Result Information

Deliverable Title: Pilot Learning Materials combined pt.3
Work Package: WP 4
Type of Result: learning materials
Level: International / Institutional
Target Groups: HE teachers, students, media professionals

Description

Pilot Learning Materials include teaching and learning resources developed and used within the WP4 pilot courses of the SUMED project. They consist of theoretical contexts, learning tasks, assignments, assessment tools, and supporting materials for students and teachers, focused on sustainable media practices.

The materials support topics such as sustainable media production, ethical communication, environmental impact measurement, and occupational well-being. They were applied in real pilot learning environments and are linked to curriculum redesign (WP2), teacher training (WP3), and open educational resources developed in WP5.

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THE DAVID-WEILL ROOM

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

TEACHING GUIDE

1. General Purpose of the Guide

This guide aims to support those responsible for facilitating, tutoring or coordinating the implementation of the course, both in self-directed and tutored formats. It provides pedagogical criteria, methodological guidance, and resources to ensure a learning experience consistent with the principles of the Huella M model: integral sustainability, participation, inclusion, transparency, and institutional responsibility.

2. Pedagogical Approach

This course is designed around a reflective, situated, and transformative pedagogical approach. It is based on the understanding that producing social media content is not merely a technical activity but an institutional practice with ethical, social, and political impact.

Its key pillars are:

- Purposeful action: every piece of content must respond to a coherent institutional purpose.
- Narrative coherence: what is communicated must reflect what is done.
- Sustainability as a cross-cutting practice, not as a thematic label.
- Critical reflection as the foundation of transformation.
- Balance between strategy and creativity, between planning and execution.

3. Target Audience

This course is aimed at:

- Professionals working in museums, cultural and heritage centres.
- Institutional communication officers.
- Cultural managers and educators.
- Community managers and content creators with a social focus.
- Students of disciplines related to art, culture, sustainability, and communication.

The entry profile is expected to be diverse. Advanced technical knowledge is not required, but participants must be willing to examine their own practices and assumptions regarding institutional communication.

4. Role of the Teaching or Facilitation Team

The person facilitating or tutoring this course is not merely an evaluator or transmitter of content but a critical mediator between the conceptual framework and the participants' practical experience.

Their key functions are to:

- Connect course content with the participants' real contexts.
- Encourage active participation, respectful listening, and horizontal exchange.
- Support institutional change processes through communication.
- Provide personalised, ethical, and pedagogical feedback.
- Identify opportunities for improvement and continuous learning, both in outputs and in reflections.

5. Course Planning

- Recommended duration: 6 weeks (1 module per week).
- Delivery modes: self-paced, tutored, or face-to-face with virtual support.
- Estimated workload: 5–6 hours per week.
- Assessment mode: continuous, formative, and summative.

6. Module Resources

Each module includes:

- A central video of approximately 10 minutes.
- A questionnaire with multiple-choice and open-ended questions.
- Complementary readings or supporting materials.
- A reflection activity or short exercise.
- In Module 6, a practical project with real-world application.

7. Facilitation Strategies

To facilitate the course, it is recommended to:

- Begin each module with a question that connects with participants' personal experience (e.g. "What was the last piece of content you posted, and why?").
- Activate discussion forums with non-assessed questions that encourage dialogue and diverse viewpoints.
- Promote analysis of participants' own or institutional case studies, not just external examples.
- Propose micro-exercises that translate learning into concrete actions.
- Relate content to participants' local or territorial contexts.
- Close each module with an open question that anticipates the following topic.

b. General Rubric for Open Questions and the Final Project (Module 6)

Criterion	High (3)	Medium (2)	Low (1)
Clarity of objective	Clearly defined and contextualised	Defined but underdeveloped	Confusing or absent
Coherence with sustainability	Integrates course principles deeply	Applies some principles without full connection	Lacks sustainable approach
Critical reflection	Uses examples and ethical awareness	Repeats general ideas without depth	Offers superficial or unsupported judgements
Practical application	Content is applicable and realistic	Application is partial or limited	Difficult to implement or poorly structured
Inclusive and ethical language	Respects diversity and avoids bias	Minor inconsistencies	Inappropriate or discriminatory language

9. Ethical Facilitation and Process Care

Because the course deals with issues of legitimacy, institutional power, representation, and conflict, facilitators must remain aware of:

- The diversity of participants' backgrounds (some may have extensive experience but limited theoretical grounding, and vice versa).
- Possible resistance to change, especially within hierarchical institutional contexts.
- The emotional weight of certain topics (e.g. exclusion, lack of recognition, internal inconsistencies).
- The importance of allowing mistakes as part of the learning process.
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It is recommended to create a space of trust where participants can critically review their practices without judgement and where the commitment to improvement is recognised.
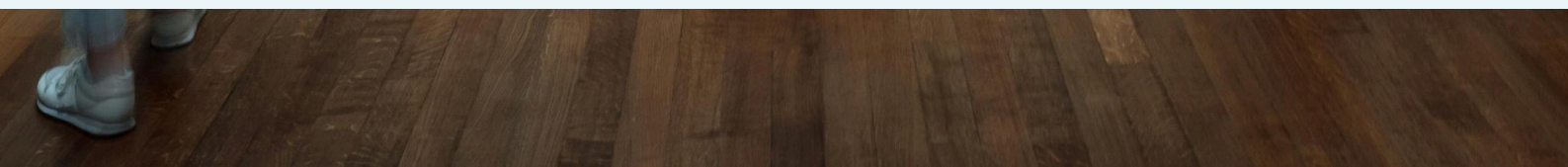
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Abascal, E., & Grande, I. (2005). *Investigación de mercados.* ESIC Editorial.

Ásványi, K., Fehér, B., & Jászberényi, M. (2021). *The criteria framework for sustainable museum development. Tourism in Southern and Eastern Europe, 6,* 39-51. https://doi.org/10.20867/tosee.06.3 ToSEE 2025+2Academia+2

Bonilla-MolinaL(2021). *La sostenibilidad comunicacional como estrategia de transformación institucional.* Centro Internacional Miranda.

Brundtland, G. H. (1987). *Our common future.* Oxford University Press.

González-Liendo, J. (2025). Huella M: *Un sistema de indicadores para gestionar la sostenibilidad de los museos.* Aula Magna, McGraw Hill.

Poma, A. (2020). *Comunicación, ética y transformación social.* Comunicación y Sociedad, 17(33), 1-23.

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THE DAVID-WEILL ROOM

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

MODULE 1

Thinking about sustainability from a communication perspective - strategic foundations of the Huella M model

QUESTIONNAIRE

Closed-ended questions:

1. Which of the following statements best describes the purpose of the Huella M (Footprint M) model?
    a. To evaluate only the environmental impact of museums
    b. To measure the economic profitability of cultural spaces
    c. To offer a comprehensive sustainability framework for museums
    d. To create advertising campaigns for cultural institutions

2. What are the five dimensions that make up the Huella M model?
    a. Economic, digital, participatory, environmental, institutional
    b. Environmental, economic, social, cultural, communicational
    c. Environmental, social, technological, educational, symbolic
    d. Economic, ethical, curatorial, environmental, design

3. According to Huella M, the communicational dimension is considered:
    a. A complementary tool for disseminating exhibitions
    b. A cross-cutting axis that articulates all other dimensions
    c. An indicator of growth on social media
    d. A form of institutional promotion without strategic aims

4. True or false: According to Huella M, communicating sustainability only involves showcasing an institution's achievements.
    a. True
    b. False

5. Which principle is not included in sustainable communication?
    a. Transparency
    b. Coherence
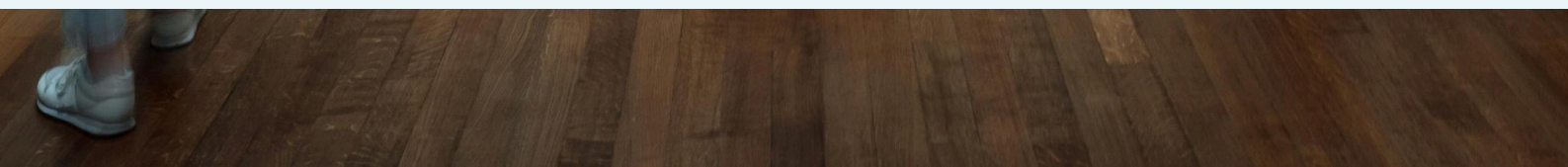   c. Inclusion
    d. Aggressive advertising

Open question:

Think of a cultural institution you know. How is its commitment to sustainability reflected (or not) in the way it communicates?

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PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

MODULE 2

From Institutional Strategy to Digital Content – Sustainable Narratives on Social Networks

QUESTIONNAIRE

Closed-ended questions:

1. A sustainable narrative is characterized by:
    a. Using technical and exclusive language
    b. Promoting all activities without distinction
    c. Critically and coherently representing institutional values
    d. Seeking virality without considering the content

2. What element should not be missing when defining a sustainable digital content strategy?
    a. TikTok followers
    b. Audience segmentation
    c. Paid campaigns
    d. Algorithmic relevance

3. Which digital platform allows for the most significant possibility of developing long-form, sustainable audiovisual narratives?
    a. Instagram Stories
    b. Twitter (X)
    c. YouTube
    d. TikTok

4. True or false: All platforms should be used in the same way, with the same formats and language.
    a. True
    b. False

5. What role does institutional identity play in the production of sustainable content?
    a. None, since the content must be neutral.
    b. It is the starting point for defining tone, themes, and approach.
    c. It only influences institutional publications.
    d. It is used only in fundraising campaigns.

Open question:

Think of a social media campaign you have recently seen in the cultural sector. Does it clearly and consistently reflect the institution's values? Why?

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PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

TEACