water bottles.¹⁵¹

¹⁴⁷ Museums, Libraries and Archives East Midlands, and Renaissance East Midlands *Green Museums: a step by step guide*. N.d. accessed June 4, 2020, <https://www.museumsassociation.org/download?id=282631>

¹⁴⁸ The case-studies were published together in Museums, Libraries and Archives, *Capturing the outcomes of Hub museum's sustainability activities: Case study Reports*, 2011, accessed June 4, 2020, https://www.artscouncil.org.uk/sites/default/files/download-file/Capturing_outcomes_hub_museums_sustainability_case_study_report.pdf

¹⁴⁹ For an explanation of the approach and additional ideas see Miriam Bibby, "How to Reduce Your Museum's Carbon Footprint," last modified September 23, 2019. <https://www.museumnext.com/article/how-to-reduce-your-museums-carbon-footprint/>

¹⁵⁰ Sustainable Exhibitions for Museums is a useful knowledge hub that „works towards sharing knowledge to improve the sustainability of the design, production and staging of exhibitions." "Home," Sustainable Exhibitions for Museums, accessed May 26, 2020. <https://www.sustainable-exhibitions.co.uk/>

¹⁵¹ This includes ceasing the use of plastic in museum facilities, cafes, and gifts shops too. Alternative solutions, for example to selling bottled water can include water-filling-stations or selling beverages in aluminum packaging. Communicating the plastic-free efforts of the museum to visitors can help raise awareness and inspire them too to use less. Manuel Charr, "Can Museums Reduce Their Use of Single-Use Plastic?" Last modified August 15, 2019. <https://www.museumnext.com/article/can-museums-reduce-their-use-of-single-use-plastic/>

Such actions can contribute very visibly to specific SDGs, even if they are not categorized or explicitly labelled as SDG actions. Highlighting such activities of museums to visitors and others in the field by for example, sharing the sustainability policy of the institution on their website, or by explaining the water reserving systems of the building on site, can inspire others to develop their own. By making these efforts visible, they can become new facets of sustainability education within the institution.

Activity 6 can contribute to SDGs 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 16, 17 + “goals and targets specific to the subject area and context of each museum”¹⁵²



Figure 7 – Six tips to a sustainable management of a museum
IBERDROLA, “How can our heritage be conserved while respecting the environment?”

An inspiring example come from the related field of Zoos and Aquariums. Starting by banning plastic straws, the Aquarium Conservation Partnership in partnership with Our Hands has rallied 22 aquariums around the cause of banning the use of single use plastic on their premises. Together they have been able to put pressure local bars and restaurant to do the same. Thus far, 120 have joined. They then leveraged their momentum get a ban on plastic straws city wide on the docket at the New York City Council. Presentation by Caitlin Southwick. *Ki Culture Webinar: Waste and Materials*. May 28, 2020. Not recorded.

¹⁵² Ibid., 83-89.

2.1.7 Activity 7 – “Direct external leadership, collaboration and partnerships towards SDGs”¹⁵³

Museums have longstanding and wide networks across the world in collaboration with which they can advocate for sustainability and the SDGs.¹⁵⁴ Museums frequently collaborate with others in their sector, as well as across others. Generally (though this can be country or context specific), museums have quite a large degree of freedom in who they partner with. Ideally, “all museums, museum workers and networks should consider how their work could complement the work of others and other sectors to create public value to advance the SDGs.”¹⁵⁵

The ways in which museums can work collaborate in support of the SDGs and sustainability at large, are countless. The following examples are by no means a complete list, in fact they are quite limited in that they are mostly focused on the environmental sustainability, directly supporting SDGs number 11-15, at least, whether using the SDG framework or not.

Museums can form alliances and join other museums in formal or informal, national or international networks where sustainability solutions can be worked out collaboratively and good practices can be shared. Some of these networks, such as The Happy Museum,¹⁵⁶ the Museums and Climate Change Network¹⁵⁷, the Museum Climate Collective Poland,¹⁵⁸ the

¹⁵³ McGhie, *Museums and the Sustainable Development Goals*, 65-67.

¹⁵⁴ ICOM, “Panel/Curating Sustainability Futures Through Museum.”

¹⁵⁵ McGhie, *Museums and the Sustainable Development Goals*, 66.

¹⁵⁶ In their own words: “The Happy Museum Project looks at how the museum sector can respond to the challenge of creating a more sustainable future. It supports museum practice that places wellbeing within an environmental and future-facing frame, rethinking the role that museums can play in creating more resilient people, places and planet. Through action research, academic research, peer networking and training it supports institutional and community wellbeing and resilience in the face of global challenges.” “Home,” The Happy Museum, accessed May 26, 2020. <https://happymuseumproject.org/>

¹⁵⁷ A knowledge platform, resource hub, and community for climate change-related museum activities and actions. “About us,” Museum and Climate Change Network, accessed May 26, 2020. <https://mccnetwork.org/>

¹⁵⁸ Collaborating partners POLIN Museum, Muzeum Śląskie, and We Are Museums work to respond to climate change locally. “Museum Climate Collective Poland,” N.A. accessed May 26, 2020. <https://www.notion.so/Museum-Climate-Collective-Poland-fd37744b4e7446ab868e911b1d19a1aa>

Coalition of Museums for Climate Justice,¹⁵⁹ or the We Are Museums¹⁶⁰ are explicitly organized around sustainability. Others, such as the American Alliance of Museums have sustainability focused networks; the Environment and Climate Network¹⁶¹ in this case, or working groups, such as did the Finnish Museums Association¹⁶² or ICOM.¹⁶³

Museums are also joining interdisciplinary collaborations in order to raise awareness about sustainability and advocate for sustainable solutions, for example by declaring climate and ecological emergencies in the museum, as does the Culture Declares Emergency¹⁶⁴ global community, or to mobilize the entire cultural and heritage sector, as is the vision of the Climate Heritage Network.¹⁶⁵ Non-profit organizations and NGOs also support the work of museums in developing sustainable solutions, bringing together museum employees, researchers, universities, volunteers and more. Examples include the knowledge platform Ki Culture¹⁶⁶ and the already introduced sister organization Sustainability in Conservation.

¹⁵⁹ In their own words, “the Coalition of Museums for Climate Justice mobilizes and supports Canadian museum workers and their organizations in building public awareness, mitigation and resilience in the face of climate change.” “About,” The Coalition of Museums for Climate Justice, accessed May 26, 2020. <https://coalitionofmuseumsforclimatejustice.wordpress.com/>

¹⁶⁰ In their own words, We Are Museums is a framework that supports new ideas through resources, original research and collaborative networks. We aspire to shape the future by empowering a global museum community of changemakers to spearhead innovation and develop social purpose projects. We believe in museums as trusted institutions with a clearly-defined purpose, that are also transformative tools and significant civic resources. We share a responsibility for the future of the communities we work in, as well as for the planet. “About,” We Are Museums, accessed May 26, 2020. <https://www.wearemuseums.com/>

¹⁶¹ “The Environment and Climate Network (formerly PIC Green Museum Network) is a collaborative and pro-active community working to establish museums as leaders in environmental stewardship and sustainability, and climate action.” “Environment and Climate Network,” American Alliance of Museums, accessed May 26, 2020. <https://www.aam-us.org/professional-networks/environment-and-climate-network/>

¹⁶² Finnish Museums Association, “Museums and Sustainability.”

¹⁶³ The ICOM Working Group on Sustainability was established in September 2018. It is made up of 12 museum professionals from around the world, to uphold its mission and to help museums constructively participate in dealing with the global challenges of society’s unsustainability. Working group on Sustainability,” ICOM, accessed May 26, 2020. <https://icom.museum/en/committee/working-group-on-sustainability/>

¹⁶⁴ The community website includes a toolkit and a guide to help arts and culture organizations select actions to declare a climate emergency and raise awareness to the sustainability crisis at large. “Home,” Culture Declares Emergency, accessed May 26, 2020. <https://www.culturedeclares.org/>

¹⁶⁵ In their own words, “the Climate Heritage Network is a voluntary, mutual support network of arts, culture and heritage organisations committed to aiding their communities in tackling climate change and achieving the ambitions of the Paris Agreement.” “Home,” Climate Heritage Network, accessed May 26, 2020. <http://climateheritage.org/>

¹⁶⁶ Ki Culture in a knowledge platform for all things cultural heritage and sustainability. Beyond the already mentioned workshops they run the Sustainability Ambassador Program and are working on creating a large-scale Resource Center with the help of volunteers from around the world. “About,” Ki Culture, accessed May 26, 2020. <https://www.kiculture.com>

Museums can also be powerful allies to civilian sustainability activists and movements by demonstrating solidarity and by being places of civil/civic engagement and discussion. For example, Museums For Future, is a community of individuals and institutions within the global museum sector who support the goals of the climate activist group Fridays For Future and their (global) climate strikes with advocacy initiatives and museum activism.¹⁶⁷ Examples include online and on location actions such as the *Artwork on Strike!* campaign (Figure 8).¹⁶⁸

Activity 7 can contribute to at least SDG 17 + “goals and targets specific to the subject area and context of each museum”¹⁶⁹



Figure 8 – Artwork on strike!

Source: “Artwork on Strike” Source: ArtStrike Toolkit, accessed June 4, 2020, https://drive.google.com/drive/folders/1_iqm0lDHsTS7TxgVXozmxSH6BmCibAIP

¹⁶⁷ They organize in-person and online actions that museum can participate in to show their support of the climate activists and their goals. Their Ten simple actions museums can take in support of the Fridays For Future movement” has been translated into over 20 languages by members. “Ten simple actions museums can take in support of the Fridays For Future movement,” Museums For Future, accessed May 26, 2020. <https://museumsforfuture.org/2019/11/ten-simple-actions-november-2019/>

¹⁶⁸ “Art Strike is an invitation to arts and culture organisations to nominate an object to put on strike, reminding the world we don’t know what we’ve got ‘til it’s gone. It’s meant as a playful way for organisations to show the climate crisis isn’t going away but the planet might, if we don’t act now.” Ben Templeton, “Get involved with ArtStrike,” last modified September 1, 2019. <https://www.museumnext.com/article/get-involved-with-artstrike/>

¹⁶⁹ Ibid., 90.

2.2 A Win-win Strategy?

The expectation is not that museums do all of these activities. Indeed, many would require significant funds and human resource that exceeds the capacities of many institutions:

[...]taking responsibility for sustainable development does not mean that you need to do more and more. That would be unsustainable (for you, your colleagues) and go against many of the SDGs. Instead, a focus on sustainable development should enable you to do smarter with less. The question is not ‘what else should we do,’ but ‘what can we do differently?’¹⁷⁰

The important thing is that museums consider how they want to participate and that take action in areas where they can. As the examples show, many activities that museums already do support sustainability and contribute to specific SDGs. Realizing this and developing an overarching sustainability strategy could be a next logical step.

This discussion also shows that sustainability is not only a topic for natural history or science museums. Cultural heritage and fine art museums can equally play their part in this global agenda. Sustainability is relevant to all aspects of museum work and all museum professionals play an important role. Developing and implementing sustainability strategies can help each department strengthen the sustainability efforts of the other.

This analysis also makes tangible the importance of an integrated understanding of sustainability, in which all dimensions are considered together. For example, a new temporary exhibition that educates visitors about the SDGs but is disassembled and disposed of in a matter of months might be counterproductive. Instead, reusing materials can help elevate the message of the exhibition when highlighted. Or if museums focus their energies solely on serving underprivileged communities for free, compromising their financial sustainability in the long-term, they will not be able to serve their communities or employees. Adapting a sustainable approach across the entire institution can help balance these aspects.

¹⁷⁰ Visser, “Three Approaches.”

Jasper Visser offers some further notes on how adapting an SDG framework can become successful:

- By focusing on one or a few SDGs, preferably ones that are somehow relevant to the museums (e.g. a city museum can focus on SDG 11, Sustainable cities and communities) and making their commitment known.
- By making the action local. Though the SDGs are a global framework their success demands local action.
- By concentrating on impact and avoiding ‘greenwashing’ – that is using SDG actions as and commitments as a means to secure funding or for promotional purposes, without substantial delivery behind them.¹⁷¹

Looking at the ways in which museums can and are contributing to the SDGs, it becomes clear that museums have the tools and the power to drive positive change. Museums are uniquely placed to be advocates of sustainability: they safeguard our diverse heritage, can encourage widespread and meaningful participation, are trusted sources of knowledge and information with which they can engage large numbers of people through formal and informal education. They can make global goals local and relevant to their specific environments. Their networks enable cooperation not just within the field but across sectors which can bring about meaningful and large-scale positive change. They contribute to the economy and can use their status to be models of sustainability in operations and resource use. The SDGs need museums and the knowledge, skills and dedication of museum workers.¹⁷²

Equally, however, museums themselves can benefit from integrating sustainability and the SDGs into their work. As the Museums Association explained:

Sustainability offers great opportunities for museums. It brings new ways of interpreting collections and reaching audiences, it offers new ways of thinking about old problems such as collections care, financial stability and

¹⁷¹ Jasper Visser, “Museums and the SDGs: How to take action?” Last modified September 19, 2018. <https://themuseumofthefuture.com/2018/09/19/museums-and-the-sdgs-how-to-take-action/>

¹⁷² McGhie, *Museums and the Sustainable Development Goals*, 32-33.

relationships with local communities. It brings better use of all resources, improved accountability and social responsibility and opportunities for excellence, innovation and creativity. It gives a chance to provide community leadership and is increasingly important to central and local government, and other funders.¹⁷³

Pursuing positive social and environmental impact is a beneficial way for museums to use their unique resources, a way in which they contribute not only to local wellbeing but the global agenda.¹⁷⁴ The benefits of implementing sustainability are undoubtedly part of the ethical responsibility of museums to act in protection of the people whose heritage they preserve and for those who they preserve the heritage for is clearly very important.

Sustainability is for and about everyone. The ability of bringing relevance to the museums through deeper engagement with the subjects of sustainability and, as a consequence, strengthening audience relationships and increasing visitor numbers should be celebrated. Similarly, reconsidering the resource use of the institution and investing in more efficient technologies and/or renewable energy sources can save money for the institutions in the long run. It can also help museums in demonstrating their impact and importance and help them develop new partnerships.¹⁷⁵

Now, that the concept of sustainability, its relevance to the museum sector, and the framework through which museum activities can be analyzed with regards to their relevance to sustainability has been set, the Hungarian field can be examined.

¹⁷³ Museums Association, *Sustainability and Museums: Your Chance to Make a Difference*, 5.

¹⁷⁴ McGhie, *Museums and the Sustainable Development Goals*, 34-35.

¹⁷⁵ *Ibid.*, 34-35.

CHAPTER THREE – METHODOLOGY

In order to map the Hungarian museum sector's attitude towards and engagement with sustainability topics, two qualitative survey research methods¹⁷⁶ were used: a questionnaire and interviews. The questionnaire was used to gain as large a number of responses, so as to gain insight into general tendencies as well as to learn of as many sustainability related museum activity examples as possible. Interviews were used to gain a deeper understanding of specific museum practices and to better understand the Hungarian museum sector in general, so as to see what factors impact the ways in which museums engage with sustainability, and how. The two methods together were used to explore the issues raised in the sub-questions listed in the Introduction. Neither methods used representative samples, but the high number of sources still help gain an impression of the trends within the sector, which can later serve as a foundation for further research.

3.1 Questionnaire

A questionnaire was chosen as a method because it meets several occurring needs of data collection process. It could be conducted freely online¹⁷⁷ and ensured anonymity to respondents.¹⁷⁸ It also provided an easy way to gather a large number of standardized and comparable responses in a short amount of time.¹⁷⁹

The questionnaire was written in Hungarian, made accessible through Google Forms and was open to anyone working in museum establishments within Hungary. The questionnaire

¹⁷⁶ Heidi Julien, "Survey Research," In *The SAGE Encyclopedia of Qualitative Research Methods*, ed. Lisa M Given (Thousand Oaks: SAGE Publications, Inc., 2012) 846-848, accessed June 4, 2020, <https://dx.doi.org/10.4135/9781412963909>

¹⁷⁷ A crucial requirement as the research was done during the SARS-CO-2 pandemic lockdown.

¹⁷⁸ Which is important as the subject can be controversial, therefore anonymity could allow for even the most cautious professionals to participate.

¹⁷⁹ Stefan Debois, "10 Advantages and Disadvantages of Questionnaires (Updated 2019)," last modified March 8, 2019. <https://surveyanyplace.com/questionnaire-pros-and-cons/>

was distributed with a snowball method, online. It was first sent to interviewees and shared with the personal network of the researcher on Facebook, asking everyone to share it with their colleagues within and outside their museums of employment. Social media managers of major Hungarian museum platforms were also approached through Facebook, with most of them readily reposting the questionnaire. Sharing of the questionnaire in the Facebook groups of the Pulszky Society¹⁸⁰ and the Museum Education in Budapest¹⁸¹ greatly increased the response rates. A total of 81 responses were collected in the two-week period between April 14, and 28, 2020.

The questionnaire (see Appendix 2), consisted of a total of 14 questions organized in four different sections, with response time estimated to take around 10 minutes. Question sequencing followed the following logic:

1. personal understanding and source of knowledge on sustainability within a museum context;
2. opinions and knowledge of their specific museum's approach(es) towards sustainability topics;
3. opinion of how the Hungarian museum sector views sustainability in general;
4. statistical data collection about respondent and museum.

Though the form contained some questions to which the responses provided quantitative results, the questionnaire was largely qualitative. The accumulated data for the response rate can be found in Appendix 3. Responses were used to find two types of information: (1) trends and tendencies within opinions expressed and practices relayed; (2) examples for museum activities and informational resources.

¹⁸⁰ Pulszky Társaság – Magyar Múzeumi Egyesület, “Múzeumok a fenntarthatóságért,” [Museums for sustainability] Facebook, April 15, 2020. <https://www.facebook.com/pulszky/posts/2437938219840235>

¹⁸¹ Múzeumpedagógia Budapesten, “Múzeumok a fenntarthatóságért,” [Museums for sustainability] Facebook, April 16, 2020. <https://www.facebook.com/MuzeumpedagogiaBudapest/posts/2938599426228566>

Statistical data was collected about questionnaire respondents (henceforth respondents) which helps understand whose opinions were heard through the answers. Responses¹⁸² represent the opinions of professionals working the following professions:

RESPONSE OPTIONS	TOTAL RESPONSES
Leadership and management	16
Administration	4
Museology	33
Exhibition design	6
Public education and museum pedagogy	13
Restoration and heritage preservation	7
Informatics and communication	3
Other:	
Illustrator	1
Library	2
Tour guide	1
Museum attendant	4
Archeologist	2
Preparator	1
Public service officer	1
Operation and acquisitions	1
Retired	1

Figure 9 – Respondent data: profession

A total of 29 questionnaire respondents named the museums with which they are associated, most of which are Budapest based, though as the museum affiliations of 52 respondents is unclear no definitive biases towards the capital can be established.

NAME OF MUSEUM	NUMBER OF RESPONSES	LOCATION OF MUSEUM
István Dobó Castle Museum	1	Eger
Janus Pannonius Museum	1	Pécs
National Museum of Circus Arts	1	Budapest
The Ferenc Móra Museum and József Koszta Museum	1	Szeged and Szentes
The Hungarian Museum of Trade and Tourism	1	Budapest
The Hungarian Museum of Science, Technology and Transport	3	Budapest
Hungarian National Museum and Budapest History Museum	4	Budapest
Hungarian Natural History Museum	3	Budapest
Hungarian Jewish Museum and Archive	1	Budapest
The Museum and Library of Hungarian Agriculture	1	Budapest

¹⁸² Response count 77, multiple answers were possible.

Museum of Ethnography	2	Budapest
Museum of the Hungarian Parliament	1	Budapest
Hungarian Theatre Museum and Institute	1	Budapest
Petőfi Literary Museum	8	Budapest
Flóris Rómer Art and History Museum	1	Győr
Hungarian Open-Air Ethnography Museum (Skanzen)	1	Szentendre

Figure 10 – Respondent data: museums of employment

Respondents were asked to mark the type of institutions they work in, based on the Hungarian classification system as established in Law CXL of 1997 on museum institutions, public libraries services and public education.¹⁸³ Over half of the respondents represent museums of national interest with an additional quarter of the responses coming from professionals of specialized national museums, with the remaining being distributed among the last four categories of the law (county- level, regional, thematic museums and so-called museum-like collections and exhibition spaces).

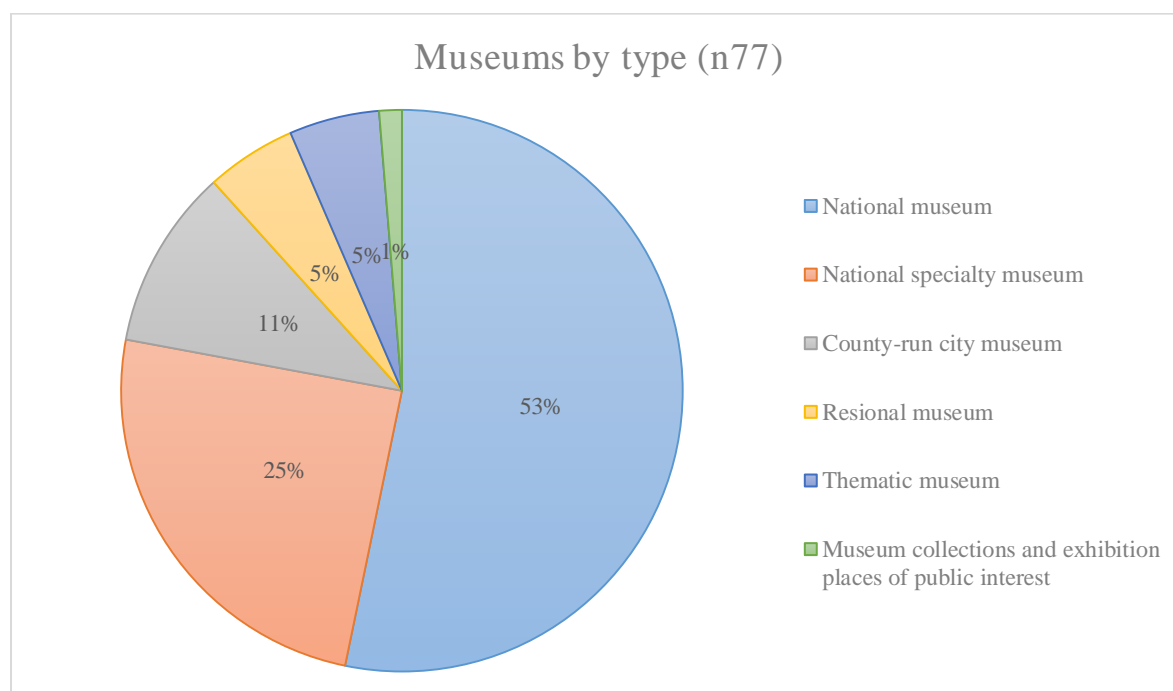


Figure 11 – Respondent data: museums of employment, categorized according to type

¹⁸³ “1997. évi CXL. törvény a muzeális intézményekről, a nyilvános könyvtári ellátásról és a közművelődésről” [CXL. Act on Museum Institutions, Public Library Services and Public Education], Hatályos jogszabályok gyűjteménye, Wolters Kluwer, accessed June 4, 2020, <https://net.jogtar.hu/jogszabaly?docid=99700140.TV>.

As for the financing of the museums with which respondents are affiliated, it is clear that the majority are public funded, with only one museum being supported by the church. This outcome does not completely mirror the complete funding structure of the field.¹⁸⁴ In fact, it shows that the research did not reach any foundation-financed or private museums, with church funded institutions being underrepresented as well. This means that the findings of this thesis are more relevant to publicly funded institutions, than to any other types. The significance of funding sources with regards to engagement with sustainability is discussed in Chapter Six.

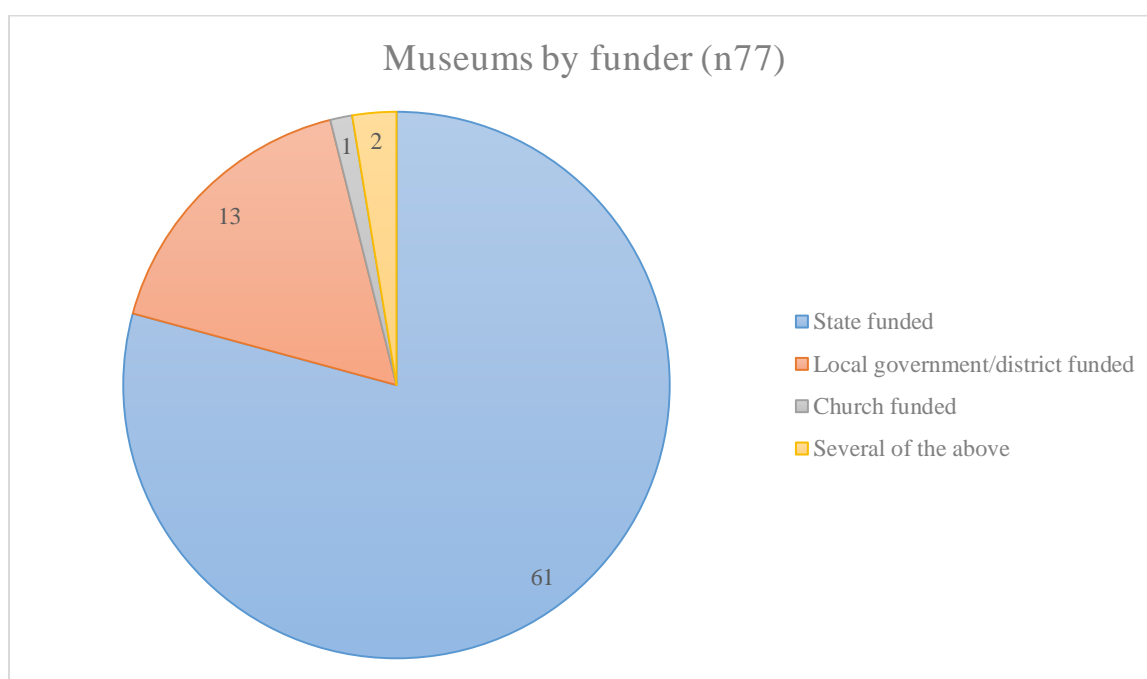


Figure 12 – Respondent data: museums of employment categorized according to funder (n77)

¹⁸⁴ Only little, and perhaps outdated information is available on the number of museums in the different funding categories. As an indication: in 2013, there were over 100 museums funded by the Church, by non-or for-profit organization, by foundations and by private investors. Péter Hamvay, “Múzeum van egyházi, alapítványi, magán is – Körséta nem állami vagy önkormányzati alapítású kiállítási intézményekben” [There are church, foundation, private museums – a tour of non-state or municipally founded exhibition insitutions], *MúzeumCafé* 38, (2013), Accessed June 4, 2020, <http://muzeumcafe.hu/hu/muzeum-van-egyhazi-alapitvanyi-magan/>. Statistics of that same year show that while 61.9% of all museums were funded by local and district budgets, only 17.5% were funded by the state budget. KSH, *Statisztikai tükör [Statistics mirror]*, published November 4, 2014, accessed June 4, 2020, <http://www.ksh.hu/docs/hun/xftp/idoszaki/kozgyujt/kozgyujt13.pdf> Comparing these rates to the findings of the questionnaire, the latter are overrepresented in comparison to the former. However, again, more up-to-date data would help see the results more clearly.

3.2 Interviews

Semi-structured interviews¹⁸⁵ with open-ended questions were chosen as an additional method, as a means to investigate the topics of the sub-questions more thoroughly. Interviews were also conducted in Hungarian, one in person and eleven via video call online, lasting 40-70 minutes each, with one interview lasting only 16 minutes. Three interviews were conducted with a pair of two interviewees in one discussion, while the rest were conducted individually. All interviews were conducted and recorded with the informed consent of the interviewees, which they gave either in writing or orally at the beginnings of the interviews.¹⁸⁶ All but one interviewee consented to their names being used in the study.

NAME	INSTITUTION/ ORGANIZATION ¹⁸⁷	LOCATION OF MUSEUM	POSITION(S) ¹⁸⁸	DATE
Melinda Cziráki Adél Mayer	Lajos Tomory Museum (Museum of the 18 th District)	Budapest	Museum educators	November 1, 2019
Dr. Tamás Vászárhelyi	Hungarian Natural History Museum	Budapest	Retired chief curator	April 7, 2020
Ádám Németh Csilla Pálfi	Hungarian Museum of Trade and Tourism	Budapest	Museum educator, department coordinator Museum educator	April 8, 2020
Noémi Hartmann Márton Veszprémy	Fridays for Future	Budapest	Budapest based Activists	April 9, 2020
Joó Emese	The Hungarian Museum of Science, Technology and Transport	Budapest	Ethnographer, museologist, museum educator, museum director	April 11, 2020
Dr. Zsolt Sári	Hungarian Open-Air Ethnography Museum (Skanzen) ICOM Hungary	Budapest	Deputy Director- General Board Member	April 20, 2020

¹⁸⁵ Lioness Ayres, "Semi-Structured Interview," In *The SAGE Encyclopedia of Qualitative Research Methods*, ed. Lisa M Given (Thousand Oaks: SAGE Publications, Inc., 2012) 811, accessed June 4, 2020, <http://dx.doi.org/10.4135/9781412963909.n420>

¹⁸⁶ The Informed consent for provided by the CHSD was used.

¹⁸⁷ At the time of the interview, based on interviewee self-definition.

¹⁸⁸ At the time of the interview, based on interviewee self-definition.

Dr. Gábor Zsigmond PhD	The Hungarian Museum of Science, Technology and Transport	Budapest	Deputy General Director	April 20, 2020
Anonymous	Large, state funded fine art museum	Budapest	Museum educator	May 1, 2020
Szipőcs Krisztina	Ludwig Museum	Budapest	Professional Deputy-director	May 4, 2020

Figure 13 – Interviewee data: overview

Interviewees were selected based on their connections to projects or museums that displayed a strong commitment towards sustainability issues. Museum educators were approached based on the sustainability themed workshops they developed, while deputy directors were selected based on their leadership roles in museums with activity reflecting an interest in sustainability issues. The two activists of climate activist movement Fridays for Future were interviewed so as to see if they had ever participated in collaborations with museums or were aware of the activities of Museums for Future.

Interview guides consisted mostly of open-ended questions around the following set of topics, which were reframed for each interview so as to fit the specific project/institution:

- Sustainability definition within the museum: is there one and how was it negotiated?
- Sustainability related activities within the specific museum
- Challenges of acting for sustainability within the museum
- Opinions on whether sustainability and its topics belong in museums
- Additional questions related to the specific sustainability related activity for which the specific person and institution were chosen

Interviews were used to gain deeper insights into specific projects as well as more elaborate opinions on the sector and its ability to engage with sustainability as a whole.

3.3 Limitations

Certain limitations of the questionnaire itself were noticed while analyzing the responses. While the statistical data requested from respondents seemed sufficient when designing the questionnaire, when analyzing the responses, it became clear that three additional questions should have been asked:

- the location of the museums, as it would have helped understand the geographical spread of the responses despite the low number of museums being named;
- the collection type of the museums, so as to be able to tell whether museums with certain types of collections have different approaches to sustainability;
- the age of respondents, as respondents mentioned it as an influencing factor of sustainability engagement for museum professionals.

Seeing from the Hungarian literature review that sustainability was not commonly understood to include social sustainability, certain questions of the questionnaire had to be adjusted so as to gauge respondent opinions on both social and environmental sustainability issues. In these cases, a slight language barrier exists: 'társadalmi szerepvállalás,' meaning something along the lines of social responsibility, is the commonly used term in Hungarian to express the social roles or engagement of museums. The term was used twice in the questionnaire, but it must be admitted that it is not a synonym for social sustainability. However, since social sustainability as a term does not seem to be used in the Hungarian museum literature, the decision was made to use 'társadalmi szerepvállalás.'

The reach of the survey is admittedly unknown. While the response rate is much higher than expected, there is no information on the number of individuals who saw the survey but did not reply, nor those who were not reached by the survey at all. Therefore, it is impossible to tell what percentage of the sector engaged with the questionnaire.

The list of interviewees is not representative of the field. Countless others could have been interviewed along the criteria of having a demonstrated link to a sustainability issue. The selection is one upon which further research can later be planned. The current list of interviewees is biased towards Budapest, but includes professionals of both larger and smaller museums, and includes museums with various collection types, such industrial heritage, natural heritage, cultural heritage, fine art, etc. Additionally, interviewing individuals who already have a connection to the topics of sustainability can be misleading and any further research should consider interviewing professionals who either have no connection to the subject or oppose it directly. While the interviews did not include such individuals, hopefully, the questionnaire did provide at least some of them the opportunity to express their opinions.

The results of semi-structured interviews are “a collaboration of investigator and informant.”¹⁸⁹ Therefore the ability of the researcher to pose non-leading questions and to conduct unbiased interpretation of responses always poses a limitation for the results. While efforts were made to carry out the research with as much integrity in this regard as possible, there unrecognized biases of the researcher could, potentially influence the study.

Finally, a few words should be said about the external factors influencing the research during the data collection period. First of all, most interviews were conducted during the lock-down period of 2020 caused by the SARS-CO-2 pandemic. The questionnaire was created, distributed, and filled out as an alternative to the original thesis plan in response to the lock-down as well, since on-site research was made impossible. While most of the institutions represented here have been visited by the researcher, no systematic observations could be carried out at any of them. Data was collected in a time when both interviewees and respondents were adjusting to the disruption of their daily routine, in a time when they could not enter their museums, meet each other or museum visitors, could not carry out their tasks or hold their

¹⁸⁹ Ayres, “Semi-Structured Interview,” 811.

workshops and other programs, when they were under pressure to develop new, mostly virtual museum practices.

It is difficult, perhaps even impossible to gauge the full impact of the crisis state on the responses and interviews. Equally, no one can say with certainty whether all findings of the research will still be relevant in the post-pandemic reopening of the sector, though it is likely that major changes regarding sustainability will not be implemented immediately, even if the crisis does bring to light global sustainability questions within the sector.

Equally, the research cannot account for the impact the planned status changes of cultural sector workers might have on the attitudes and opinions of interviewees and respondents. During the data collection period, on the 9th of April, 2020, the government declared the dismantling of the relatively protected public servant status of professionals working in publicly funded cultural institutions, such as museums. Unions and other stakeholders were not given sufficient time to respond to the bill, while only little information available on the government's plan to protect the job security of the affected professionals, leading to considerable insecurity and a sense of frustration across the sector.¹⁹⁰

¹⁹⁰ Dr. Ibolya Bereczki. "A Pulszky Társaság – Magyar Múzeumi Egyesület észrevételei a kulturális intézményekben foglalkoztatottak közalkalmazotti jogviszonyának átalakulásáról, valamint egyes kulturális tárgyú törvények módosításáról szóló törvény tervezetéhez" [The Pulszky Association – Comments of the Hungarian Museum Association on the draft law on the transformation of the legal relationship of civil servants employed in cultural institutions and on the amendment of certain laws on cultural matters]. Last modified April 14, 2020. <https://magyarmuzeumok.hu/cikk/a-pulszky-tarsasag-magyar-muzeumi-egyesulet-eszrevetelei-a-kulturalis-intezmenyekben-foglalkoztatottak-kozalkalmazotti-jogviszonyanak-atalakulasarol-valamint-egyes-kulturalis-targyu-torvenyek-modositasarol-szolo-torveny-tervezetehez>

CHAPTER FOUR – DEFINING AND ACTING FOR SUSTAINABILITY IN THE HUNGARIAN MUSEUM SECTOR

This chapter presents the findings of the questionnaire and the interviews, following the topic schema of chapters One and Two. The first section of the chapter looks at the different ways in which Hungarian museum professionals understand and use the term sustainability and how they perceive its importance to the sector. It answers the sub-questions: “Is sustainability a commonly occurring topic within the Hungarian museum sector?” “Are there commonly agreed upon sustainability definitions within the Hungarian museum sector?” “Are the Sustainable Development Goals (SDGs) discussed in the sector?”

In the second, larger section of this chapter, studies the trends and cases of Hungarian museum activities are explored within the seven-activity framework created by Henry McGhie in order to demonstrate their relevance to sustainability. This section addresses the sub-question: “Is there activity in the Hungarian museum sector that is already in the vein of sustainability or could even be SDG specific, even if it is not classified under that heading?”

4.1 On Sustainability

This section looks at the frequency with which respondents come across ‘sustainability’ in their professional lives and at how these museum professionals, both interviewees and respondents, define sustainability for themselves. Then, the extent to which museum professionals feel the subject to be part of the sector’s responsibilities is discussed.

4.1.1 A Range of Definitions

First of all, when looking at the questionnaire results in particular, it is helpful to establish the relevance of the topic to respondents. To find an answer to the sub-question “is sustainability a commonly occurring topic within the Hungarian museum sector?” questionnaire respondents were asked “How often do you come across the topic of sustainability within the museum context?” A total of 78 people responded. Though the majority replied that the topic is discussed only sometimes or rarely, only very few said that it never comes up at all, with around a third of the respondents saying it is actually a frequently discussed subject.

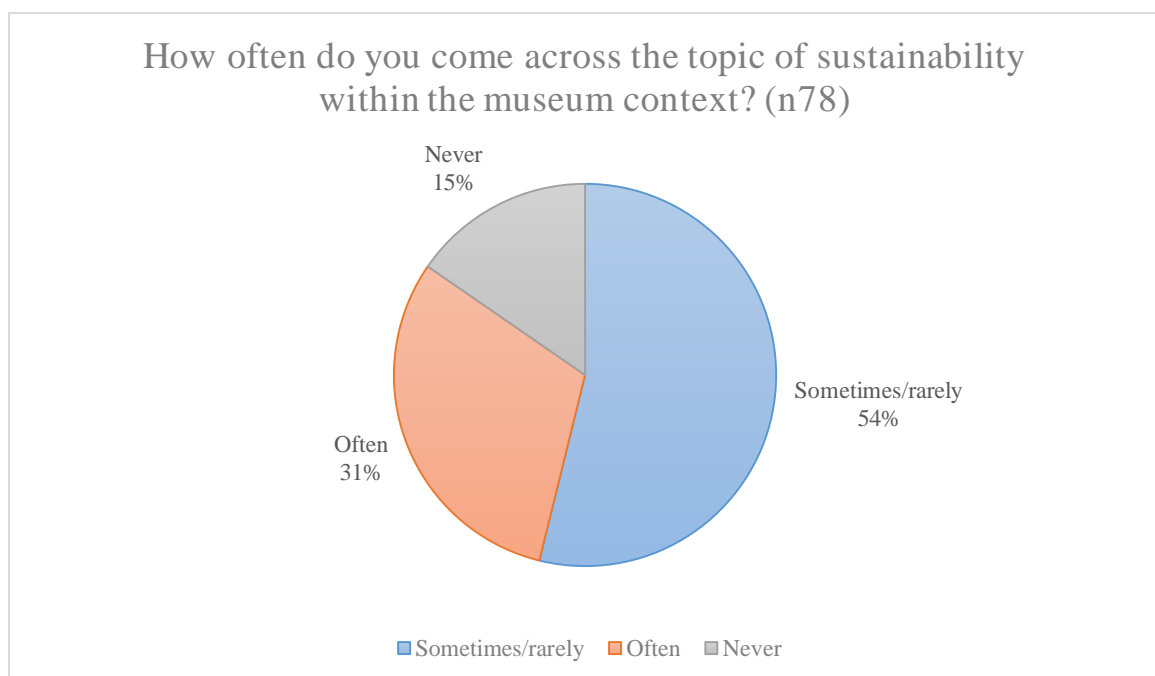


Figure 14 – Response analysis: the frequency of encountering sustainability within a museum context

This indicates that the topic is most certainly present in the field. However, it also indicates that the presence of the subject is uneven, perhaps even sporadic, which can account, to some extent at least, for the diversity in sustainability definitions, observed both during the literature review, which was discussed in Chapter One, and also in the respondent answers to the question ‘In my work, at the museum, sustainability means...’

Though some trends can be observed within the responses, they generally show the understanding of the term to be diverse and inconsistent. Only two respondents referred to the term sustainable development, with only one giving a definition for it. This one response very much resembled the one given in Chapter One. In the same way as was seen in the literature review of the Hungarian museum sector's sustainability-related publications, respondents did not often refer to the pillars of sustainability – the economic, environmental, or social – consistently, equally, or collectively. Nor did many of them use the term 'pillars' or 'dimensions' to distinguish between these aspects.

First of all, sustainability frequently seems to be understood to be environmentally responsible action only or mostly. The largest group of respondents (28 out of 71) stated that in their own profession sustainability means being environmentally responsible. This includes many mentions of recycling and reusing of materials, reducing waste production, and conserving water and energy. These types of activities were mentioned in relation to different aspects of museum work:

- The general operations and day to day work of the professionals, for example: "I collect waste separately and do not use excess energy," "energy saving, optimization of resources, both in terms of raw materials and economics," "I try to print only the documents that are absolutely necessary. In addition, my colleagues and I selectively collect paper and plastic waste."
- Exhibition design: "e.g. we recycle the exhibition installations," "I build and plan an exhibition in an environmentally conscious way, from recyclable materials."
- Programs made for visitors: "In programs: Raw materials, recycling as a topic, sensitizing visitors to issues like 'being different,' 'being marginalized'"
- In conservation and collection management: "For example, the extent to which energy-intensive machinery use – which are necessary for artefact protection – can be reduced

to a minimum that causes the least amount of damage to the environment (air conditioning, heating, cooling, humidification, etc.).”

Additionally, two stated that sustainability, defined as environmental friendliness, is important to them personally but has little to no bearing on their museum work.

In comparison, only one response mentioned social responsibility as their main understanding of sustainability, stating: “It would be increasingly important to broaden the social role of museums, not only to show the past, but also to connect generations in response to the questions of the present, to help ‘survival’ by sharing experiences.”

Environmental sustainability was also more emphasized by the museum educators interviewed, though this does not mean that they act only with consideration of the environment in their work. In fact, they themselves are often the people most responsible for social sustainability projects within the museum, though, it seems, the two are not often, or only vaguely connected under the umbrella of sustainability.

Economic sustainability was often mentioned in terms of the funding system of museums. Some respondents considered sustainability to mean exclusively the financial upkeep of the institution.

A few (11 out of 70) respondent demonstrated a more integrated understandings of the aspects of sustainability. These generally reflected some sort of explicit or implicit acknowledgement of some of the pillars of sustainability being entangled – though not a single respondent actually used the phrase pillar. Such responses include: “I make economically and ecologically responsible decisions,” “I try to validate the aspects of environmental and social sustainability in my museum work,”¹⁹¹ “I am primarily think of the environment and the climate disaster when it comes to sustainability, but is equal opportunity, or our own responsibilities, included in it?”

¹⁹¹ One of the rare responses in which social sustainability was given as such, and not as social responsibility.

A few connected all three aspects: “We take on a role in a topic that is born in the spirit of sustainability (ecological, social, economic issues),” “We manage resources (material, natural, human) responsibly,” “[Sustainability is] Not only an economic or natural circumstance, but a way of thinking and an attitude that uses the public property entrusted to it responsibly, defines issues that affect society both globally and locally, is open to the reflections of museum users and builds these back into its own work. So, it is a responsible and open operation that also determines the place of museums in society. An important element of this work is responsibility and criticism.”

While in the questionnaire responses those who said they were in leadership positions at their museums did not give more integrated replies than any other group, during the interviews the two deputy-directors and the one director did. Dr. Sári, Dr. Zsigmond, and Joó underlined the interlinked nature of the pillars of sustainability – though not always or consistently using pillars as a terminology. However, they also added that this perspective is not yet widespread across the Hungarian museums sector.

Looking at the responses, the social and the environmental aspects most often seem to be handled separately, though both are often shown to have implications for the sustainability of the museum economically. The above named three leadership role interviewees stated that in today’s Hungarian museum sector the question of the museum’s social role is much more prevalent and more widely discussed than their responsibilities towards environmental sustainability. They explained this by a general lack of widespread understanding of how the two are connected. For example, Sr. Sári stated, not only about museum professionals, but in general: “From a social point of view, the environmental part will always be considered last, because many do not know that even if there are social issues at play, environmental issues are also in the background of everyday problems as well.”

They all three understood the museum's social mission to include raising awareness to issues of environmental sustainability as well. They believe that talking about social and environmental issues together can strengthen the case for both, and can help find sustainable answers to the questions of the future, within a museum context. However, they agreed that there is still a need for the inseparability of these dimensions to be more widely understood. As Joó said, addressing the possibilities of museums engaging their visitors in discourse around sustainability:

It's completely alien from the museums context, as of yet, because not even the first steps have been taken. We are talking about social sustainability or rather unsustainability, because museums primarily have a social mission. But it is also a social mission to talk about environmental destruction or climate change, so everything is realized through the relation (of the museum) to people, all kinds of phenomena.

Finally, a total of 19 respondents did not give response that could be categorized under any of the tree pillars of sustainability, but are still very much relevant to it. Ten respondents said that to them, sustainability means protecting cultural and natural heritage within museum collections, through their careful safeguarding and exhibition. Looking back to Activity 1 of Henry McGhie – “protecting and safeguarding the world's cultural and natural heritage, both within museums and more generally”¹⁹² – it is clear that this approach to sustainability encompasses the essential way in which museums serve the cause of sustainability.

Typically, responses carried an ethos of serving the future or future generation. For example, they defined sustainability within their work to be preserving natural and cultural heritage for future generations: “for me, the concept of ‘sustainability’ means the continuation of value preservation - using always the most up to date technologies possible, with the continuous involvement of our younger colleagues,” or “I carry out the collection and processing with future generations in mind, incorporating their interests.”

¹⁹² McGhie, *Museums and the Sustainable Development Goals*, 44-46.

Others indicated here that to them sustainability means the tools through which they protect heritage for future generations, such as preventive conservation methods, restoration of objects and specimens, or making sure that the natural areas form where they collect samples for their collections remain protected. Nine respondents articulated that in their work, sustainability means educating visitors on the topics of sustainability through the museum's collections (though most often not giving a definition as to what sustainability meant to them), especially by making bridges between past, present, and future, for the benefit of all, both today and future generations: "Consciously thinking about the future based on the results of the past and the conclusions of the present," "old practices that are relevant / applicable in today's way of life," "the information which is to be shared should always be linked to the present, projected onto the present. Continuous development and re-evaluation are fundamental aspects. An important aspect is becoming socially relevant¹⁹³, reaching and involving social strata that are falling behind."

So, "are there commonly agreed upon sustainability definitions within the Hungarian museum sector?" Based on these responses from respondents and interviewees, the answer is: not really. Though there is not a single most referred to definition, several tendencies can be teased out from the responses:

- environmental protection is strongly associated with sustainability,
- though the pillars of sustainability are never referred to as such, some integration of the sustainability dimensions (economic, social, environmental) is present,
- sustainability is often linked to a few specific concepts, such as "future" and "being conscious,"

¹⁹³ Original text used the word *társadalmiasítás*, referring to the extent to which community members are involved in the decision making processes of museums. "Társadalmiasítás fogalma" [The concept of becoming social], Cselekvő Közösségek, accessed May 27, 2020. <https://cskwiki.hu/tarsadalmiasitas/>

- the idea that through their core activities such as collecting, safeguarding, and exhibiting cultural and natural heritage museums are essentially linked to sustainability, is not unfamiliar, with many professionals seeing their work as one that can be to the long-term benefit of future generations.

4.1.2 A Museum's Duty?

Sustainability was found to be not only a recurrent subject, but one that is important and relevant to museum professionals, as many of the responses in the “further comments” section of the questionnaire revealed. Beyond comments stating this directly, such as “This is a really important topic, thank you for the research!” or “This should be the objective of 21st century museums, regardless of the profile of their collections” the sheer number of the respondents giving recommendations on how the field could engage more with the subject or overcome the obstacles they currently face in becoming sustainable, indicates that this is something that moves them, that encourages them to think about how the sector can improve on their missions to serve society. Respondents were also asked about the extent to which they agreed with museums having duties towards sustainability and its social and environmental pillars, as well as the SDGs (see Figure 15).

Respondents were almost unequivocally in agreement that museums have a duty to engage with sustainability in general, with the social and environmental dimensions specifically, and to a lesser degree, the SDGs. While most respondents agreed that museums have a duty to engage with social and environmental responsibility, they were less certain about the extent to which museums have an obligation to engage with sustainability in general, though only a single respondent said that museums do not have such an obligation.

As for the SDGs, responses were more diverse, with a sudden increase in “don’t know” answers. One thing to consider, as one of the respondents later on noted, is that “don’t know”

might refer not only to indecision or doubt concerning the specific question, but a lack of knowledge of what the SDGs are.¹⁹⁴ As will be seen later on as well, the number of “don’t know” responses to SDG related questions seems to be relatively, suggesting perhaps that a number of respondents did not know the SDGs at all.

In answering the sub-question “Are the Sustainable Development Goals (SDGs) discussed in the sector?” it seems that these uncertainties of respondents; as well as considering the that the literature review yielded such limited results; together with the fact that no examples of museums activities incorporating/advocating for the SDGs could be found either during the literature review or in questionnaire and interview responses, taken together indicated that the SDGs are not only rarely discussed, but are not commonly known within the sector. This, conversely, does not mean that museum actions are not contributing to the global goals: many of them are, even if those designing them do not know it.

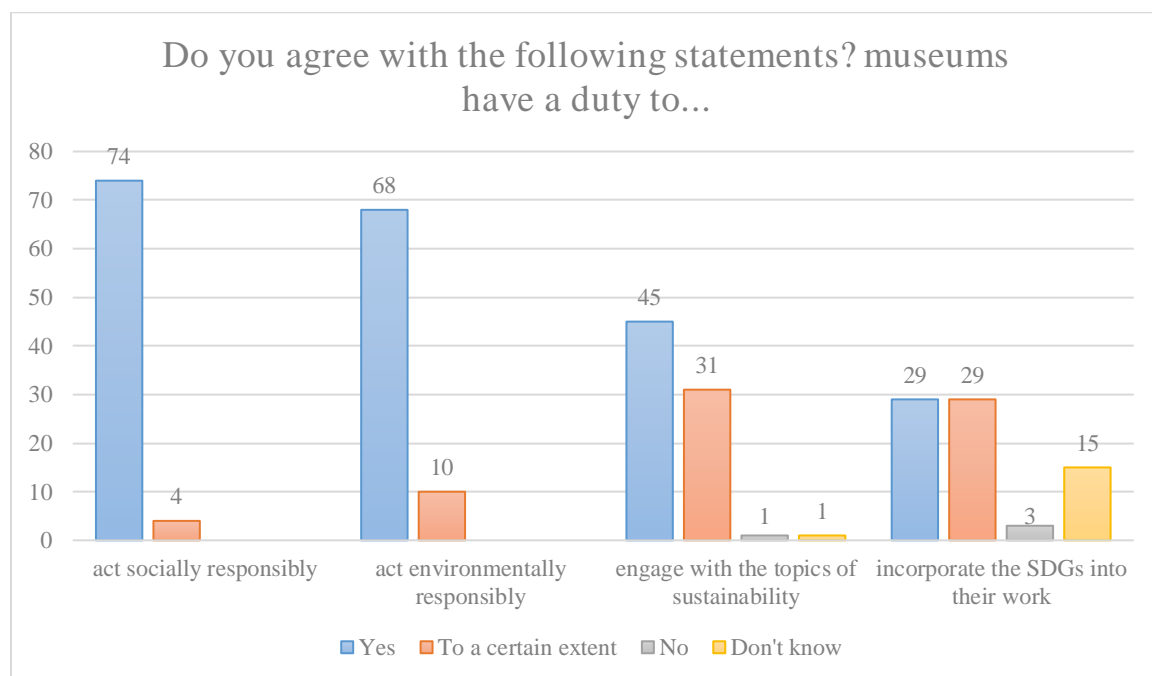


Figure 15 – Response analysis: extent of agreement

¹⁹⁴ In the further comments section one of the respondents earnestly admitted: “My replies were “don’t know” because I do not know the UN goals.” Additionally, a few of the interviewees also admitted that they do not know what the SDGs or the 2030 Agenda are.

4.2 How Museums are Taking Action

This section looks at the crucially important sub-question “Is there activity in the Hungarian museum sector that is already in the vein of sustainability or could even be SDG specific, even if it is not classified under that heading?” Based on the research responses, the short answer is: yes, Hungarian museums and museum professionals are taking action for the cause of sustainability, whether they define it as such, or not. However, while there are many reoccurring themes as to how they are doing so, there is some diversity in which aspects of and approaches to sustainability are more emphasized.

When asked directly, museum professionals were most certain about social responsibility appearing in some or many aspects of their museums’ work, whereas the presence of environmental responsibility, sustainability in general and the SDGs, were marked as being part of the museum’s work with decreasing certainty (see Figure 16).

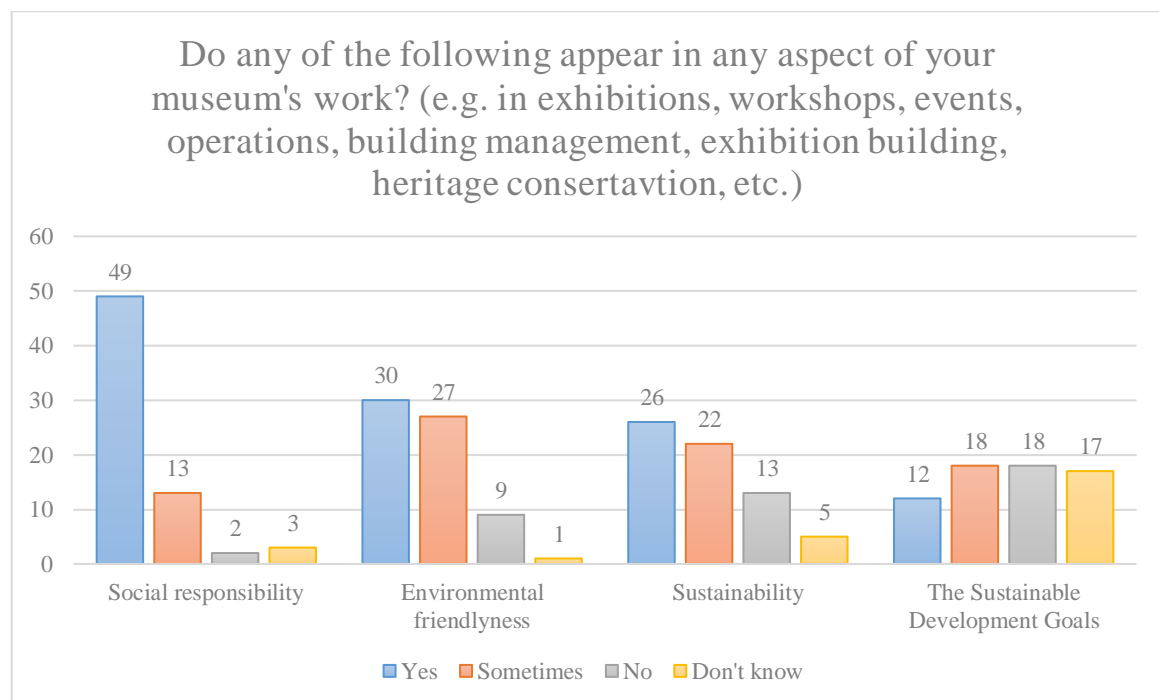


Figure 16 – Response analysis: the appearance of sustainability activities within the museum’s practice

It is especially interesting to look at the replies to the presence of the SDGs: it is an encouraging finding that 12 respondents said that the goals appear in some aspects of their museum’s work.

However, it is also clear that the number of “no” and “don’t know” and answers were here the highest, further supporting the missing presence of the SDGs across the sector.

Respondents were asked to provide examples for these four categories appearing in their museums’ work. Some gave general, but detailed responses which help understand how they view sustainability in general. For example, the most comprehensive reply broke down the museum’s activities along the lines of the three pillars of sustainability:

Social responsibility: expansion of the addressed social strata, groups (from young children to grandparents, disadvantaged social groups, minority, nationality, occupational groups, etc.) Environmental awareness: energy saving, environmentally friendly transport, environmentally friendly use of materials, less waste generation. With regard to sustainability, the aim is to increase the efficiency of the material, financial and human resources set out in the first point [referring to their reply to the first question of the questionnaire, on the definition of sustainability]. On the human resource side, disciplined work, increasing productivity, digitization for artefact protection and record keeping, and faster information flow. Financial resources are well used if, in addition to recognizing the performance of human resources, they help to increase social responsibility, environmental awareness and efficient operation.

Most respondents and interviewees, however, gave specific examples on how they see sustainability topics appearing within their museums, in which several trends can be observed. Since the concept of sustainability is understood in many different ways, and it seems that the SDGs are not well known in the field, it is all the more necessary to look at these museum activities through a framework that can highlight how they contribute to sustainability and the SDGs, even if they are not framed as sustainability-activities. Henry McGhie’s framework, explained and applied in Chapter 2 offers a perfect structure for the task. The following subsections look at the examples given by interviewees and respondents in more detail. Through McGhie’s framework, the chapter shows that the Hungarian museum sector indeed contributing to sustainability and the SDGs, while analyzing how they most typically do so.

4.2.1 Activity 1 – “Protect and safeguard the world’s cultural and natural heritage, both within museums and more generally”¹⁹⁵

As explained above, many respondents clearly understand that through their collecting, exhibit creation, conservation, and other museum work, they are directly contributing to sustainability. However, only two interviewees further nuanced the positive impact strategic collection development can have.

During the interviews Joó and Dr. Sári stressed the importance of collecting and safeguarding the heritage of minority groups, including national, ethnic, or religious minorities, members of economically underprivileged groups, or subcultures. Currently, the representation of, for example, the Roma minority¹⁹⁶ of Hungary within museum collections is dismally low, as explained by Dr. Sári, which partially accounts for the low number of Roma visitors.

Joó and Dr. Sári explained that they see collecting and exhibiting the heritage of minorities as a sustainability question for several reasons. For one, visitors from minority groups will be more inclined to visit museums if they see their own cultures represented, if they feel welcomed, included and invited. Therefore, expanding the collections of museums can help increase visitor numbers leading to increased financial sustainability of the institution as well as provide a more integrated way for museums to fulfill their social missions of inclusion. Second, through collecting their heritage museums can contribute to the sustainability of minority cultures by safeguarding their objects, practices, and cultural know-how for posterity, and by lending them prestige through their collections. This, in turn, can help make these heritage elements more appealing to younger generations, strengthening their desire to protect and to keep the traditions alive.

¹⁹⁵ McGhie, *Museums and the Sustainable Development Goals*, 44-46.

¹⁹⁶ According to a 2018 study by the University of Debrecen, the Roma population of Hungary is close to 900 thousand. In 2018 the population of Hungary was 9,9 million. “Ennyi roma él Magyarországon” [This is how many Roma live in Hungary], HVG, last edited February 22, 2018. https://hvg.hu/itthon/20180222_Ennyi_roma_el_Magyarorszagon

Additionally, museums in Hungary, according to Joó, are in the very early stages of decolonializing their collections, which, when applied to most collections will also provide for better, more sustainable heritage safeguarding. Both agreed that these types of approaches to collection development are still rather rare in the sector, mostly limited to smaller museums.

An example that takes these issues into consideration in its collection methodology is the National Museum of Circus Arts. While there has already been one exhibition in the community museum, there is no permanent exhibitions yet, as director Joó is in the process of building the collection. In her interview, she explained that she aspires to put together a community museum, with stories and objects not only from past and present stars of the profession, but those of the entire networks of circus artists – including offstage crewmembers, lesser known performers, and even family members of these professionals.

In collecting the heritage of a living community, she is attempting to steer away from traditionally hierarchical relationships between museologist and sources, and is trying to encourage a participatory process in which members share their stories, networks, and objects of all sorts – from the most fanciful costumes, to the less aesthetic function objects, such as a homemade mouth guards. Contributors to the museum donate their objects only for the exhibition, and the use of their stories and objects are always tied to strict permission agreements. This way, as she says, they “aren’t trying to amass a giant collection of objects, what we want is to share the knowledge of a community, one which everyone can feel that they contributed to and so it is important to them to have...” Figure 17 shows Joó (far right) and her colleague Szandra Szonday(second from right) at work, recording the stories of and collecting object from circus performers Katalin Négyessi (second from left) and László Kovács (far

left).¹⁹⁷ In line with her mission, Joó has made it a contractual agreement with the funders of the museum that the entire collection be digitalized and freely accessible online.



Figure 17 – Building the collection of the National Museum for Circus Arts

Source: Szekáry, “Újabb páratlan anyaggal gazdagodott.”

4.2.2 Activity 2 – “Support and provide learning opportunities in support of the SDGs/sustainability”¹⁹⁸

Examples falling under the category of Activity Two were perhaps the most pronounced in questionnaire responses. Several examples were given both by respondents and by interviewees as well. Most often mentioned were special events, workshops (or arts and craft activities) and museum educational programs organized around environmental protection themes. When it comes to events and workshops, the most frequently mentioned themes were environmental and biodiversity protection, and responsible consumption or waste management, such as the

¹⁹⁷ Zsuzsanna Szekáry, “Újabb páratlan anyaggal gazdagodott a Fővárosi Nagycirkusz műtárgy gyűjteménye” [The collection of the Hungarian National Circus has been given fantastic new materials], last edited July 18, 2019, <https://fnc.hu/kiallitasprogramok/ujabb-paratlan-anyaggal-gazdagodott-a-fovarosi-nagycirkusz-mutargy-gyujtemenye/>

¹⁹⁸ McGhie, *Museums and the Sustainable Development Goals*, 47-50.

Beporzók napja, that is the Day of the Pollinators, celebrated by 40 museums in 2020.¹⁹⁹ One respondent mentioned programs developed for special needs target groups and/or designed to increasing sensitivity towards social issues, such as homelessness and poverty.

Two interviews were conducted with museum educators working at two different institutions who have been developing their sustainability themed museum educational programs for school aged children. The Hungarian Museum of Trade and Tourism offers one hour workshops around the subjects of *Conscious Shopping*.²⁰⁰ During the activity, children discuss different aspects of consumer decision making (such as ingredients, their health benefits, packaging, material use, country of origin, fair trade, etc.) and learn about the different labels found on product packaging from where they can gain information. Though the topic is directly relatable to the SDG 12 Responsible consumption and productions, the workshop is not (yet) framed within and SDG narrative but in one of environmental sustainability.

The Lajos Tomory Museum, which is the local museum of the 18th district of Budapest, has developed a workshop around the subject of waste, entitled *What is the cekker (a type of shopping bag) good for? The ecological footprint of our great-grandmothers*.²⁰¹ During the workshop children compare the environmental impact of everyday items they are given in the form of a pile of garbage (see Figure 18), with the older versions of the same objects which are on display in the museum. Participants talk about reusability of materials, and even make a sustainability campaign by the end of the one-hour workshop.

The museum educators from both museums mentioned that while these workshops are currently in a testing phase, they are seeing interest from schools. They also noted that despite

¹⁹⁹ Tamás Vásárhelyi, “Beporzók napja – Múzeumok páratlan összefogása” [Day of the pollinators – Exceptional museum collaboration], last modified March 21, 2020. <https://magyarmuzeumok.hu/cikk/beporzok-napja-muzeumok-paratlan-osszefogasa>

²⁰⁰ “Conscious Shopping,” Hungarian Museum of Trade and Tourism, accessed May 27, 2020. <https://mkvm.hu/en/conscious-shopping/>

²⁰¹ Tomory Lajos Múzeum, *Múzeumpedagógiai Programok 2019/20* [Museum educational programs 2019/20], Page 7 Accessible from <http://muzeum18ker.hu/wp-content/uploads/2019/09/muzpedfuzet19-20-v%C3%A9gleges.pdf>

the encouragement they received from their institutions' leadership when, it is not representative of an institution-wide sustainability strategy, but rather one-off aspirations. The museum educators of The Hungarian Museum of Trade and Tourism mentioned that it is hard to align many of their most popular workshops with their ambitions of sustainability, as they require large quantities of cheap edible ingredients and plastic wrapping materials. These dessert making workshops bring in large numbers of visitors, contributing to the long-term financial sustainability of the institution, but almost directly contradict the lessons of the *Conscious Shopping* workshop and the personal values of the museum educators. That being said, the museum educators are working hard to align these workshops with sustainability values while keeping the interest of audiences, so, hopefully, better solutions can be found.



Figure 18 – Sustainability workshop in the Lajos Tomory Museum

Source: Lajos Tomory Museum Facebook post, no title, last modified April 22, 2020, accessed June 4, 2020.
<https://www.facebook.com/HelytortenetiGyujtemeny18/photos/a.352887768158760/3129426573838185/?type=3&theater>

Finally, a few respondents and interviewees also gave accounts of museum exhibitions on sustainability themes, again most commonly around topics of environmental sustainability. An early example named was the *Műanyag* (Plastic) exhibition in the Museum of Ethnography in 2006, which explored our relationship to the material throughout half century.²⁰² The exhibition was successful among visitors and based on it an alternative history of plastic was later published²⁰³ but did not see any follow-up exhibitions, according to Joó, because of internal disagreements on whether or not such a subject belongs in an ethnographical museum.

More recently, several permanent and temporary exhibitions have opened that discuss sustainability issues more directly. The permanent exhibition of the Duna Museum in the city of Esztergom, entitled *Vízeum* opened in late 2019, with a strong focus on water system management of the past, present and future, and a direct and comprehensive sustainability message.²⁰⁴ Many of the museum's educational programs also feature sustainability topics ranging from water use to recycling.²⁰⁵ Similarly, a respondent mentioned that The Museum and Library of Hungarian Agriculture has also opened two new exhibitions around sustainability topics, one permanent and one temporary. The new permanent exhibit *Mi alakítjuk/ Agrár.Természet.Védelem* (We shape it/Agrarian.Nature.Protection),²⁰⁶ opened in mid-2019 and speaks about the importance of protecting our natural environments through exploring subjects such as climate change, the roles of pollinator insects in sustainability, and

²⁰² “Kiállítások: műanyag” [Exhibitions: plastic], Néprajzi Múzeum, accessed May 27, 2020. <https://www.neprajz.hu/madok/kiallitasok/muanyag.html>

²⁰³ Zoltán Fejős and Zsófia Frazon (ed.s), *Plasztik Művek* [Plastic Works], (Budapest: Néprajzi Múzeum, 2006), accessed June 4, 2020. https://neprajz.hu/madok_fuzetek/NeprajziMaDokFuzetek_04.pdf

²⁰⁴ The exhibition was not mentioned by any of the respondents or interviewees. It is an exhibition that the author has visited before the lock-down period. Though the developers of the exhibition were reached out to in hopes of being able to interview someone, they did not respond. The exhibition is nevertheless a progressive example with a strong sustainability message. However, it should be noted that even in this exhibition the sustainability narrative was mostly explained in certain separate sections of the exhibit, while other sections did not refer to it in their interpretation, despite the subject being relevant. (based on personal observations)

²⁰⁵ “Vízeum,” Duna Múzeum, last modified September 30, 2019. <http://www.dunamuzeum.hu/index.php/hu/vizeum>

²⁰⁶ “Mi alakítjuk/ Agrár.Természet.Védelem” [We shape it/Agrarian.Nature.Protection], Magyar Mezőgazdasági Múzeum és Könyvtár, accessed May 27, 2020. <http://www.mezogazdasagimuzeum.hu/kiallitasok/mi-alakitjuk-agrartermeszetvedelem>

the topic of water pollution. *Változó világunk* (Our Changing World),²⁰⁷ a temporary exhibition, was opened in early 2020 and is a collaboration between the museum, the Nemzeti Élelmiszer-biztonsági Hivatal (National Food Security Bureau) and the Országos Meteorológiai Szolgálat (Hungarian Meteorological Service). It explores three main sustainability risks of our times and of the future: climate change, food security, and invasive species. According to the description of the exhibition on the museum's website, the exhibition does not only raise intimidating questions of how our world will change in the future as a consequence to these challenges, but also offers solutions for how to prevent large-scale disasters.

Examples from a contemporary fine art museum highlights that addressing sustainability topics is not limited to any specific museum type: museums with any collection profiles can participate in the global discourse around our world's future. The Ludwig museums has opened an exhibition entitled *Slow Life. Radical Practices of the Everyday*, which addresses “the environmental impacts and exploitative practices that have led to the current global environmental, economic and social problems,” and provides “a broader platform for artistic positions, which emphasize sustainability and offer alternative lifestyles.”²⁰⁸

Finally, The Hungarian Museum of Science, Technology and Transport, a proud member of Futures-Oriented Museum Synergy,²⁰⁹ and its large-scale new museum, currently under development, must be mentioned here. The museum's main location was closed in 2017 and the plans and development for its new building, in a new location, with a brand-new narrative has been in the works ever since.

²⁰⁷ “Változó világunk kihívásai” [The challenges of our changing world], Magyar Mezőgazdasági Múzeum és Könyvtár, accessed May 27, 2020. <http://www.mezogazdasagimuzeum.hu/kiallitasok/valtozo-vilagunk-kihivasai>

²⁰⁸ “Slow Life. Radical Practices of the Everyday,” Ludwig Museum, accessed May 27, 2020. <https://www.ludwigmuseum.hu/en/exhibition/slow-life-radical-practices-everyday>

²⁰⁹ Future-Oriented Museum Synergy is close group for prestigious institutions dealing with the future of the world and humanity, such as the Climate Museum of New York, the Museum of Tomorrow in Rio and the Miraikan Museum of Tokyo. More can be learnt about the initiative by visiting: “FORMS,” MOTI, accessed May 27, 2020. <http://moti.foundation/projects/form>

The museum's location and building will be in complete cohesion with its new message, which will feature a sustainability narrative. During his interview, deputy general director Dr. Zsigmond explained the concept of the narrative, which is being created by 40 main curators and 12 independent lecturers. The narrative reflects on effects of tendencies due to increase in the future, such as urbanization and, as Dr. Zsigmond put it, the upcoming Industrial Revolution 4.0, with a distinct aim to mobilize visitors, to help them become conscious and proactive when it comes to making sustainable choices. Dr. Zsigmond emphasized that “we didn't only want to say: these are the mistakes that were made in the past, but that we should not make these mistakes again.”

4.2.3 Activity 3 – “Enable cultural participation for all”²¹⁰

In the questionnaire responses, enabling cultural participation for many (if not all) was found to be one of the most frequently mentioned ways in which museums fulfill their social responsibilities. While a few truly participatory²¹¹ projects were mentioned, it should be noted that most of the quoted activities understood participation to be providing activities (mostly guided tours) tailored to the special needs of select target groups.

Examples of these latter types of activities abound. Looking at the museum of the interviewees, one can quickly find that The Hungarian Museum of Trade and Tourism offers a specialized walking tours for the visually impaired and for wheelchair users,²¹² while the Hungarian Natural History Museum for the differently abled.²¹³ The Museum of Fine Art, Budapest has developed a program for mothers and fathers with infant babies, among others,

²¹⁰ McGhie, *Museums and the Sustainable Development Goals*, 51-54.

²¹¹ As defined in Nina Simon, *The Participatory Museum*, Chapter 5.

²¹² “Fogyatékkal élő csoportoknak” [For groups with disabilities], Magyar Kereskedelmi és Vendéglátóipari Múzeum, accessed May 27, 2020. <https://mkvm.hu/muzeumpedagogia/fogyatekkal-elo-csoportoknak/>

²¹³ “Foglalkozások fogyatékkal élők számára” [Activities for those living with disabilities], Magyar Természettudományi Múzeum, accessed May 27, 2020. http://www.nhmus.hu/sites/default/files/tarak/kozmu/letolthetoanyagok/pdf/Fogyatekkal_honlapra.pdf

which is now being put in practice by National Gallery and the Vasarely Museum too.²¹⁴ The Hungarian Open-Air Ethnography Museum (Skanzen) offers an even wider range of activities, including not only exhibition focused tours but therapeutic and integrational workshops for the homeless, the elderly living with dementia and their family members, the underprivileged, the differently abled, and even people struggling with social and historic trauma.²¹⁵



Figure 19 – Visiting group at the Skanzen
Bokonics-Kramlik, “MúzeumTrip.”

Many of these types of programs are often designed for the members of a particular group, without the opportunity to enhance integration through mixed groups, and are often still not designed together with the target groups either. Additionally, many of them are based around frontal knowledge transfer through interpretations given by museum educators during the private tours. While most of these activities, perhaps excluding only some of the Skanzen’s workshops, would not, perhaps, even qualify as participatory in Simon’s understanding of the

²¹⁴ The thematic *Mama, nézd!* [Mother, look!] tour explores the topic of mother and child relationships in painting, talking about pregnancy, childbirth, and motherhood, for parents with infants. The rooms are not open for other visitors during the walks; children crying is normalized, as is breastfeeding during the tour. “Mama, nézd!” Szépművészeti Múzeum, accessed May 27, 2020. <https://www.szepmuveszeti.hu/programok/4-mama-nezd/>

²¹⁵ Márta Bokonics-Kramlik, “MúzeumTrip – Nyitott múzeum, társadalmi felelősségvállalás a Skanzenben” [MuseumTrip – Open museum, social responsibility in the Skanzen], last modified April 15, 2012. <https://magyarmuzeumok.hu/cikk/muzeumtrip-nyitott-muzeum-tarsadalmi-felelossegvallalas-a-skanzenben?fbclid=IwAR1OCwyWfhYp8yG0doirhaEpdBgM7Ux9Zs7MgJPpYIJV7R25sd6CQ4402p0>

term, but they can be seen as a form of participation – not in the production but the consumption of culture. By enabling people who would otherwise be unable to visit, museums are supporting their cultural rights.²¹⁶

Less common were examples where participation meant including target groups in the development of projects, though some good examples were given. For example, some of the largest museums (National Gallery, the Museum of Natural History, the Museum of Ethnography, the National Museum, the Ludwig Museum, and others) have been experimenting with three-tiered museum programs for the homeless (which include a themed guided tour, discussion and a creative activity) since 2017, which in particular has led to important observations on inclusive museum practice. Based on these, ethnographer, museologist, museum educator, Joó, who frequently publishes on the subject of social responsibility, has issued a comprehensive list of recommendation²¹⁷ on how to develop good practices in the inclusion of the homeless specifically, ranging from how to treat these communities within the institution (especially during integrated programs where participants might not know which members are homeless); through homeless shelter visits; to creating polyphonic exhibitions on socially relevant subjects that show the lives and issues of these vulnerable people from multiple perspectives.

Two further examples of involving communities in creating exhibition again highlight that fine art or even literary museums can support sustainability and the SDGs. In 2018 the Ludwig Museum housed an exhibition called *Common Affairs – Collaborative Art Projects*, which was the outcome of a four-year program during which artists with various groups, including marginalized communities, the mentally and/or physically disabled, Roma minorities, among others. The project was created to benefit both artists and participants, who

²¹⁶ As can be deduced from the explanation of cultural rights and participation in McGhie, *Museums and the Sustainable Development Goals*, 52.

²¹⁷ Emese Joó, “Hajléktalan emberek a múzeumban” [Homeless people in the museum], last modified Marc 8, 2018. <https://magyarmuzeumok.hu/cikk/hajlektalan-emberek-a-muzeumokban>

were “involved in the creative process sought to solve social problems through their own creativity, experiencing the community's supportive power in the joint work.”²¹⁸

Tettek Ideje (The Time for Action) was created at the Kassák Museum, an associate museum of the national Petőfi Literary Museum, in 2017. The participatory museum initiative involved its marginalized people excluded from mainstream society by homelessness or extreme poverty in the entire creation process of the exhibition. During the one-year collaboration the participants researched, discussed, created and ultimately curated the travelling exhibition on civic movements and initiatives working to secure decent living and housing condition for people like themselves.²¹⁹

Such programs come closer to empowering communities in practicing and safeguarding their cultures, with the methodology of the Circus Art Museum explained earlier coming perhaps the closes, out of the examples given, to being a community museum. Additional ways museums work with their communities to encourage cultural participation that were mentioned in the responses include working with volunteers at the museum and offering their spaces to be used by communities. Joó observed that there is still much to be learnt and implemented in the field in order to serve involve their communities better, and ensuring inclusivity would be the place to begin. And, as she explained, the target communities could be involved in developing at least the programs that are meant for them specifically, really participatory work can begin.

²¹⁸ “Common Affairs – Collaborative Arts Projects,” Ludwig Museum, accessed May 27, 2020. <https://www.ludwigmuseum.hu/en/exhibition/common-affairs-collaborative-art-projects>

²¹⁹ “Tettek Ideje” [Time of actions], Kassák Múzeum, accessed May 27, 2020. <http://kassakmuzeum.hu/en/index.php?p=kiallitas&id=235>

4.2.4 Activity 4 – “Support sustainable tourism”²²⁰

In Chapter Two, sustainable tourism was defined as “tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.”²²¹ Interestingly enough, not much was mentioned with regards to museums taking an active role in supporting such goals.

Perhaps the only aspect that falls under this activity, which several interviewees mentioned, was their museum’s support of sustainable modes of transportation. Museum websites commonly give elaborate directions on how to reach the institution by public transport, and several of the interviewees mentioned their museum’s investing in bicycle sheds for both employees and visitors – though this was also noted as a point of tension as many museums are housed in monument buildings, constructions that do not allow for such additions to their facade.

One of the most progressive solutions was mentioned by Dr. Zsigmond: the underground parking lot of The Hungarian Museum of Science, Technology and Transport. It will be located right under the main exhibition space and was designed to be visible from within the exhibition, calling the attention of visitors to how their own modes of transport fit into the museum’s theme (see Figure 20).

It is also designed to be opened and incorporated into the exhibition space in the future. The museum will encourage the use of public transportation and sustainable modes of travel to its visitors, a message enhance and enabled by having a new major train station on its premises, making it easier for visitors coming from outside the capital to visit by train. Their hope is that in the future car traffic will decrease so drastically, that they will no longer have a need for a parking lot, at which point the unused space can gain a second function by becoming a new

²²⁰ McGhie, *Museums and the Sustainable Development Goals*, 55-57.

²²¹ UNEP, *Making Tourism More Sustainable*, 11-12.

exhibition space. Acknowledging that this is indeed quite a forward-thinking plan Dr. Zsigmond simply said “now is the time to be bold.”



Figure 20 – Plans for the new Hungarian Museum of Science, Technology and Transport “Világhírű építésziroda tervezheti az új közlekedési múzeumot” [World-famous architect firm to build the Museum of Transport], Oktogon, accessed June 4, 2020. <https://www.octogon.hu/epiteszet/vilaghiru-epitesziroda-tervezheti-az-uj-kozlekedesi-muzeumot/>

4.2.5 Activity 5 – “Enable research in support of the SDGs”²²²

As McGhie put it, “museum collections are a distributed research and knowledge infrastructure, preserved and developed for the long-term and supporting a wide range of educational, research and innovation-driven activities.”²²³ Using these infrastructures for research that supports the SDGs (or sustainability in general) as well as retrofitting them to decrease their environmental impact fall under activity five. While several respondents highlight their research activities within their museums as their ways of contributing to

²²² McGhie, *Museums and the Sustainable Development Goals*, 58-61.

²²³ Ibid., 59.

sustainability, no specific examples were given of heritage-based research. Similarly, practicing sustainable methods in conservation were mentioned, but no examples around the topic were given. The same goes for collection management techniques that are environmentally friendly: only generic mentions were made.

4.2.6 Activity 6 – “Direct internal leadership, management and operations towards the SDGs”²²⁴

As demonstrated in Chapter Two, this activity is a far reaching one, that can include a large number of actions. Some of these, mostly aspects of operations, were noted by interviewees and respondents, though not as elements of institution-wide strategies but generally as individual practices or initiatives. Additionally, some interviewees noted that because that because museums are often housed in old, monument status buildings, retrofitting them with sustainable solutions would be either immensely expensive or even impossible.

The most often mentioned types of museum activities supporting sustainability internally in institutions were, by far, all environmental: conserving water and electricity, reducing the unnecessary production of material waste, the reuse of materials such as paper but also, to a lesser extent, materials used for building exhibitions, as well as applying environmentally friendly methods of restoration. Beyond the positive impact these measures have on the environment, some mentioned that they are also a necessary precaution to save money for the institution. One respondent reported that their museum communicates these measures to visitors, and some mentioned their efforts to be typical of their entire work environment, though many other responses implied or explicitly stated their activities to be personal choices, not shared by their institution as a whole. One interviewee explained that

²²⁴ McGhie, *Museums and the Sustainable Development Goals*, 62-64.

because their building is not their own, but owned by their funder, they do not have a relationship with the building managers. As a consequence, they are unfamiliar with the energy and water use of their institution, and do not feel like they have a say in or a responsibility to change the building's management.

Interviewees further supported the findings that such environmentally considerate efforts are not often based on museum strategy, but on local possibilities (e.g. whether or not the museum's area have the option for recycling) and individual actions (e.g. organizing recycling within the institution and gathering the necessary equipment such as garbage cans).

In fact, when asked if social responsibility, environmental responsibility, sustainability or the SDGs – or their synonyms, when applicable – appeared in the founding documents of the museum (including strategy plans, mission statements, work plans and other conceptual materials), responses showed that with the exception of social responsibility not many of the terms were unequivocally mentioned.²²⁵ Though not all 81 respondents answered these questions (between 65-69 did), the following observations can be made (see Figure 21).

First of all, social responsibility is mentioned in the founding documents of the institutions of 51 respondents, while environmental responsibility only in 21, further supporting that the social mission of museums is currently receiving more attention than the environmental actions a museum could take are. Secondly, sustainability is mentioned in the documents of 25 respondents' museums. This can be seen as a positive sign. However, an interview and a respondent did warn that their museum uses an advertised dedication to the values of sustainability as a marketing tool, created by the communications staff, without

²²⁵ Whether or not the presence of such terms indicates the actual commitment of a museum to the values the terms represent is, of course, not something that can be measured through this questionnaire. As one leadership position interviewee divulged, their mission statement was written by their communications team, who based the inclusion of sustainability terms on what they saw on other museum's websites. So, it was not the outcome of a museum wide commitment to the values – even though, upon further exploration some of the museum's activities were found to be related to sustainability. More encouraging examples do exist though, as another leadership position employee demonstrated, where the mission statement is carefully crafted to align with the museum's ambitions and be representative of its activities.

substantial content or effort to act towards the cause behind them – affectively *green washing* mission statements. Finally, the sudden spike in “don’t know” replies compared to the “don’t know” replies for the other three terms when it comes to the SDGs, further suggests that respondents might be uncertain about what the SDGs are as well as about whether their documents refer to them or not.

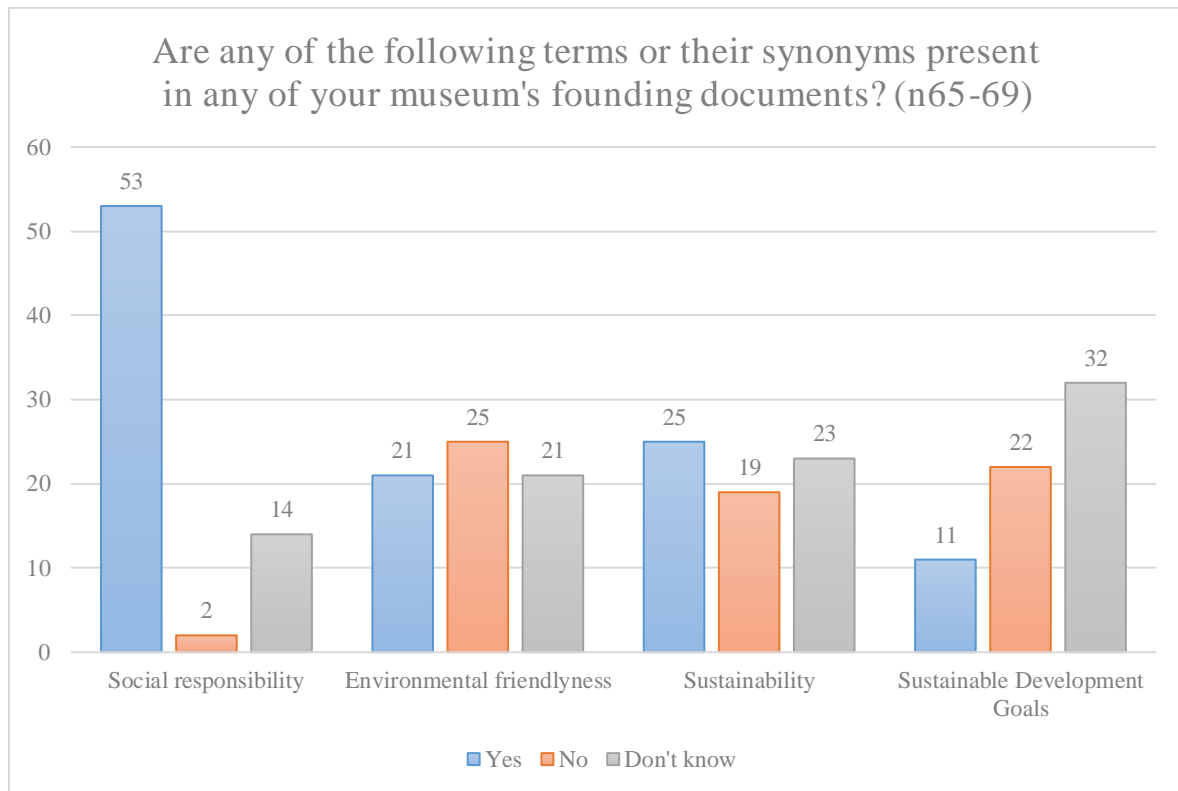


Figure 21 – Response analysis: the appearance of sustainability terminologies within founding documents of museums

An important trend to notice is that there is a sizeable group of respondents who do not know any of their museum’s most important documents well enough to be able to give an answer at all, or to give a confirmative or negating reply to the question. Taking this into consideration, as well as the warnings of greenwashing, it is questionable whether sustainability strategies or sustainability mission statements are the best tool for initiating institution wide action unless conscious efforts are also made to make these documents known and complied with by employees.

Examples in which sustainability is more integrated across the activities of museums come from the most contemporary developments in the field, such as that of the already mentioned Hungarian Museum of Science, Technology and Transport. The winning design of the international tender for developing the museum complex was chosen in 2019. It was created by the prestigious award-winning Diller Scofidio + Renfr (DS+R) firm, creators of the MOMA and the High Line in New York City, and its Hungarian partner M-Teampannon. The complex is being created on the area of the Északi Járőműjavító, which has been a brownfield for around 150 years. The adaptive heritage reuse design keeps the two original buildings of the site, connecting them with modern, mostly glass infrastructures.²²⁶

As Dr. Zsigmond explained, the brownfield will be converted into a green zone: the buildings will be LEED certified and sustainable (using renewable energy sources, collecting rainwater, etc.), while the area around it will be transformed into a park, the flora of which will be carefully chosen to create a self-sustaining ecosystem. The complex is part of the revitalization plans of the wider area of the traditionally industrial Kőbánya, District X of Budapest. The ambitious concept of the new complex, its design and infrastructure, are aligned with the mission and message of the planned exhibition. While this is a great example of leadership, management and operations being aligned with sustainability values, it is important to note that the museum is in a uniquely advantageous position considering the financial support of the state and the opportunity of gaining a completely new building complex, a position that is unimaginable for many museum institutions.

It should be noted that not a single respondent mentioned social aspects of the leadership and management in relation to sustainability activities or actions. Joó was the only interviewee to note that there are still major inequalities within the museums field of Hungary,

²²⁶ Read more about the design at “Hungarian Museum of Transport,” Diller Scofidio + Renfr, accessed May 27, 2020. <https://dsrny.com/project/hungarian-museum-of-transport>

mentioning gender inequalities within leadership hierarchies specifically. That social issues within museum hierarchies are not considered within the subject of sustainability or even social responsibility specifically is telling of a lack of institutional self-reflexivity.²²⁷

4.2.7 Activity 7 – “Direct external leadership, collaboration and partnerships towards the SDGs”²²⁸

Many, if not all examples given in this section have been products of collaborations between museum professionals and external stakeholders. From the examples given by the respondents, it seems that most of the sustainability related projects are outcomes of such collaborations. This is encouraging, though it does not yet seem like most Hungarian museums are ready to join international networks targeting sustainability, such as those described under Activity 7 in Chapter Two. That this might be because they are unaware of them is not an impossible assumption based on the general lack of museums specific sustainability information within the field, discussed in the next chapter.

It is a general observation from the examples of interviewees that certain types of collaborations with, for example, educational environmentalist groups are not only encouraged but are gaining momentum – such as the *Beporzók Világnapja*²²⁹ which was initiated by members of the Hungarian Society for Environmental Education²³⁰ which has strong personal ties to the Hungarian Natural History Museum. Conversely, collaboration with activist groups, such as Fridays For Future, is discouraged. Two members of the Hungarian Fridays For Future were interviewed to ask whether any museums have worked with them at all, and they reported

²²⁷ The issues is expanded upon in Chapter 5.

²²⁸ McGhie, *Museums and the Sustainable Development Goals*, 65-67.

²²⁹ Vásárhelyi, “Beporzók napja.”

²³⁰ Hungarina name: Magyar Környezeti Nevelési Egyesült. To learn more about the Society visit their website: http://mkne.hu/index_english.php

that the single project initiated with a large national museum was cancelled by the museum last minute without much reason and without rescheduling.²³¹ This topic is one of politics, both of museum politics and of sustainability politics, and is an interesting question to consider, though responses to direct questions on the subject did not, unfortunately, lead to clear-cut answers. This question of politics is difficult to measure but is returned to in the following chapter.

However, perhaps the not-so-distant future will bring changes in this regard also. Recently, Ki Culture and Museums For Future published a call for museums worldwide to join in an Earth Day and Fridays For Future Global Climate Strike campaign through their social media. The call was translated to Hungarian and published by Tamás Vásárhelyi on the Magyar Múzeumok platform.²³² Over 30 Hungarian museums participated,²³³ connecting to the climate protection goals of Museums For Future and Fridays For Future, some more directly than others. Looking at the posts, it seems that the call was a success in Hungary because it was a) connected to a global holiday, Earth Day, with a general message on the importance of environmental protection independent from national or local political parties and agendas, and b) was very much object and collection focused, leaving less outspoken museums the option to focus on the heritage element posted rather than on the global issues. Another outcome of the campaign was the newly opened segment on the Magyar Múzeumok site, #Muzeumokajovoert (#Museumsforfuture).²³⁴ In this segment new articles are being published on museum related sustainability topics. The segment serves – or will serve as the number of articles grow – as perhaps the first Hungarian sustainability resource collection for museums.

²³¹ The museum shall remain unnamed for the protection of their contact person.

²³² Tamás Vásárhelyi, “Felhívás a közgyűteményekhez és magánszemélyekhez, e heti akcióra” [Call for action this week, to public collections and individuals], last modified April 20, 2020. <https://magyarmuzeumok.hu/cikk/felhivas-kozgyujtemenyekhez-es-maganszemelyekhez-e-heti-akciora>

²³³ Zsuzsa Nagy-Sándor, “Az ötvenedik Föld napja a múzeumokban” [The fiftieth Earth Day in museums], last modified April 24, 2020. <https://magyarmuzeumok.hu/cikk/az-otvenedik-fold-napja-a-muzeumokban>

²³⁴ Despite the name it is not a direct reference to Museums For Future.

4.2.8 A Summary of Actions

In general, the findings of the questionnaire and the interviews regarding the actions museums are taking in the direction of sustainability are varied but show characteristic tendencies:

- internally oriented sustainability activities mentioned are concerned only with environmental protection, while museum activities directed towards audiences were overwhelmingly socially focused, though environmental topics are emerging;
- a growing number of the more contemporary museum activities use the term sustainability explicitly and are focused on sustainability issues specifically;
- most examples that were given are still based on frontal education and only few on more active participatory methodologies;
- examples are mostly one-off cases within a museum, an event or event series, a singular exhibition or exhibition element, personal practices, educational workshops, etc. Only a few of the interviewees were able to give account of museum cultures and strategies where sustainability (or some of its pillars) was considered throughout the institution, both within its leadership, management, or operations, and its audience-facing work;
- sustainable tourism as well as providing research opportunities in support of sustainability or the SDGs, were hardly mentioned. While it is unlikely that museums do not consider their role in tourism, or that they do not encourage or allow research or that none of that research supports the cause of sustainability, it is interesting to note that respondents did not consider these as relevant to the topic.

CHAPTER FIVE – CHALLENGES

When looking at the responses, both from interviewees and respondents, it is clear that there is a willingness among museum-professionals to do more in support of sustainability. Yet they are held back by systemic shortcomings and a lack of information, among other things. When asked about these hindrances, both respondents and interviewees pointed to very specific issues, with regular consistency. This chapter discusses these issues, staging them against the backdrop of the previous chapters, and answering the sub-question: “In museums where there is a willingness to act for sustainability, what are the hindering factors or limitations that prevent further development?”

5.1 All that Lacks

The majority of respondents agreed that two basic problems account for the hindrance of further sustainability initiatives in their museums: a lack of financial resources and that sustainability is not at all or not strongly part of their museum’s strategic goals. 43 out of 78 respondents marked these two as leading causes in answering the question “In your opinion, what are the most common factors inhibiting your museum from engaging (more) with the topics of sustainability?” Not far behind, with 31 mentions, stand the lack of human resources and the lack of knowledge on how to begin or how to continue with sustainability efforts.

The consistency of the responses indicates that there are basic and systematic difficulties museum-professionals face, which make it difficult to persistently pursue a sustainability framework or mindset. Furthermore, the fifth and sixth most commonly mentioned factors were also related to the first four: a lack of consensus within the institution regarding sustainability issues, and the lack of Hungarian resources on sustainability topics written specifically for museums.

While twelve respondents consider the topic of sustainability irrelevant to their museum's audiences, only eight thought that it was irrelevant to their museums. Finally, only two respondents were of the opinion that sustainability is a political question that does not belong in museums – though, as already mentioned, the issues of politics are more complex than these answers may let on (see Figure 22 for the full list of replies).

5.1.1 Strategy and Financial Resources

Several factors could be contributing to museums not having sustainability appear among their strategic goals at all, or with too little emphasis. Respondents listed a few which helps to understand this issue. First of all, many noted that their leadership and colleagues do not yet have the needed mindset or attitude, a “sustainability mentality,” and that sustainability was missing from the institutional culture overall: “There is no public awareness around the fact that museum operations and sustainability can be linked,” “It’s missing from the thinking of many colleagues,” “In my opinion, this kind of thinking has not yet been sufficiently integrated into the centrally supervised museums approaches. There is still a lot of work to do!”

One respondent acknowledged what the research also found, that sustainability is all too often understood as an environmental issue alone: “Sustainability is treated as an environmental issue by museums and is not adapted to the operations of the institution or their scientific activities.” The remarks of a few other respondents were also clearly considering environmentally sustainability only.

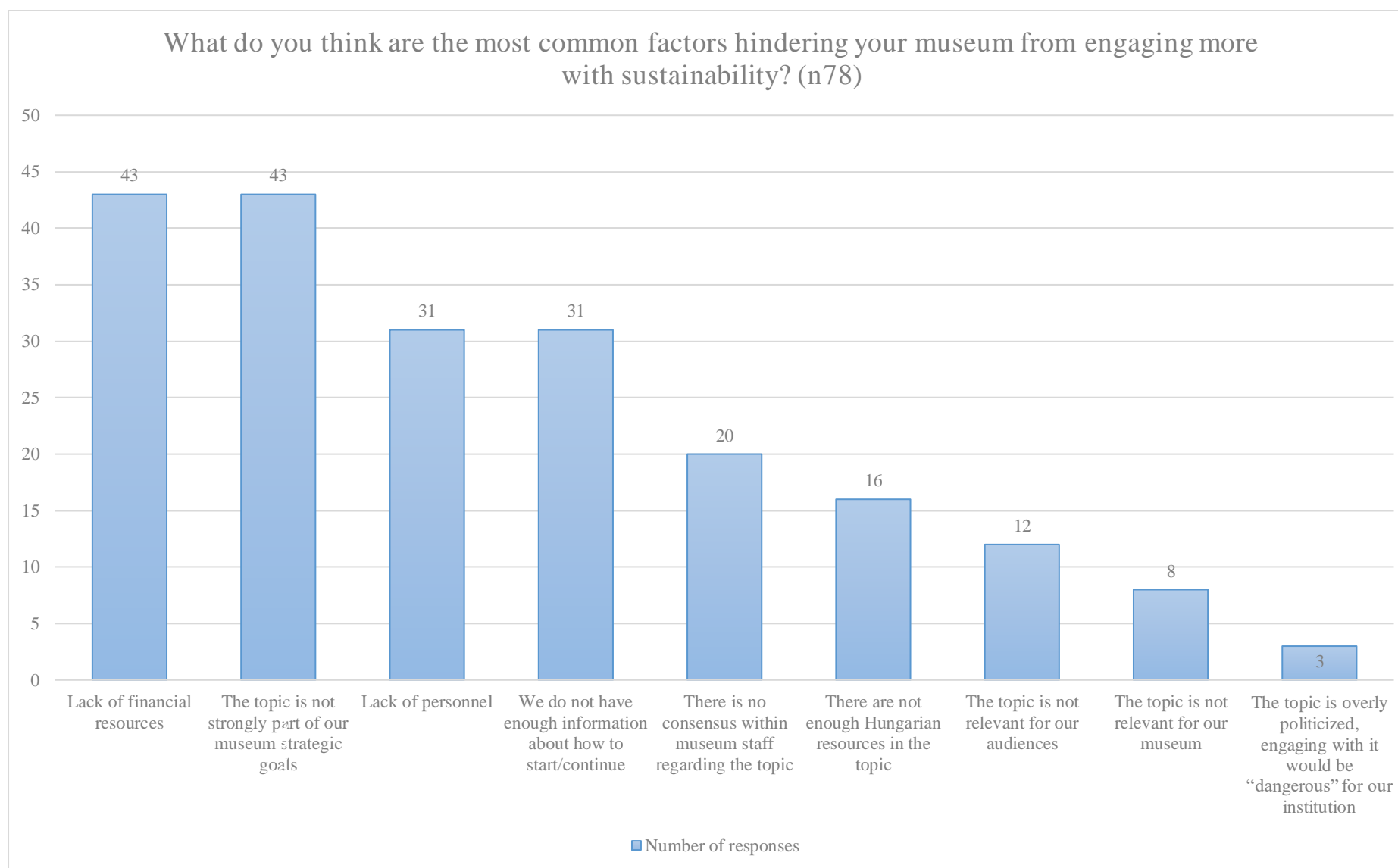


Figure 22 – Response analysis: hindering factors of sustainability activities

Twenty respondents also noted that there is no consensus on sustainability within the institution, which also illustrates this disparity between attitudes. Connecting back to Worts's argument that sustainability is dependent on culture (including values, attitudes, beliefs, etc.) it is clear that respondents were referring to a lack of institutional culture that would support sustainability.²³⁵ Considering all this, together with the findings presented in the previous chapter on the lack of field-wide consistent understandings of what sustainability is and how it applies to museums, the basic foundations upon which to build sustainability strategies seem to be amiss.

As was also presented in Chapter Five, around one third of respondents were unable to tell whether specific concepts were present in any of their museum's most important documents. This points to a more general problem of how museums are managed. Based on the findings it would seem that the founding documents are not being used as the guiding principles they were designed to be. What this means for sustainability goals within museums strategies, is that even if they exist or were to become more common within the field, their impact depends and will depend on a shift in institutional culture where actions are consciously and schematically aligned with the museum's mission, vision, and strategies, across the entire institution.

Interviewees Joó and Dr. Sári acknowledged that changing the institutional culture of large museums is extremely difficult and a slow-going process. However, it is necessary in order to implement a successful sustainability strategy (or strategic sustainability goals). Without institution-wide dedication, any strategy remains an ineffective document.

A lack of financial resources, or financial security, was mentioned the same number of times as the lack of strategic emphasis, and no wonder, for they are clearly connected. Many respondents and interviewees stressed that their institutions are chronically underfunded. This

²³⁵ Worts, "Culture and Museums in the Winds of Change."

state is not relieved by the funding structure of the field. According to respondents and some interviewees, the tender/grants-based funding system through which state funded museums win much of their finances, is on the one hand, responsible for funding being undependable, and, on the other, is what determines the types of investments museums can make.²³⁶

Because museums cannot, with certainty, know what types of thematic tenders will be opened and whether they will benefit from them, this is an undependable financial resource. This makes long-term planning, a key to becoming more sustainability-oriented institutions according to respondents, all but impossible. As one respondent put it: “The unpredictability of financial resources makes (long-term), well-thought-out planning uncertain / impossible, which would be essential for the optimal use of resources.” As another respondent mentioned, the longevity of projects is often impacted by the system: “It must be made possible for museums to be able to plan for more than the short-term. They need to be supported in ensuring that any tender/grant project can continue to work effectively after the mandatory retention period.”

The types of grants that are made available also directly influence the types of projects museums can undertake: without sustainability related tenders museums cannot realize their sustainability goals. Of course, there are tenders that relate indirectly to sustainability issues, benefiting society and even providing funding for retrofitting buildings with energy saving

²³⁶ The funding system for publicly funded museums includes a base funding provided by the state or local government, income generated by the museum directly, sponsorships or donations, and grants. In 2011, the average museum’s income accounted for only about 10-15% of its budget. The state or local government allotted funds, which have been steadily decreasing, can be used for the operational costs of the institution. According to Várvolgyi, the methods with which the allotted amounts are decided do not encourage museums to become more frugal with their spending or to generate more income (with the decrease of public funding since 2011 this might be changing, however). The undertaking of larger projects and developments can be funded by EU or national (thorough the Nemzeti Kulturális Alap – National Culture Fund) grants, if won. Nóra Várvolgyi, “Állami pénz + pályázatok, szponzorok, mecénások – A hazai múzeumfinanszírozás jelenlegi és távlati lehetőségei” [Public money + tenders, sponsors, patrons - Current and long-term possibilities of Hungarian museum funding], *Múzeum Café* 21:5 (2011), accessed June 4, 2020, <http://muzeumcafe.hu/hu/allami-penz-palyazatok-szponzorok-mecenasok/> Grants of course are always given for specific projects, with very specific requirements, resulting in the problems listed by respondents.

technologies such as proper insulation.²³⁷ However, these do not seem to be part of overall sustainability strategies, they are inconsistent and not connected, further perpetuating the observed divide between social responsibility and environmental sustainability.

Furthermore, some respondents pointed out that public funding is always tied to an agenda which museums must cater to because of their dependence on the funding. Unfortunately, according to some respondents, sustainability is not part of this agenda: “Funder supported projects want to achieve fast, effective and eye-catching results. Sustainability is not part of the supported plans,” “sustainability is a political issue, its role [in the museum] is not determined by a professional aspect, but in accordance with the principles of a museum’s funder.”

This conflict of interest between funder and museum was also seen when discussing the Hungarian proposal for the ‘museum’ definition, when professionals of the field discussed whether or not the government would fund museums as polyphonic spaces. While respondents were inconsistent regarding the extent to which politics plays a role in the spread of sustainability across the sector, a few sharp remarks highlighted frustrations with the political agendas that come with public funding: “The government needs to be replaced,” “the role of politics cannot be overemphasized.” Considering these concerns, the question of whether public funding is the only option for museums and whether sustainability truly depends this much on funding, is addressed again later on in this chapter.

5.1.2 Human Resources

The lack of human resources is tightly related to the lack of financial resources and somewhat to the average age of museum professionals. With museums often being underfunded, and the salaries of museum professionals being centrally determined based on the public servant status

²³⁷ Based on the grant topics of the past few years, which can be found at <http://www.muzeumstat.hu/project>

of cultural sector workers employed in state funded institutions,²³⁸ the latter often make low wages but are expected to do great amounts of work. The compiled effects of low salaries, a lack of appreciation and esteem, and the lack of job security (as expressed by respondents) are what discourage professionals from taking on the additional efforts of fighting for sustainability, as one respondent remark so frankly demonstrates: “People with low incomes in constant fear of losing their jobs will not play the hero for noble causes, and in the current environment they wouldn’t get far anyway...”.²³⁹ Reflecting on the finding that social engagement was mentioned only with regards to audience facing activities, it is important to note here that socially engaged practice should, ideally, extend to staff as well. Unsustainable working conditions within museums cannot, in the long-term, generate sustainable change within the museum’s institutional culture.

Comments among the responses throughout the questionnaire also show that age is a determining factor in the readiness of a museums staff to take sustainability initiatives. Remarks stated that while younger colleagues are more familiar with the topic and are more ready to act upon it, due to the accumulation of the above-mentioned frustrating experiences colleagues closer to their retirement are less invested in changing the system.

As was indicated in Chapter Two, sustainability initiatives within museums commonly begin with one or two dedicated individuals, who make efforts despite their challenging situations. Several respondents indicated a shortage of specialized knowledge with regards to

²³⁸ As was mentioned earlier, this system was radically abolished only a few weeks before this thesis was completed. Dr. Bereczki, “A Pulszky Társaság.”

²³⁹ While some museums can afford to pay their employees higher salaries, the general payment of cultural sector worker employed by state funded institutions has been centrally determined. According to the Közgyűteményi és Közművelődési Dolgozók Szakszervezete (Union of Public Collection and Public Culture Workers), the wages determined by the scale were often under the poverty line in 2015 (the scale has not changes significantly since 2008). According to this scale, for example, a conservator with a specialized degree from a vocational course, at the age of 40, having spent most their carrier at the same institution would be making less than 400 euros a month (barely enough to cover rent). For details see “Bértábla” [Salary scale], Közgyűteményi és Közművelődési Dolgozók Szakszervezete, accessed June 5, 2020, <http://kkdsz.hu/?p=2126>. With the scale system being abolished this year, these same employees are facing immense uncertainties regarding their wages, and will be forced into a system that offers them much less job security. Bereczki, “A Pulszky Társaság.”

sustainability in museums, one that could be filled by external consultants. However, as the previous chapter shows, respondents are already acting towards sustainability, to the best of their abilities – mostly through the environmentally considerate actions described earlier (conserving energy and water, etc.). Making connections between interested professionals within the institutions and across the sector could help form Green Teams or other sustainability action groups.

While much of the environmentally conscious activities were mentioned as individual or at the most, group activities, not particularly connected to any specific department of the museums, the responsibilities of serving society seem to be disproportionately on the shoulders of museum educators. It was Joó who raised this issue. Looking at the social engagement examples provided by respondents and interviewees presented in the previous chapter, it seems true that indeed much of them are designed and led by the museum educators. Joó explained that while exhibitions and their interpretations are created by curators for the more educated classes on topics mostly irrelevant to marginalized groups, museum educators are generally expected to bridge the gap and create meaningful activities for target groups with very different needs, all the while being regarded as low ranking staff members within the museum hierarchy.²⁴⁰ Additionally, they are often also the people who design workshops around environmental sustainability topics and implement environmental protection efforts into their own actions as well, as according to the museum educators interviewed, essentially doubling their roles in sustainability action.

Though responses did not mention working with external parties, such as non-profits or volunteers (with the exception of two respondents who mentioned working with volunteers

²⁴⁰ She herself has created a network and training program for museum educators who, in her experience are willing to further their knowledge despite their lack of time and heavy workloads. She strongly believes that for museums to fulfill their social missions, museums would need to educate their employees on an ongoing basis. She advocated that museum educators be trained in special needs education and for the opportunity for these educators to specialize on certain target groups. This, however, requires funding, time and a will to participate, all of which are variably available for professionals in different positions of the field.

as a way to fulfill the museum's social mission, not as a way to benefit from the added knowledge and skill of motivated individuals), museums are working with them. Some of the mentioned projects demonstrated good examples of external stakeholders connecting and representing the needs of marginalized groups with the museum, while the research of Karen Culver shows that museums are working with volunteers to varying degrees of success.²⁴¹ The fact that these resources were not considered under sustainability again confirms the finding that social responsibility is not considered a vital sustainability question, and that it is not connected to the long-term sustainability of the museum as an institution either.

5.1.3 Information

A lack of information on how to begin or continue with integrating sustainability across museums practices is a great hindrance as well. This includes a lack of Hungarian resources, which seems to be an additional struggle for at least 16 respondents. A lack of information does not only mean that they cannot access information because of, for example, the language barrier. It can also mean that they do not know about the existence of any sources on the subject of sustainability in museums – as some interviewees and respondents indicated.

Even so, professionals are gaining some information on the subject, most of them turning to online sources, such as museum network websites, the websites of specific museums, social media accounts, newsletters, and internal emailing (see Figure 23). The online platforms of ICOM, UNESCO, MuseumNext, ICCROM, Canadian Conservation Institute, Pulszky Society – Hungarian Museum Association, Hungarian Museums: The online magazine of the Pulszky Society – Hungarian Museum Association, the knowledge database Museum Education and Methodology Center, the website and the blog site of the Hungarian Natural

²⁴¹ Karen Culver, "Management Approaches to Improving the Recruitment and Retention of Volunteers for Cultural Heritage in Hungary," (Master Thesis, Central European University, 2019).

History Museum, and the e-journal Hungarian Archeology Online were mentioned, among others. ICOM, Pulszky Society and Hungarian Museums were the most mentioned examples, with ICOM on the top of the list, though without a notation of whether this includes the platforms of ICOM Hungary.

Professional development opportunities and personal communication were given as the second most frequent sources of information. Examples mostly included conferences and discussions with colleagues within and across museums. Many of the respondents noted in their additional comments that they would be open to professional development in the topic of sustainability, and that the subject ought to be made part of university education for future museum professionals: “sustainability mindset and approaches should be made part of basic and additional trainings,” “while completing this questionnaire, I came to the realization that there is a need to share more information on the subject, possibly through trainings on this topic,” “it would be useful and important to be more seriously informed and engaged in the subject, to incorporate it into the everyday life of our museum existence and operation.”

When giving examples for sustainability resources used recently, a number of respondents mentioned not their sources but the types of resources they search for, which were mostly revolving around environmental protection. A single respondent mentioned the Constitution of Hungary, and the Hungarian laws as their reference for questions regarding the financial sustainability of their institution.

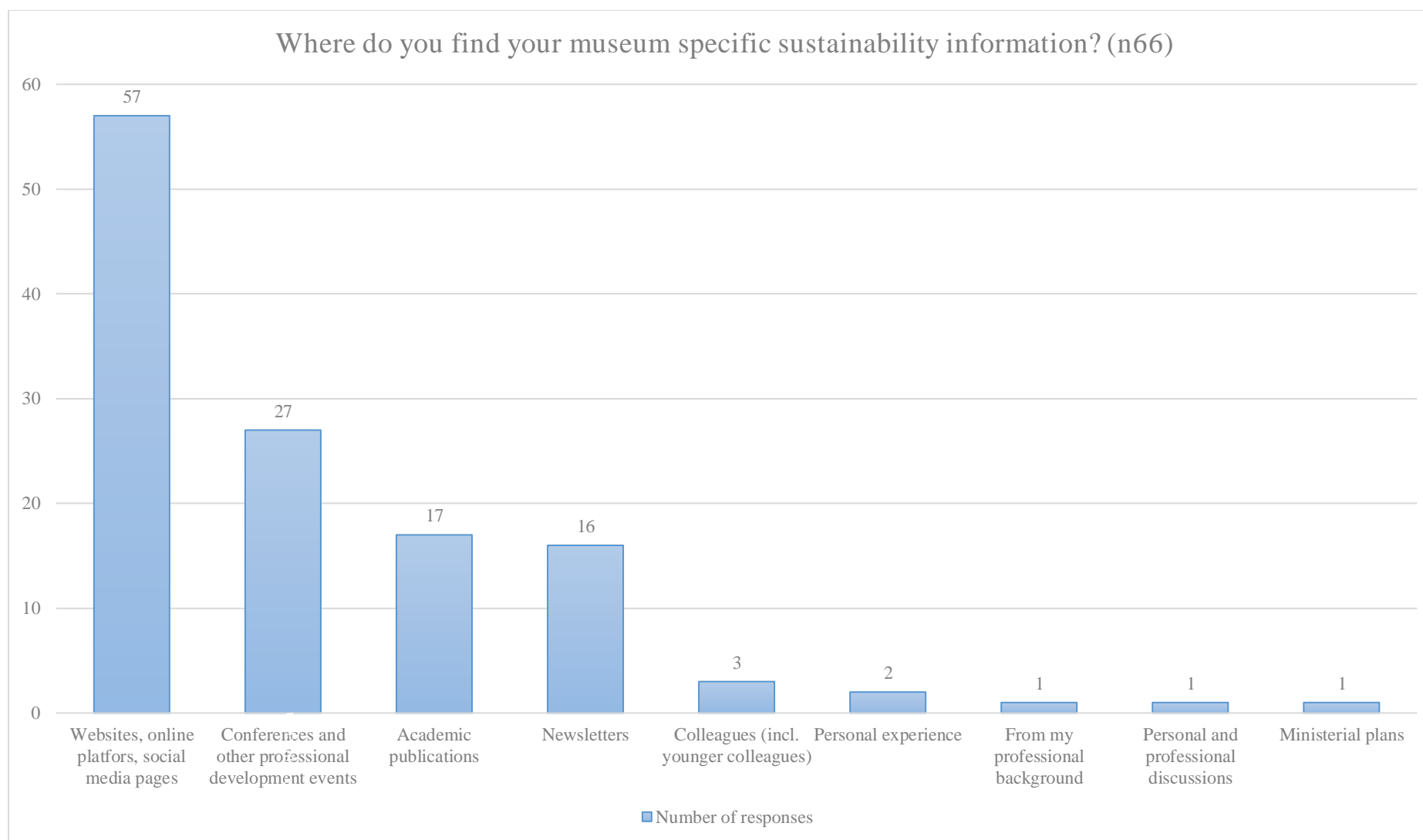


Figure 23 – Response analysis: most turned to information sources

5.2 An Unsustainable Field in Flux?

Interviewees, especially those in leadership roles, brought further aspects of the question to light, regarding not only practical concerns but the state of the Hungarian field of museology in general. Without prompt, Dr. Sári, Joó, and Dr. Zsigmond all mentioned very similar factors, essentially prerequisites, for Hungarian museums to be able to address sustainability questions. Most of these underpin the fact that indeed the Hungarian museum sector is slow to adapt and internalize the open, reflexive, critical, self-reflexive, self-critical, and participatory practices of New Museology, as was noted in Chapter One.²⁴²

The three interviewees agreed that, in order for museums to arrive to a point where they can even be interested in addressing topics of sustainability in their exhibitions, interpretations and other activities with their visitors, the organizations must come to see themselves as places of dialogue, of multiple narratives, and as places where difficult questions can be asked even if singular, canonized answers to them do not exist. In Chapter One, Cameron's 'church versus forum' metaphor was used to illustrate the difference between approaching museums as places of worship or places of discussion, a metaphor used by Dr Sári as well, when stating that museums must become places that generate discussion, as opposed to making one-sided declarations as an institution.

The interviewees had somewhat different opinions on the extent to which the Hungarian museum sector had undergone this transformation. Dr. Sári explained that even up until a decade or two ago, museum interpretation resembled a theater performance: "We curators and our exhibitions are there on the stage and our visitors are the spectators who sit and receive what we give them."

²⁴² Critical, reflexive, self-critical, and self-reflexive are used throughout the following chapters and sub-chapters based on Frazon, "New Museology."

In his opinion, the sector is now at a place where it is learning to enter into a dialogue with its audiences: “I see that over the last decade, more and more Hungarian museums [...] are placing much more emphasis on dialogue – and even if they want to give an answer, they want to give multiple answers, not a single one.” Joó was more critical, saying that audience participation and the refocusing from one-sided education to active discussion with audiences are still in their infancy in the Hungarian museum sector, with more publications on the subject than good examples in practice.

All three agreed that, as a step towards becoming places of discussion, museums will have to learn to raise questions, and not only provide answers. As Dr. Sári explained: “If we go even further or could go even further, we would be asking questions and use these questions to have a dialogue with our visitors, which is incredibly difficult.”

Parallel to these ongoing shifts, both leadership-position and museum educator interviewees stated that there is another process that museums must undergo if they are to become places that can advocate for sustainability. They must acknowledge and internalize that they are not only institutions for the protection of the past, but places that benefit the present and work for the future as well. Museums must go beyond exhibiting objects and telling their histories for the sake of making that history known and learn to raise questions and address issues that are relevant to the lives of their contemporary audiences *now*, in order to help them plan for and work towards, ideally, a more sustainable future.

Dr. Sári stated that despite this perspective being around (and dominating) for around 60 years in the Global West, it has only recently reached the Hungarian sector, in the past decade years. On a positive note, as was shown in Chapter Four, numerous respondents made this connection between sustainability and the possibilities of using museum collections to address the contemporary visitor in order to benefit their lives today and tomorrow. As one respondent eloquently explained:

Museums have a task to respond to current social problems and challenges. To show what solutions have been found e.g. in the past, what practice our predecessors had in some of their work (e.g. animal husbandry). Natural science museums, but even, for example, ethnographic museums can have quite specific answers to global environmental problems. Museums with other types of collections may be able to answer some very specific questions. For example, a museum of the history of technology can present the connections between demand, capital accumulation and the use of environmental resources in an excellent way. Photo museums can show the changes of the environment. [...]

Dr. Zsigmond, Németh, Pálfi, and Joó, also underscored that museums have a responsibility to consider the present and the future in their work exactly because they are public institutions, and as such, must serve the needs of their audiences by speaking to them about the things that concern *them*. As Dr. Zsigmond put it “I think museums are social institutions, [...] so I think that we actually have a real duty to deal with what society is interested in today.”

In this way, talking about the future, and specifically the urgent sustainability issues that will define it, was tied to the social responsibility of museums, a sentiment shared by some respondents as well: “This should be the objective of 21st century museums, regardless of the focus of their collections,” “I never thought of connecting this topic with all museums in general, but as sustainability is a key issue these days, I think it is right for it to be on the agenda of all museums, regardless of their type, as every museum has a social responsibility.”

When discussing the extent to which museums actually address the topic’s relevance to visitors, Joó expressed some frustration with the sector, which, in her experience, is still somewhat negligent of the interests and concerns of their contemporary publics. Though she underlined the potential for museums to help people make sense of the world and find solutions to their problems through the lessons of the past, she did not think that the majority of museums were living up to this capability, often creating more naval-gazing presentations of the past.

One interviewee (anonymous) added that this can be tricky for museums for at least two reasons. On the one hand, because they are so used to being educational institutions delivering answers, that addressing questions that do not necessarily have final, clear-cut

answers, issues that can only be addressed through engaging in dialogue and discussion with audiences is simply too unfamiliar, too intimidating. On the other hand, many museums, especially larger ones, are frightened not only to take a stance on issues, which could be perceived as political, but even to appear as if they were taking a stance, for fear of losing funding. This of course greatly limits the ways in which museums are able to address sustainability. This second point explains, at least to an extent, why even the Hungarian ‘museum’ definition tries so desperately to maintain the illusion that museums can be neutral, and why grand-narratives are still more prominent in exhibitions than addressal of crucial contemporary issues.

Joó also argued that museums cannot and will not entertain the subject of sustainability until they are ready to face these shortcomings. At the current level of low self-reflexivity, exhibiting on and advocating for sustainability would be contradictive to their own ideas about themselves. It would be hypocritical: museums will not speak about gender equality in their exhibitions while it is not a basic value of these institutions enshrined in their founding documents, while they themselves are so often unequal. However, it could also act as a catalyzer for internal change: as Joó said, “if an unsustainable system were to exhibit on sustainability, it would have to examine its own operations.” Therefore, bringing sustainability into the life of a museum through their audience-facing activities could help ignite internal change as well.

Finally, one respondent’s sharp remark expressed the opinions of a few other respondents and interviewees when stating “in its current form the museum is an unsustainable thing; it would be time to acknowledge and change this.” In the long-term it is not sustainable to work solely based on public funding, which is clearly sustaining a system where museum professionals do not feel secure or supported. One of the answers to increasing the financial independence of museums – and securing their economic sustainability – lies exactly in self-

reflexively and carrying out the social mission of museums to the fullest. As Joó theorized, if museums had to ensure their own funding, they would be forced to demonstrate their relevance to different segments of society to the utmost maximum. This includes making changes such as:

- becoming less hierarchical and status obsessed, but more equal and open institutions, which are not afraid to involve audiences and become participatory;
- broadening the scope of target audiences from the well-educated to wider segments of society through decolonizing and expanding their collections to be more inclusive in safeguarding the heritage of minority communities as well;
- and by exhibiting on topics that are relevant to people *now* and that are relevant to the lives of people of different segments of society, to increase understanding and inspire solidarity, as well as to help people in making decisions for the future.

This, in turn, could help museums ensure their financial sustainability both through increased spending by visitors as well as by being able to demonstrate their social significance to potential funders. As Joó said, if museums focus on their communities,

...and if society's reaction is 'wow this is good, it's for me, it makes me happy, smarter, it helps me I find solutions to my problems', they will support the museum through other channels [as opposed to entrance fee, since she advocates for free entry], like spending money in the museum store, buying publications or souvenirs or what ever, point is that the social return of this would be much greater.

These findings support the claim of others mentioned in Chapter One, regarding the slow adaptation of New Museology practices within the Hungarian museum sector, as well as the lack of widespread practice of self-reflexivity at institutional levels.²⁴³ This thesis can only confirm Frazon's findings when she states:

In the last 20-25 years, in the museums in Hungary with collections and important roles in society, the museological turn, built on self-reflection and

²⁴³ This is a broad generalization on institutional culture, not a condemnation of museum employees often demonstrating a high level of dedication and creativity among challenging circumstances

interpretive meta-function (as well), has been coming about significantly slower than in the museums of Western Europe that publish the theoretical writings and shape the museological practice. The institutions' role of forming the society and its socially critical voice is notably weaker [...].²⁴⁴

Looking at this chapter it seems that there are many difficulties museums and museum-professionals face, in general, let alone in creating institutions leading the way towards a more sustainable future. However, despite these challenges, the results show that there is a dedication to positive change. Some respondents said that they do not face challenges in acting for sustainability, as they have already made it a strategic goal and are on agreement on the subject across the museum. Joó and Sári both suggested that smaller institutions are more agile, can respond faster to change, that they can become representatives of sustainability much faster than larger institutions, which are more set in their ways. And while this seems to be true, it is certainly not exclusively so. Looking at the examples given for the 7 Activities and knowing that for each example more unmentioned examples exist, it is safe to say that larger institutions are taking on the challenge as well – though, perhaps, often not in the name of sustainability explicitly. Though the findings presented in this chapter may seem like a disheartening collection of unsolvable problems, they are also the keys to finding the most effective ways to help sustainability permeate the sector.

²⁴⁴ Frazon, “New Museology.”

CONCLUSION

This thesis research set out to answer the question *how do museums in Hungary engage with sustainability?* The answer, in short, is: inconsistently, mostly unsystematically, rarely strategically, often unconsciously, but with curious, motivated dedication.

In order to find a detailed overview of the main concepts for this thesis, a theoretical framework was built by explaining the discussion around the changing meaning of ‘museum’ and the concept of ‘sustainability’, both in the international and the Hungarian museum context. An initial impression of the Hungarian museums sector’s engagement with sustainability was gained, which foreshadowed the findings of the research with regards to the inconsistencies in what sustainability is understood to mean. Then, the different ways in which museums can contribute to the cause of sustainability were analyzed. Using the framework provided by Henry McGhie, this chapter was able to demonstrate that museums world-wide are already participating in sustainability-oriented activities, whether they know it or not. Following the explanation of the research methods used to gain information on the Hungarian sector’s engagement with sustainability, the findings were presented.

Examining the ways in which interviewees and questionnaire respondents understood the meaning and importance of sustainability for their own profession led to a row of conclusions. Though the topic is present and is considered a tremendously important subject for the Hungarian museum sector in the twenty-first century, it has not yet generated a discourse that would produce a widespread and consistent use of the term with a meaning that is understood and applied to the museum sector the same way by its stakeholders. The dimensions of sustainability are referred to inconsistently. Sustainability is not yet seen as an encompassing framework which includes economic, environmental, and social considerations.

Instead, environmental sustainability is what was most commonly associated with sustainability, while social responsibility seems to be the keyword under which social

sustainability questions are discussed. Though the social and the economic pillars did emerge as important components, the connections between the three are not systematically made. An integrated three-tiered approach was found to be more commonly used by leadership position interviewees. While the sector is collectively engaging with its social impact, environmentally conscious actions seem to be taken mostly by singular individuals. Additionally, the SDGs were even less recognized and completely unmentioned, leading to the conclusion that the SDGs themselves as well as their connections to museums are not widely known.²⁴⁵

Following the framework outlined by McGhie in analyzing the museum practices described in questionnaire responses and by interviewees, it was clearly demonstrated that countless museum activities within the Hungarian museum sector already support sustainability and the SDGs. Several further conclusions can be drawn from looking at these. First of all, museum professionals rightfully understand their work in heritage protection as one that supports sustainability. Additionally, the potential to make their work more environmentally friendly is well acknowledged, as is the social impact their work can have. This means that there is already a foundation upon which to build a sustainability discourse, one that makes these points more explicitly framed in the language of sustainable development.

Second, there seems to be a growing interest in sustainability topics as exhibition and workshop themes. This is a promising tendency. Third, museum professionals see various ways their institutions are most likely to contribute to sustainability. Both individual action and large investments have the potential to decreasing the museum's negative environmental impact. Enabling marginalized people, minorities, and other target groups to visit their institutions allows them to participate in mainstream society and to have access to the learning opportunities the museums can provide. Creating participatory projects with the help of

²⁴⁵ While the SDGs are more than likely not well known in the country in general, there are already some terrific education material related to them, which can help museums learn and teach about the goals, such as, for example, the publications of the open source global education publications of Anthropolis, available on their website <http://anthropolis.hu/globalis-neveles/>

external stakeholders is also perceived as a way to proceed. This means, that these most commonly mentioned types of activities require the time, effort, and specialized knowledge of museum educators or, in some cases, audience communications professionals, placing a disproportionate load of the sustainability related work on their shoulders.

This analysis also shows that environmentally responsible action is seen as something for museums to engage with both internally (in management and operations), and as a subject of audience-facing activities (such as exhibitions and workshops). Whereas in contrast, social responsibility was near exclusively mentioned as something applicable to audience-facing activities only. This discrepancy is especially interesting as the social responsibility of museums was featured in most museum's founding documents, much more frequently than sustainability in general or environmental responsibility. The lack of reflection on how the museum's social engagement applies to staff (and volunteers) leaves many employees in unsustainable working conditions. Encouraging a culture of sustainability within the institutions could help better the working conditions of employees or would at least help confront the inequalities within the sector. Focusing on social responsibility internally relevant would help museums be more socially engaged.

Looking at the challenges museums face, demonstrates the important ways in which the missing connection between the three pillars of sustainability, and their inconsistent application for different areas of museum work, impact the field negatively. A lack of finances and targeted strategy were found to be the most commonly named causes hindering sustainability-oriented developments, followed closely by a lack of information and human resources. Specifically, an inability to plan for the long-term and secure funding for sustainability projects were found to be a direct consequence of the policy context, the funding structure in which publicly funded museums operate.

The study supports the findings of other researchers on the slow spread of New Museology within the Hungarian sector. Specifically, this thesis found that museums still struggle to be critical, reflexive as well as self-critical and self-reflexive.²⁴⁶ This includes, on the one hand, addressing contemporary issues relevant to audiences today and to their decisions impacting the future, through question, multiple narrative, participation, and open dialogue. On the other, it includes extending the social mission of museums internally, to address social inequalities within the field.

These crucial steps seem to be blocked by the funding structure of the field, especially in some state funded institutions. Here, a fear of losing funding as a consequence of going against funder agendas can encourage self-censorship and an over-emphasis of grand narratives as opposed to contemporary issues. The claim of neutrality, most directly visible in the ‘museum’ definition proposal of ICOM Hungarian, but also noticed by some interviewees, is an inherently misleading one, and one that sets back the field in adapting the reflexivity of New Museology.

While the perspectives and approaches of New Museology were presented as pre-requisites for sustainability-action by interviewees and respondents, understanding how economic, social, and environmental issues are connected in all aspects of a museum’s activities and operations can catalyze a more self-reflexive museum practice that is less bound by the discussed challenges. Rooting museum practice in its social mission by increasing its social relevance as well as by practicing social responsibility internally, can help increase the economic independence and long-term financial sustainability of museums. The social relevance of museums can not only draw more visitors, it can also help develop new funding partnerships. By being able to demonstrate the museum’s contributions to social wellbeing,

²⁴⁶ As used by Frazon, “New Museology.”

museums can set up different types of funding schemes (e.g. public-private partnerships, donations, etc.) that were less available to them before.

The connection between funding sources and museums' motivation to be audience centered is recognized: in Hungary, the decrease in state funding has motivated museums to become more concerned with audience needs, forcing them to increase and highlight their relevance to society as a means to ensure portions of their income from visitor support.²⁴⁷ Becoming more economically independent (from state funding) through being rooted in social relevance, could allow museums to pursue their own goals more freely, unbound by funder expectations, which might have further positive implications for their engagement with sustainability topics.

Furthermore, striving for social sustainability can both make use of environmental sustainability actions, by harnessing their power to build community, and further demonstrate the relevance of the institution. Considering environmental sustainability within the museum's operations and management can also help save money, further contributing to the economic sustainability of the institution.

This shows that becoming more sustainability oriented is not necessarily dependent on fixing the challenges listed by interviewees and respondents, but can also be a way to face them. This is good news for the dedicated professionals already considering sustainability in their work, because it means they are already working to dismantle the systems that limit them.

Positive change through developing a culture of sustainability across the institution, creating sustainability strategies, practicing sustainability internally and advocating for it to audiences, all this can only come from having enough information and understanding how the dimensions of sustainability affect every area of a museum's life. This is where actions in the Hungarian museum sector must be taken. The last section of this thesis gives some

²⁴⁷ Várvolgyi, "Állami pénz."

recommendations on where to start. Not by recommending undertaking of more and more tasks, because that would be unsustainable for the institution, for museum-professionals, and for the environmental resources upon which the museum relies. But by giving suggestion on how to shift institutional culture from an approach that asks “what else should we do,” to asking the crucial question “what can we do differently?”²⁴⁸

This exploratory thesis leaves much room for further research to be done. In fact, it lays only a foundation upon which further research can be carried out, offering numerous topics for examination and countless unanswered questions to be investigated, such as: is sustainability perceived and engaged with similarly across all museum types – or are there determining factors such as location, size, collection type, etc.? To what extent have museums contributed to sustainability education in Hungary thus far? How can sustainability be integrated into museum strategies effectively? Can a sustainability framework help Hungarian museums become more open institutions?

Recommendations

Based on this thesis research, the following recommendations could be made to the Hungarian museum field on how to shift institutional culture so as to incorporate sustainability as a driving value within it and raise awareness to sustainability within the sector, for the benefit of all. They address various stakeholders, offering starting points for how they can contribute to the spread of the sustainability cause across the field. The ways in which impactful change could be made are:

- providing information: resources, trainings, opportunities for collaborations;
- synthesizing the meaning of sustainability across the sector, focusing the complexity of its interconnected pillars and demonstrating how each have

²⁴⁸ Visser, “Three Approaches for Museums to Work with the Sustainable Development Goals.”

implications for internal operations and management, as well as for audience-facing museums work;

- making the SDGs known across the sector through demonstrating their relevance to the museum sector;
- supporting museums professionals in investigating and understanding how they are already working for sustainability;
- connecting museum professionals around sustainability to learn, share, and develop together;
- build on the activities they are already dedicated to, e.g. recycling, to spread a sustainability mindset across the institution.

The recommendations take into consideration the political and the policy context by which the Hungarian museum sector is governed. Furthermore, learning from the research, they are considerate of cost, accessibility (including language barrier, source, etc.), limited time availabilities, and the resource platforms museum professionals most commonly consult. They are therefore entry points, rather than large project ideas, respecting that change, especially internal change, is difficult and a slow process.

Members of international museums associations

E.g. Hungarian partners of NEMO, the Hungarian Open-Air Museum, Museum of Applied Arts Budapest, and the Pulszky Society itself, or ICOM members, can also make sure they share sustainability information.

- Translate and promote sustainability themed events, resources, and publications of the museum networks on sustainability subjects;²⁴⁹
- Take an active part in the sustainability related events of the museum networks.

²⁴⁹ For example, the MOKK (Museum Education and Methodology Center), part of the Open-Air Museum, shared the conference publication of the 27th annual NEMO conference in 2019, *The Museums 2030 – Sharing recipes for a better future*. MOKK, “Museums 2030,” accessed June 4, 2020. <https://mokk.skanzen.hu/20200406museums-2030-sharing-recipes-for-a-better-future>

Hungarian museum associations

E.g. ICOM Hungary and the Pulszky Society have a large role in disseminating information, not only through their online platforms but by making sustainability a part of their professional development activities. As ICOM is already largely invested in the subject and was marked as the most consulted international resource for respondents, ICOM Hungary with its connection to ICOM members world-wide could very well become a leader in organizing professional development events on the topic of sustainability. These organizations can contribute to developing a discourse by the following.

- Choosing sustainability topics as conference, workshop, or training subjects;
- highlighting how professional development event topics relate to the larger framework of sustainability and the SDGs.
- choosing sustainable solutions for events, including goodie-bags, catering options, staff hiring, waste management, etc.;
- connecting Hungarian professionals with international professionals knowledgeable in sustainability in museums topics, using the association's networks

Knowledge platforms

E.g. OMMIK (National Center of Museological Methodology and Information) the MOKK (Museum Education and Methodology Center) can be useful resources for sustainability.

- Organize, conduct, and publish research on topics of sustainability in museums;
- highlight how existing research topics, such as, for example, socially responsible museum practices, relate to a sustainability framework;
- develop methodologies for museums, for example on how to assess a museum's engagement with sustainability topics, or on how to find relevant funding;
- collect and share research resources in the topic of museums and sustainability.²⁵⁰

²⁵⁰ For example, the resource collection of Wendy Ng "Resources for A Culture of Sustainability," *Museums and Social Issues* vol. 1 no. 2, (2006): 267-273, <https://doi.org/10.1179/msi.2006.1.2.267>

Publication platforms

E.g. the Hungarian Museums and MuseumCafe can play a large role in spreading information.

- Translate articles and other publications to Hungarian, making them accessible;
- collect sustainability resources and make them available through commentary explaining their relevance;
- promote trainings and platforms where professionals can learn or share best practices;
- share best practices from across the sector, both internationally and nationally;
- share international calls to action and other events related to sustainability within the museum sector;
- invite museum professionals interested in sustainability to publish on their platforms;
- invite sustainability professionals to publish on their platforms on the connections between sustainability and the museum sector, as well on sustainability solutions for museums.

Leadership and management position museum employees

Leadership position professionals in museums can be primary initiators of museum-wide change by

- identifying museum employees who are interested in sustainability and offer them ways to increase their knowledge, for example, by signing them up for trainings and by connecting them to international mentorship networks;²⁵¹
- supporting the formation of Sustainability Teams or Green Teams;
- working together with museum employees in identifying what the museum already does in the vein of sustainability activities;
- and based on these, examine how sustainability topics can be made part of major strategic goals, as well as the mission, and vision, monitoring and evaluation of the museum;
- encourage a relationship with building managers, as the latter can, together with conservators, curators, museum educators, etc. help manage resources in a way that protects both the collection and the environment – and can even save money for the institution;
- offer space and support for sustainability organizations and movements, for example, by allowing them to meet in museum conference rooms, or by allowing them access to the collections of the museum to conduct research.

²⁵¹ For example, Ki Culture offers a range of online training for a relatively low, donation-based fee Ki Culture. “Online Heritage and Sustainability Workshops.” as well as a sustainability Ambassador Program that connects practitioners to regional mentors, provides handbooks and other useful materials, with fees being calculated according to museum resources. “Sustainability Ambassador Program,” Ki Culture, accessed June 4, 2020, <https://www.kiculture.com/ki-programs>. Undoubtedly these programs require an adequate level of English, some financial investment and the time of participants, however, they are still relatively easily accessible programs that can help train individuals who can then help develop sustainability strategies or projects.

Museum professionals

Professionals in all departments of the institution can take steps to increase the sustainability impact of their particular field and to decrease the negative impact of their institutions. They can, for example,

- identify what is already being done in support of sustainability. Connect these under a sustainability plan and make them visible for colleagues and visitors alike;²⁵²
- join profession specific museum communities organizing around sustainability, for example, conservators can follow Sustainability in Conservation (SiC);
- learn how to decrease the carbon footprint of their profession specific activities;
- form formal and informal groups around sustainability, to share experiences;
- consider the sustainability aspects of exhibitions, not only in relation to material use, but also in terms of narrative: is there a sustainability point that can be highlighted?
- Practice easy and cost-effective ways to speak to audiences about sustainability issues through museum collections, for example, through joining online social media actions,²⁵³ or come up with own ideas;²⁵⁴
- identify and invite local communities to discuss how the museum can help them safeguard their cultural heritage. For example, developing an Active Collections or a Rapid Response Collecting can be a way to foster these connections strategically.
- Recognize greenwashing by ensuring that sustainability commitments have a positive impact and are not only used for promotional purposes.

²⁵² For example, if the building makes use of energy or water saving solutions, indicate these to audiences, or even ask them to contribute with their own actions, such as using as few paper towels to dry hands as possible. Sustainable alternatives to materials such as handouts or workshop props can also be found. For example, switching the printers of handout materials to sustainable start-up companies such as the carbon-neutral print company, Folprint, can help support local business, while, if made known to audiences, encourage more conscious consumption patterns. Such actions can benefit the museum too: it could help demonstrate their relevance to visitors as well as to funders.

²⁵³ For example, those developed by Museums For Future. To be notified of new actions follow them on their website at <https://museumsforfuture.org/>

²⁵⁴ For example, sustainability related holidays abound, both environmental and social, highlighting these and making connections between collection items can be easy ways to foster a sustainability perspective within the organization as well as to showcase the relevance of collections to modern day issues.

To everyone working in the sector: Collaborate!

Work with each other, work together with local communities, businesses, volunteers, and high school students fulfilling their mandatory Community Service.²⁵⁵ Collaborate with external stakeholders in the different fields of sustainability (in the non-profit and for profit sector).

And work with us, university students too. Set up a mid or long-term collaboration plan with university programs across all disciplines, to find students who are interested in and motivated to have their thesis research connected to a museum's sustainability ambitions in exchange for the internships and practical experiences you can offer them. Give us the specific sustainability questions you want answered or topics you need investigated. Have us research the sustainability questions that can be connected to the museum's objects and collections. Reach out to us to find sustainable techniques for collection management. Ask us to measure the sustainability of your institution's operations. Bring us in to help develop that sustainability workshops nobody has had time to plan. Collaborating with us ensures that the work we put into our thesis research has a positive impact beyond the walls of the university by helping you realize your sustainability ambitions.

²⁵⁵ Fifty hours of Community Service has been made mandatory for high school students by the Hungarian Government, in 2011. Government of the Republic of Hungary, "Act CXCV of 2011 on National Public Education" of Hungary, 4, System of State Examination, Section 6, (4) [Published in English]. http://www.ilo.org/dyn/natlex/docs/ELECTRONIC/106832/131356/F-1702001629/act_national_education.pdf. While museums often assign students completing their Community Service with them to the cloak room or other menial tasks (as observed by the author on numerous occasions) new methods of involving them in museum work are being developed. For example, Emese Joó has published an entire volume on how to manage the Community Service students in museums: Emese Joó, "MIKSZ – Gyakorlati útmutató az iskolai közösségi szolgálat múzeumi szervezéséhez [MIKSZ – Practical guide to organizing Community Service of students in museums]," *Múzeumi Iránytű* 20, (2019).

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APPENDIX 1 – LIST OF HUNGARIAN INSTIUTIONS

ENGLISH NAME	HUNGARIAN NAME	WEBSITE
Budapest History Museum	Budapest Történeti Múzeum	http://www.btm.hu/
Ferenc Móra Museum	Móra Ferenc Múzeumból	http://moramuzeum.hu/
Flóris Rómer Art and History Museum	Rómer Flóris Művészeti és Történeti Múzeum	https://romer.hu/
Hungarian Archeology Online	Magyar Régészet Online	http://www.magyarregeszet.hu/
Hungarian Jewish Museum and Archive	Magyar Zsidó Múzeum és Levéltár	https://www.milev.hu/index.html
Hungarian Museum of Science, Technology and Transport	Magyar Műszaki és Közlekedési Múzeum	https://mmkm.hu/hu
Hungarian Museum of Trade and Tourism	Magyar Kereskedelmi és Vendéglátóipari Múzeum	https://mkvm.hu/
Hungarian Museums: The online magazine of the Pulszky Society – Hungarian Museum Association	Magyar Múzeumok: A Pulszky Társaság – Magyar Múzeumi Egyesület online magazinja	https://magyarmuzeumok.hu/
Hungarian National Museum	Magyar Nemzeti Múzeum	https://mnem.hu/
Hungarian Natural History Museum	Magyar Természettudományi Múzeum	http://www.nhmus.hu/
Hungarian Open-Air Ethnography Museum (Skanzen)	Szabadtéri Néprajzi Múzeum (Skanzen)	http://skanzen.hu/hu
Hungarian Theatre Museum and Institute	Országos Színháztörténeti Múzeum és Intézet	https://oszm.hu/
István Dobó Castle Museum	Dobó István Vármúzeum	http://www.egrivar.hu/en
Janus Pannonius Museum	Janus Pannonius Múzeum	https://www.jpm.hu/
József Koszta Museum	Koszta József Múzeum	https://kosztamuzeum.hu/
Kassák Museum	Kassák Múzeum	http://www.kassakmuzeum.hu/

Lajos Tomory Museum	Tomory Lajos Múzeum	http://muzeum18ker.hu/
Ludwig Museum	Ludwig Múzeum	https://www.ludwigmuseum.hu/en
Museum and Library of Hungarian Agriculture	Mezőgazdasági Múzeum	http://www.mezogazdasagimuzeum.hu/
Museum Education and Methodology Center	Múzeumi Oktatási és Módszertani Központ	http://mokk.skanzen.hu/
Museum Education in Budapest	Múzeumpedagógia Budapesten	https://www.facebook.com/MuzeumpedagogiaBudapesten/
Museum of Ethnography	Néprajzi Múzeum	https://www.neprajz.hu/
Museum of Fine Arts, Budapest	Szépművészeti Múzeum	https://www.szepmuveszeti.hu/
Museum of the Hungarian Parliament	Országgyűlési Múzeum	https://www.parlament.hu/web/orszaggyulesi-muzeum
MuseumCafe	MúzeumCafé	http://muzeumcafe.hu/hu/
National Center of Museological Methodology and Information	Országos Múzeológiai Módszertani és Információs Központ	http://ommik.hu/index.php/hu/
National Museum of Circus Arts	Magyar Cirkuszművészeti Múzeum	https://fnc.hu/magyar-cirkuszmuveszeti-muzeum/
Petőfi Literary Museum	Petőfi Irodalmi Múzeum	https://pim.hu/
Pulszky Society – Hungarian Museum Association	Pulszky Társaság - Magyar Múzeumi Egyesület	https://pulszky.hu/

APPENDIX 2 – QUESTIONNAIRE

(English translation)

Museums for Sustainability

I am Zsuzsa Nagy-Sándor, a Cultural Heritage Management Studies studying at the CEU. By asking you to fill out this questionnaire I am asking you to help me with my thesis.

In my research I am looking at the many ways museums can contribute to the global efforts of bringing about a more sustainable future.

Through this survey I would like to gain insight into how those working in Hungarian museums think about sustainability and the Hungarian museum sector.

There are no right or wrong answers in this survey, and you need not be actively engaging with the subject to participate.

For the purpose of my research the opinion of every Hungarian museum worker is valuable, every response helps my thesis immensely. For this help I truly thank you.

Participation in the survey is voluntary and anonymous, the answers you give will be used only in my thesis or any potential publications written from the thesis.

In my opinion...

The term ‘sustainability’ is one we come across often nowadays, but people often use it to refer to slightly different things. First of all, let’s look at what sustainability means in your work in the museum, and where you find information on the topic.

A1. In my work, at the museum, sustainability means...

A2. How often do you come across the topic of sustainability within the museum context?

- a. Often
- b. Sometimes/rarely
- c. Never

A3. Where do you gain information on sustainability topics specifically for the museum context?

- d. Newsletters
- e. Websites, online platforms, social media pages
- f. Publications
- g. Conferences and professional development events
- h. Other:

A4. Can you give a few specific examples?

In the museum you work at...

Now let's look at how sustainability appears in the specific institution where you are employed.

B1. Do the following terms (or their synonyms) appear in any of the museum's founding documents? (strategy plans, mission statement, work plans, or other conceptual materials)

	Yes	No	I don't know
Social engagement/responsibility			
Environmental consciousness/friendliness			
Sustainability			
Sustainable Development Goals			

B2. Do the following appear in the museum's activities in any way? (in e.g. exhibitions, workshops, events, or in the internal operations of the museum e.g. in building management, exhibition building, heritage preservation/restoration, etc.)

	Yes	No	I don't know
Social engagement/responsibility			
Environmental consciousness/friendliness			
Sustainability			
Sustainable Development Goals			

B3. If you've said yes above in any of the categories, can you describe one or two activities specifically?

B4. In your opinion, what are the most common factors inhibiting your museum from engaging (more) with the topics of sustainability? (Multiple answers are possible.)

- a. Lack of financial resources
- b. Lack of personnel
- c. The topic is not strongly part of our museum strategic goals
- d. We do not have enough information about how to start/continue
- e. There is no consensus within museum staff regarding the topic
- f. The topic is overly politicized, engaging with it would be "dangerous" for our institution
- g. The topic is not relevant for our museum
- h. The topic is not relevant for our audiences
- i. There are not enough Hungarian resources in the topic
- j. Other:

In general

What is your opinion about the museum sector's responsibilities towards sustainability in general?

C1. Do you agree with the following statements? Museums have an obligation to...

	Yes	To some extent	No	I don't know

Engage with the topics of sustainability.				
Act in a socially responsible manner.				
Act in an environmentally responsible manner.				
To incorporate the Sustainable Development Goals into their work.				

C2. Do you have any additional comments or ideas to share in the subject of museums and their obligations towards sustainability?

And finally, some data...

Finally, I would like to ask a few questions about your museum. This data will be used purely for statistical purposes.

D1. Which museum do you work in? If you do not wish to respond to this question, no problem, please move on to the following question.

D2. Your museum is a

- a. National museum
- b. National Specialty Museum
- c. County-run city museum
- d. Regional museums
- e. Thematic museums
- f. Museum collections and exhibition places of public interest

D3. What financial bracket does your museum fall into?

- g. State funded
- h. Funded by local government
- i. Church funded
- j. Funded by a foundation
- k. Other:

D4. Which area(s) do you work in?

- l. Management
- m. Administration
- n. Museology
- o. Exhibition design
- p. Public education and museum pedagogy
- q. Restoration
- r. Informatics and communication
- s. Other:

Confirmation message upon submission:

Thank you so much for participating in this survey and helping my thesis research!

If you would be open to discussing this topic in detail with me or would be happy to receive a few resources that have helped me learn about the subject, please get in touch with me by writing to:

Till then, if you would like to learn more about the topic of museums and sustainability, the following resources have been very useful for me and I am happy to be sharing them with you:

Henry McGhie (2019). Museums and the Sustainable Development Goals.
<https://curatingtomorrow236646048.files.wordpress.com/2019/12/museums-and-the-sustainable-development-goals-2019.pdf>

Vásárhelyi Tamás (2010). Stratégiai Tervezés a Múzeumban [Strategic Planning in the Museum]. Múzeumi Iránytű 8 (62-84).
<https://mökk.skanzen.hu/admin/data/file/20130620/muzeumi-iranytu-8.pdf>

Check out the online sustainability workshops of Ki Culture, which are donation based
<https://www.kiculture.com>

Check out Jasper Visser's sustainability themed webinar on the NEMO website from 2019
<https://www.ne-mo.org/news/article/nemo/introduction-to-the-sustainable-development-goals-from-a-museum-perspective.html>

APPENDIX 3 – QUESTIONNAIRE RESPONSES

In my opinion...

A1. In my work, at the museum, sustainability means...

Response count: 71

01	As a Museum Educator I pay attention on environmental awareness myself, and we plan our programs accordingly. Eg. raw materials, recycling as a theme, problem sensitivity, etc.
02	We try to use reversible materials wherever possible.
03	Traditional museums (public collections) have never been self-sustaining, nor are they today, all over the world. They have always maintained themselves from state (statutory part of the citizens' tax), municipal (essentially the former basic source) support, donations through foundations, and their own revenues. In our time, this is compounded by tender funds based on European Union funds. In the case of a very good, excellent operation of a public collection - in my experience - can finance maximum 20% of the minimum required budget from their own resources (own income, tender money). Minimum operating costs in museum institutions mean that they cover the costs of operation (building maintenance, upkeep, overhead, planned development according to plans, eg warehouse expansion, air conditioning, artefact protection, exhibition development, etc.). It provides the source for the preservation of the collection, its placement in accordance with the safety of the artefacts, and the continuous performance and restoration of the necessary artefact protection tasks. It takes care of the scientific and professional management staff (research-professional museologists, restorers, collection managers, technicians) as well the front staff, that ensure the operation (housekeepers, cleaners, maintenance, administrative and economic staff, etc.). Also operating as an archaeologist, barely 1-4% of field revenues are an additional source that can contribute to the sustainability of the professional operation of a museum institution as pure income.
04	We improve the environmental appearance.
05	For example, the extent to which energy-intensive machinery use – which are necessary for artefact protection – can be reduced to a minimum that causes the least amount of damage to the environment (air conditioning, heating, cooling, humidification, etc.)
06	I train myself as a draftsman in relation to the circumstances ...
07	I try to print only the documents that are absolutely necessary. In addition, my colleagues and I selectively collect paper and plastic waste
08	I ensure the safety of the exhibited artefacts.
09	A set of socio-economic and individual modes of operation that allow the biosphere to survive in a global sense, measured on a human scale. This does not necessarily mean "development", it is not equivalent to the concept of sustainable development.
10	First, let's look at how I see what sustainability means in general: not exploiting our environment, nature, resources and trying to live and work with as little garbage, pollution and energy as possible. I work as a restorer, and in my work,

	sustainability means thinking long-term when designing interventions, in terms of the methods and materials used. For example, I try to use chemicals that have a low environmental impact and are less harmful to health, and I use few of them, and I use new and new methods for this (which I collect mostly from the international literature, but I also experiment myself).
11	Sustainability bears no importance in my work. For me as an individual, sustainability means conscious protection of the environment.
12	I can't really tie sustainability to my work. At most to the extent that I do basic research that I think is "useful"; nor do I leave a large ecological footprint in my work.
13	That our work will be interpretable and appreciable for the future.
14	I am doing research that lays the foundation for the conservation of biodiversity. Biodiversity is a factor in sustainability.
15	I try to validate the aspects of environmental and social sustainability in my museum work
16	I try to put as much into everything as it is sure to pay off
17	I make economically and ecologically responsible decisions
18	I don't waste paper, office supplies, energy; and I collect garbage selectively.
19	That the future can be predicted and planned in the short term. There is a clear and consensual idea on the part of those who run culture, and not exactly what the current Secretary of State, Deputy Mayor of Culture, etc. think is important.
20	I prefer digital devices to paper-based devices.
21	In addition to my job, I am happy to take on other opportunities.
22	Fulfills the best of cultural treasures (our valuable and ordinary material culture) according to its basic mission and communicates it in a modern way.
23	In my work I try to use environmentally friendly tools as I can (not to print, selectively collect garbage, etc.). A lot of things are regulated by things outside of me, so there's very little I can do for myself. The social role of a museum is often limited to the level of formulation, but e.g. our museum is dedicated to serving the cultural needs of the elderly.
24	I collect waste selectively, paper has two sides, I try to use each item multiple times.
25	I try to keep striving professionally to the maximum.
26	To bring environmental protection into people's lives as strongly as possible and to add this component more emphatically to the big picture.
27	So that the habitats, the natural environment where the collections are made, will be preserved.
28	Is it possible to keep the ecological footprint as small as possible during everyday work as well as during exhibition planning, construction and the production of publications.
29	I try to behave more and more responsibly as in other areas of my life if possible. I do not require or use unnecessarily many material tools. In the case of colleagues dealing with exhibitions, this question is more particular.
30	When planning exhibitions and programs, we take into account the reusability of tools and raw materials, and in the case of self-manufactured installation elements, it is always important not to create an object that can be used only once. In the case of educational programs, the explicit goal is not to work with new materials, we build primarily on the use of our own residual materials, exhibition by-products

	and collected waste. Pedagogical classes related to the topic are also regular, in the framework of which we often change the immediate surroundings of the museum permanently (guerrilla gardening, beetle hotel, etc.).
31	I renovate museum preparations. We don't throw away the old broken one and make a new one, but we keep the old one, we take care of it.
32	I am primarily think of the environment and the climate disaster when it comes to sustainability, but is equal opportunity, or our own responsibilities, included in it?
33	As a museum educator, I can grasp sustainability primarily in the field of raw materials - by recycling, reducing waste production, sensitizing children to the topic. I walk between each museum site and print only what is absolutely necessary.
34	I don't waste and hamster in unnecessary office supplies and I try to produce little garbage during my day's work as well.
35	I'll sort the trash separately if I can. I turn off the lights after others, even in washrooms / halls, or I don't even turn them on, I ask others to turn them off if I can't go there. Visitors are extremely contributing to this area. I shut off the running taps, I use a little warm water, I scrub with vinegar at work as well. I reload the fridge so that others can fit in, saving space = I save space, I put my stuff in the back. I don't ventilate foolishly - this is also important for artefact protection. I don't use plastic cups- there's arsenals of single-use cups in several areas. If I mentioned the waste of these cups - I received zero response.
36	I help groups, schools, kindergartens get to us. Because, in addition to the material sustainability, the spiritual is also important. Because the former comes from the latter.
37	I use the tools I need for my work in an environmentally conscious way. I also consider social responsibility as part of the mission of the museum.
38	I collect waste separately and do not use excess energy
39	The information which is to be shared should always be linked to the present, projected onto the present. Continuous development and re-evaluation are fundamental aspects. An important aspect is becoming socially relevant ²⁵⁶ , reaching and involving social strata that are falling behind.
40	The message values represented by the museum can act as a valuable message for all generations. Maintaining this is the goal of all employees, and at the same time it is a condition for further creation of new value.
41	On the one hand, I reserve the opportunity for my work to be used by my co-workers and for the next generation to benefit from my work. On the other hand, to make our work available to society.
42	As a university intern, I am currently working in a museum, so the only taste I get about sustainability on a theoretical level is in my university classes, which I believe I have discovered in museum operations in one or two cases. I think that sustainability could be best conveyed by the museum as a mediator, by asking questions with exhibitions, which triggers the visitor's idea of the topic, or perhaps reflected in scientific works.

²⁵⁶ Original text used the word *társadalmiasítás*, referring to the extent to which community members are involved in the decision making processes of museums. "Társadalmiasítás fogalma [The concept of becoming social]," Cselekvő Közösségek, accessed May 27, 2020. <https://cskwiki.hu/tarsadalmiasitas/>

43	We manage resources (material, natural, human) responsibly
44	I don't know
45	It would be increasingly important to broaden the social role of museums, not only to show the past, but also to connect generations in response to the questions of the present, to help "survival" by sharing experiences.
46	We take on a role in a topic that is born in the spirit of sustainability (ecological, social, economic issues)
47	Preventive photo-artefact protection, i.e., the preference for conservation over restoration and unprofessional passivity as a more common form of behavior based on personal interests or factors thought to be so. The advantage is that the resource consumption per artefact is lower than, for example with restoration, and the artefact is kept in its original state as much as possible.
48	Sustainable development - an organizational principle that aims to meet the needs of today without compromising the future. In fact, it is an environmental, global "Earth" use principle that was later used in other senses, e.g. in the field of museums, libraries. Here it got a completely different meaning, about how we can create e.g. the conditions for the sustainability of museums - preferably by those who work there. The term was introduced by the politics that always seek to raise funds by reducing cultural, educational, and health expenditures. In my opinion, a museum or library can never be completely self-sustaining, its positive impact (income) on society, as well as education and health expenditures, appears in a different form, which, however, is not usually taken into account.
49	I ran a rural city museum, sustainability preoccupied my museum team: in addition to internal and organizational rationalizations, strengthening the museum's local interest and focusing on moments about a sustainable future in local civil and institutional traditions increasingly became an task.
50	I do it in an environmentally friendly way (energy saving, selective garbage collection, biking to the workplace), I try to deal with such topics (agricultural museum) and involve visitors in the work of the museum.
51	E.g. we recycle the exhibition installations
52	Dustainability, energy source theories, environmental protection will be included in the planned sci-fi exhibition.
53	I help visitors every day.
54	I carry out the collection and processing with future generations in mind, incorporating their interests
55	Energy saving, optimization of resources, both in terms of raw materials and economics
56	I promote sustainability programs.
57	So I can provide valuable and valid, relevant information for future generations.
58	I build and plan an exhibition in an environmentally conscious way, from recyclable materials
59	I protect the integrity of the exhibited artefacts.
60	Selective waste collection, green programs, appearance of ecological approach (forming) in office and exhibition spaces, paper recycling, etc.
61	During content delivery, we increase the content that is virtually available
62	We strive to take into account the principle of environmental awareness, which is essential in the 21st century, from paper use to the use of economical, incandescent bulbs, to the application of the principle of recycling, it permeates everyday work, has an impact on museum pedagogy and the commitment to society.

63	During museum pedagogical sessions and programs we pay attention to recyclability, the smart, conscious use of energies / raw materials, and we try to pass this way of thinking on to children as well.
64	In each case, we try to solve a task in the most environmentally friendly way.
64	I preserve, recycle everything I can.
66	I promote economical energy use and recycling in practice during the planning of projects, work processes and material expenses, and in the case of exhibitions / appearances it is also part of our educational activities.
67	Consciously thinking about the future based on the results of the past and the conclusions of the present
68	[Sustainability is] not only an economic or natural circumstance, but a way of thinking and an attitude that uses the public property entrusted to it responsibly, defines issues that affect society both globally and locally, is open to the reflections of museum users and builds these back into its own work. So, it is a responsible and open operation that also determines the place of museums in society. An important element of this work is responsibility and criticism.
69	Old practices that are relevant / applicable in today's way of life
70	With the help of changed communication and digital channels, we need to continuously collect everything that documents the age we have live in for the future. Based on the traditional value system, our task is to make reconstructable the age in which we live (I deal with this) and to preserve the vast knowledge we have gathered and interpreted about our past so far. I consider continuity in collection, interpretation, and archiving techniques important. The preservation of objects and analogous photographic solutions may be an opportunity in the future in understanding / preserving social and cultural continuity. My own thoughts, on the basis of the way I am inform myself, common museum thinking is discussed tangentially at most in small conversations.
71	For me, the concept of 'sustainability' means the continuation of value preservation - using always the most up to date technologies possible, with the continuous involvement of our younger colleagues, "or "I carry out the collection and processing with future generations in mind, incorporating their interests.

A2. How often do you come across the topic of sustainability within the museum context?

Response count: 78

Response option	Total responses
Often	24
Sometimes/never	42
Never	12

A3. Where do you gain information on sustainability topics specifically for the museum context?

Response count: 66 (multiple answers possible)

Response option	Total responses
Newsletters	16
Websites, online platforms, social media pages	57
Publications	17
Conferences and professional development events	27
Other:	8
01 From my professional knowledge as an employee at the museum (
02 From younger colleagues	
03 From colleagues	
04 From colleagues in other museums	
05 Here and there what I hear, see, experience	
06 Personal experience	
07 Ministerial plan requests	
08 Private, professional discussions	

A4. Please give a few specific examples.

Response count: 35

01	The use of new material, the search for technologies, and its application.
02	The primary point of reference is the Constitution and professional legislation, budget laws. You can find out about their content, interpretation, application opportunities and good practices from the sources indicated above.
03	Selective waste collection, recycling e.g. plastic bottles, studying natural resources, creating more green spaces
04	Environmental education, the importance of natural science collections in the protection and preservation of biodiversity, natural science, including taxonomic research, nature conservation projects, attitude formation
05	The ICOM, the IADA (International Paper and book restoration association), the IIC, ICCROM, Canadian Conservation Institute and the ones here Pulszky Társaság, magyarmuzeumok online, and the big museums' websites
06	Material from Icom, museumnext
07	Natural history museum research as a scientific research work is usually based on knowledge of the literature (printed, online) and information obtained at professional conferences.
08	magyarmuzeumok.hu,
09	A couple of years ago the Múzeumok Majálisa (Museum Picnic) was about "green museums", that is when I read, we talked about this
10	I have subscribed to the newsletters of several foreign museums. One of my favorites is a museum in Dresden (Deutsches Hygiene-Museum), which shows a rapid response to questions of conceptual permanence and topicality.

11	Most recently at a national museum andragogy conference, courtesy of Tamás Vásárhelyi (Nyíregyháza, September 2019)
12	www.energiakaland.hu , http://kornyezetineveles.hulladekboltermek.hu/ , tudatosvasarlo.hu
13	In fact, I don't hear much about sustainability issues with regards to the museum. At most, that staff began to selectively collect garbage in museum offices. Overall, I do not hear about this issue.
14	Cooperation with colleagues dealing with exhibitions and providing reprographic services or responsible for the protection of works of art, the use and recycling of by-products accumulated during the processing of incoming materials provide daily experience. In professional materials, solutions found in the practice of other museums can help.
15	mttmuzeum.blog.hu
16	https://mokk.skanzen.hu/ , magyarmuzeumok.hu
17	To sustainability or resources? Making recycled toys at workshops, selective waste collection, purchasing energy-saving light bulbs.
18	I have been receiving museum newsletters for a couple of months. I don't live my life online. I do not read museum literature, I do not receive information from my employer in this field. I can't / can't attend professional events - it coincides with my working hours, I'm a museum attendant. I have also been working as a teacher for 26 years - I have information from people, reading, TV / radio.
19	MTM's website, its facebook group, local publications (books, magazines)
20	magyarmuzeumok.hu , pulszky.hu
21	From group feedback, professional consultations, and discussions with museum colleagues.
22	Magyar Régészet Online, Budapesti Műszaki Egyetem
23	ICOM and UNESCO publications, conferences, and their websites for example kiadványok.
24	ICOM newsletter, articles and content published on social media
25	ICOM
26	On Facebook, we communicate about the issue in professional groups, there are even a few mailing lists, but they are becoming extinct. Sometimes I get contemporary or old literature from colleagues in digitized form (I don't have the money and space for print, and it's not practical to use). I don't go to conferences anymore but sometimes they broadcast one by one on the Internet
27	For example, I meet with this issue when we have to make plans (which is sometimes ridiculous in itself - plan the growth (who knows when and what it will bring in, offer). I always ask about the source of the tasks. And explicitly and implicitly they expect us to plan for some direct income.
28	Facebook page, internal emails within the museum
29	During the renovation of the literary memorial houses and the rethinking of their professional material, we tried to incorporate such mechanisms into the project so that the material could be built and updated in the long run. We appraised it as an element of cultural tourism, we incorporated it into touristic promotional programs, we supplemented it with interactive elements, and added a continually updated website to it.
30	If I search, there is no specific website

31	Zoltán Fejős . New place, new metaphors. Approaches to contemporary museum ethnography c. Doctoral dissertation of the Hungarian Academy of Sciences, Budapest, 2019.
32	Areti Galani, Rhiannon Mason, Gabi Arrigoni: European Heritage, Dialogue and digital Practices , Francois Mairesse, André Desvallées: Vers une redéfinition du musée? , https://www.museumsbund.de/wp-content/uploads/2019/08/programm-herbsttagung2019-nachhaltigkeit.pdf
33	Reduction of graphic materials, smuggling of environmental education into museum pedagogy, exhibitions on or concerning sustainability
34	Museum science literature in a foreign language. e.g. in the museumwissenschaft series of the German transcript publisher;

In the museum you work at...

B1. Do the following terms (or their synonyms) appear in any of the museum's founding documents? (strategy plans, mission statement, work plans, or other conceptual materials)

Response options	Total responses			
	Yes	No	I don't know	Total
Social engagement/responsibility	53	2	14	69
Environmental consciousness/friendliness	21	25	21	67
Sustainability	25	19	23	67
Sustainable Development Goals	11	21	33	65

B2. Do the following appear in the museum's activities in any way? (e.g. in exhibitions, workshops, events, or in the internal operations of the museum e.g. in building management, exhibition building, heritage preservation/restoration, etc.)

Response options	Total responses				
	Yes	Sometimes	No	I don't know	Total
Social engagement/responsibility	49	13	2	3	67
Environmental consciousness/friendliness	30	27	9	1	67
Sustainability	26	22	13	5	66
Sustainable Development Goals	12	18	18	17	65

B3. If you've said yes above to any of the categories, can you describe one or two activities you were thinking of specifically?

Response count: 51

01	Each. Restorers who have graduated in recent years try to choose sustainable and environmentally friendly products and solutions, if the possibilities allow.
02	Social responsibility: expansion of the addressed social stratas, groups (from young children to grandparents, disadvantaged social groups, minority, nationality, occupational groups, etc.) Environmental awareness: energy saving, environmentally friendly transport, environmentally friendly use of materials, less waste generation. With regard to sustainability, the aim is to increase the efficiency of the material, financial and human resources set out in the first point [referring to their reply to the first question of the questionnaire, on the definition of sustainability]. On the human resource side, disciplined work, increasing productivity, digitization for artefact protection and record keeping, and faster information flow. Financial resources are well used if, in addition to recognizing the performance of human resources, they help to increase social responsibility, environmental awareness and efficient operation.
03	Attitude-forming audience programs, museum pedagogical sessions, waste management, professional, research programs
04	To my knowledge these concepts come up in museum pedagogical classes, and during the restoration, as I mentioned, we try to pay attention to environmental protection and sustainability.
05	It appears in the operation of the museum. Selective garbage collection, battery collection, less water use. Rarely in an exhibition or as part of a session on the breakaway meadow
06	We play a role in public education and our basic message is to protect the environment.
07	The system has not allowed choice, but we strive to make our programs useful to a significant part of society.
08	The exhibitions are about getting to know nature in some respects. The aim is to develop the knowledge of society. To get to know nature and its phenomena
09	Homeless program
10	Museum pedagogy, event communication
11	Involvement of volunteers, people with disabilities, guided tours for them; environmental awareness education in children's classes; selective waste collection; energy conservation; economical, environmentally friendly installation of exhibitions; recycling materials (of course also because we are poor)
12	Support for disadvantaged social groups, new types of (networked) learning programs, but we hardly or rather do not deal with the issues that concern the wider strata of society.
13	Environmental awareness education is a common topic in our sessions.
14	The artefacts in the museum are constantly being restored.
15	E.g. in the scientific work of the museums of Kecskemét
16	At classes, craft programs.
17	No

18	There is such a department in the permanent exhibition, and much of the exhibition is also connected to it. We also hold a lot of classes on environmental / nature conservation.
19	In museum sessions, in blog articles written by colleagues, in our exhibitions.
20	Our museum aims to bring its collection to the widest social classes, that is, from those living in deep poverty to disadvantaged people. We pay attention to this in museum pedagogical classes and programs.
21	Involvement in school education, collection, saving, presentation, preservation, care of national heritage, involvement of disadvantaged groups in the discovery of cultural goods, use of digital opportunities in the dissemination of cultural goods.
22	E.g. The exhibition Time of Deeds was co-created with homeless people as a result of more than a year of process. Before and after, several programs were held specifically with the participation of homeless people (Sociopolis board game in "mixed" groups, guided tours led by homeless people, etc.). We have regular contact with educators working with disadvantaged children in the district, and we hold several museum pedagogical sessions for them every year. In addition, we address issues of re - use and sustainability (guerrilla gardening, sustainable holidays, etc.)
23	In programs: Raw materials, recycling as a topic, sensitizing visitors to issues like 'being different,' 'being marginalized' - Othello
24	Employing volunteers, sensitizing and educating all ages on sustainability and environmental awareness - in archeology, science, ethnography, history. We provide a venue for community events.
25	It is only in the Museum Pedagogical sessions that I sometimes notice the above, it rarely arises during conversations with children, and others should leave something behind if we already live on this planet. It is so rare that I cannot write a specific sentence.
26	To help young people as much as possible on how they can pay attention to their environment. This kind of attitude is "taking home."
27	Consideration of environmental aspects when restoring artefacts. Museum sessions and guided tours for disadvantaged groups.
28	Programs
29	Sessions for cumulatively disadvantaged persons, emigration session, mediation of the close-to-nature peasant way of life, shaping your environmentally conscious vision
30	Environmental Awareness: Nothing is thrown away unnecessarily if it can still be used. Social responsibility: the museum constantly reflects on its own role in society, and this is also discussed in classes.
31	We have built an environmentally conscious exhibition display, we take into account the aspects of environmental protection during restorations and procurements, and we also communicate about this in our museum pedagogical and exhibition management practice - through the values belonging to the profile of the museum. + more and more colleagues are vegan, we change clothes, etc.
32	Social involvement: exhibition, research topics; environmental protection: use of materials at exhibitions, conferences; sustainability: more in individual research areas.
33	For example, in museum pedagogical sessions, objects are made from recycled materials.

34	Consideration of conservation aspects in the storage, movement and exhibition of works of art. (I don't work in any of the museums with just different ones from time to time).
35	The museum's exhibitions deal with social responsibility, and they are looking for antecedents in the present but also in the past.
36	In the operating principles of a children's workshop, in local history exhibitions and publications, etc.
37	We have created exhibitions on the subject. "The Challenges of Our Changing World" "We Shape" c. nature conservation exhibition
38	touring exhibition projects, museum pedagogy
39	They collect garbage selectively in some places and the museum educators deal with the subject.
40	Exhibitions are always renewed to bring more visitors to the museum
41	Social responsibility is always a priority, named goal in museum pedagogical programs, we pay attention to the involvement of disadvantaged children or those from disadvantaged areas. When designing and using our tools, we present the acquisition of environmental awareness to children with examples, (paper use, recycled coffee foils, garbage collection.)
42	I do not deal with the issue in depth, therefore I do not know of a specific example.
43	In regards to the programs.
44	On family days and craft classes organized for children, the objects are made from recyclable materials. Social responsibility is manifested in museum pedagogical sessions and guided tours organized for disadvantaged and disabled people.
45	The Országgyűlési Múzeum (Museum of Parliament) seeks to validate in many areas the notion that knowledge of history, including the history of parliamentarism, and public history is essential to today's social role. In social engagement, it is important to know how citizens can represent their interests and express their views. Strategies for active participation in "Democracy Games" and many other museum pedagogical sessions can be mastered by museum visitors.
46	Integrated family walks with disadvantaged children (mildly disabled people, autistic people, etc.), finding schools segregated within Vekop, developing special programs, holding environmentally conscious activities for schoolchildren, selective waste collection inside the building, using your own mug instead of plastic cups, saving light bulbs, recycled materials in the exhibition, etc.
47	Our new permanent exhibition will dedicate a separate chapter to sustainability in transport, in fact the whole concept implicitly implies the role the individual plays in this.
48	They appear as a separate part related to the theme of a periodical exhibition.
49	The new permanent exhibition currently being planned is based on the issue of sustainability, the current museum pedagogical sessions are an example of environmental awareness in practice, and the topic of sustainability is an integral part of the sessions.
50	Social responsibility: research on photographic phenomena (recycling, migration, crisis); environmental protection (mostly in pedagogical programs); sustainability (museum pedagogical programs, daily operation)
51	In connection with anniversaries, it is possible to display social-moral involvement on online interfaces; selective garbage collection, (minimally) controlling paper-based archiving;

B4. In your opinion, what are the most common factors inhibiting your museum from engaging (more) with the topics of sustainability? (Multiple answers are possible.)

Response count: 78 (multiple answers possible)

Lack of financial resources	45
Lack of personnel	31
The topic is not strongly part of our museum strategic goals	43
We do not have enough information about how to start/continue	31
There is no consensus within museum staff regarding the topic	20
The topic is overly politicized, engaging with it would be “dangerous” for our institution	3
The topic is not relevant for our museum	8
The topic is not relevant for our audiences	12
There are not enough Hungarian resources in the topic	16
Other:	16
<p>01 There is no public awareness around the fact that museum operations and sustainability can be linked</p> <p>02 I work in a large museum where I don't have enough insight into the whole museum, so I don't have enough information to answer the question exactly about the whole museum</p> <p>03 we are a museum of hungarian literature, we can be involved in the topic primarily during our operation</p> <p>04 Funder supported projects want to achieve fast, effective and eye-catching results. Sustainability is not part of the supported plans</p> <p>05 It's missing from the thinking of many colleagues</p> <p>06 Sustainability is treated as an environmental issue by museums and is not adapted to the operations of the institution or their scientific activities</p> <p>07 Indifference, not caring on the part of the museum. This is not resources, etc. questions. I don't think sustainability would be a political issue.</p> <p>08 There is no obstacle! This is very important, there are no obstacles!</p> <p>09 Sustainability is a political issue, its role [in the museum] is determined by not a professional aspect, but in accordance with the principles of a museum's funder</p> <p>10 There is some divergence between personal advocacy and consideration of the above considerations. People with low incomes in constant fear of losing their jobs will not play the hero for noble causes, and in the current environment they would not get far anyway...</p> <p>11 Not relevant, the museum places explicit emphasis on sustainability.</p> <p>12 Yes is not a response to any of the above, because we engage with it, it's in our strategy, we are in agreement in it, etc. The Pulszky Társaság addressed this topic in their special conference, in which our colleagues took part actively also.</p> <p>13 The unpredictability of financial resources makes (long-term), well-thought-out planning uncertain / impossible, which would be essential for the optimal use of resources</p> <p>14 Management attitude</p>	

- 15 Living on minimum wage, undervalued, “few matter”, overburdened employees
- 16 Most museums come to the problem of sustainability from an extremely disadvantaged position. They operate in outdated, mostly dilapidated buildings with poor infrastructure. It is difficult or impossible to implement energy-saving solutions, modern warehouse developments in mostly listed buildings, human resources have been reduced, and financial resources are constantly being reduced. That is, progress can only be made on sustainability goals that do not require significant investment. And these do not change the sustainability trend.

In general...

C1. Do you agree with the following statements? Museums have an obligation to...

Response options	Total Responses				
	Yes	To some extent	No	I don't know	Total
Engage with the topics of sustainability.	45	31	1	1	78
Act in a socially responsible manner.	74	4	0	0	78
Act in an environmentally responsible manner.	68	10	0	0	78
To incorporate the Sustainable Development Goals into their work.	29	29	3	15	76

C2. Do you have any additional comments or ideas to share in the subject of museums and their obligations towards sustainability?

Response count: 30

01	Creating sustainability, if we break it down to the level of everyday life (eg creating exhibitions, operating a museum building), then at first I think it requires financial investment, investment e.g. building insulation, which is often not or not sufficiently available.
02	There is no staff member in our institution who understands the topic, maybe if we had concrete ideas and recommendations, we could get closer to the matter.
03	I never thought of connecting this topic with all museums in general, but as sustainability is a key issue these days, I think it is right for it to be on the agenda of all museums, regardless of their type, as every museum has a social responsibility
04	It must be made possible for museums to be able to plan for more than the short-term. They need to be supported in ensuring that any tender/grant projects can continue to work effectively after the mandatory retention period.
05	Sustainability mindset and approaches should be made part of basic and additional trainings

06	In its current form the museum is an unsustainable thing, it would be time to acknowledge and change this
07	Yes. I think I misunderstood. I was thinking about the sustainability of museums, and certainly the questions were not about that. But now I send it!
08	The government needs to be replaced
09	While it would be important for museums and all other institutions to have a strategy and pass it on to the public, sustainability in anything will only be a priority if individuals also place it at the forefront and make it a part of their daily lives.
10	All museums should set an example in the subject, but at the same time there is no capacity for it, because the primary goal is always to "survive", to maintain functionality ... There is neither the financial nor the human capacity to do so.
11	Traditionally paper-based professions, such as the museologist, find it difficult to switch to more environmentally conscious behavior. In our case, for example, the lack of interest of the management and partly the average age of the colleagues contribute to this - they will not start to deal with it two years before retirement. Furthermore, it is very difficult to try to be environmentally conscious if we work in listed buildings, the modernization of which and the reduction of its energy consumption will cost millions - there will never be enough money for that. In addition, there are artefact protection regulations that make the situation worse - I can't transport millions of items by public transport, and I go for it with environmentally friendly cleaners for restoration if I want a normal result. Regardless, I would love to see ideas on how to tackle this, because it is definitely worth addressing this issue as a PUBLIC institution.
12	I do not know the aims of the UN, so my answer is "I don't know". I have not read the document/material mentioned on the Museum's 5th page either, nor its strategic goal (7th page), I have only the the Mission Statement.
13	I could also imagine a question such as, "In the last decade, how much have museums played a role in making sustainability as widespread as possible?"
14	While completing this questionnaire, I came to the realization that there is a need to share more information on the subject, possibly through trainings on this topic
15	How you approach the subject depends on the nature of the museum.
16	This is a really important topic, thank you for the research!
17	It would be useful and important to be more seriously informed and engaged in the subject, to incorporate it into the everyday life of our museum existence and operation.
18	The role of politics cannot be overemphasized
19	In practice, as much activity can be expected from the staff of the institutions in this direction as the material, personal and mental conditions provided. They have significant gaps.
20	Museums also have the task of responding to current social problems and challenges. They show what solutions have been found e.g. in the past, what practice our predecessors had in some of their work. (e.g. farming) Science museums, but e.g. even ethnographic museums can have quite specific answers to global environmental problems. Museums with other collections may be able to answer some specific questions. For example, a museum of technical history can present the connections between demand, capital accumulation and environmental use in an excellent way. Photo museum changes the environment. Smart, informed, impressionable people can make responsible decisions. The more people there are,

	maybe the better decisions will be made. Museums and libraries have a great role to play in reaching as many educated people as possible.
21	It would be worthwhile to take into account the aspects of sustainability, low energy footprint and recycling when creating and renovating museum buildings.
22	In terms of environmental awareness, we are far behind nationwide, I think. There is also a lot of waste.
23	I think many institutions have a much bigger role to play in sustainability than museums.
24	This should be the objective of 21st century museums, regardless of the profile of their collections
25	I've only been working at the museum for a couple of months, so I don't know much, but I tried to help. Good luck with your thesis!
26	"A sustainable museum. The Museum as a Cultural and Social Force" Pulszky Társaság, 2019, NEMO European Museum Conference 2019: Museum 2030 - Good Practices for a Sustainable Future, 7-10 November 2019, Tartu, Estonia, Máté Tóth: Green Library, "Diversity and sustainability at work. Policies and practices from culture and education", conference in Dijon
27	perhaps it is a bit more complex than this ... in my workplace, me and my narrow work group tries in vain to live along these attitudes (also from the ground up), to work, to teach children, if there is no corresponding emphasis in the organizational culture, nor a role model ... there is also a need to develop an attitude among colleagues
28	Unfortunately, there are plenty of museums advertising that they strive for environmental protection and this may be seen "outwards", but it is worth nothing until the "background" behaves in this way, e.g. to use less paper and plastic at work, etc. they are often left behind, although the background apparatus can often be hundreds of people, so much can depend on them.
29	Unfortunately, the museum (in a small town in Fejér County) is struggling to survive. It consumes all resources.
30	In my opinion, this kind of thinking has not yet been sufficiently integrated into the centrally supervised museums approaches. There is still a lot of work to do!

And finally, some data...

D1. Which museum do you work in? If you do not wish to respond to this question, no problem, please move on to the following question.

Response count: 29

Museum named	Number of respondents naming same institution
István Dobó Castle Museum	1
Janus Pannonius Museum	1
National Museum of Circus Arts	1
The Ferenc Móra Museum and József Koszta Museum	3
The Hungarian Museum of Trade and Tourism	1

The Hungarian Museum of Science, Technology and Transport	1
Hungarian National Museum and Budapest History Museum	4
Hungarian Natural History Museum	1
Hungarian Jewish Museum and Archive	1
The Museum and Library of Hungarian Agriculture	1
Museum of Ethnography	2
Museum of the Hungarian Parliament	8
Hungarian Theatre Museum and Institute	1
Petőfi Literary Museum	1
Flóris Rómer Art and History Museum	1
Hungarian Open-Air Ethnography Museum (Skanzen)	1

D2. Your museum is a

Response count: 77

Response option	Total responses
National museum	41
National specialty museum	19
County-run city museum	8
Regional museums	4
Thematic museums	4
Museum collections and exhibition places of public interest	1

D3. Where does the funding for your museum come from?

Response count: 77

Response options	Total responses				
State funded	61				
Funded by local government	13				
Church funded	1				
Funded by a foundation	0				
Other:	2				
<table> <tr> <td>Several of the above</td><td>1</td></tr> <tr> <td>State and local government funded</td><td>1</td></tr> </table>	Several of the above	1	State and local government funded	1	
Several of the above	1				
State and local government funded	1				

D4. Which area(s) do you work in?

Response count: 77 (multiple answers possible)

Response options		Total responses
Management		15
Administration		4
Museology		33
Exhibition design		6
Public education and museum pedagogy		12
Restoration and heritage preservation		8
Informatics and communication		3
Other:		14
Illustrator	1	
Library	2	
Tour guide	1	
Museum attendant	4	
Archeologist	2	
Preparator	1	
Public service officer	1	
Operation and acquisitions	1	
Retired	1	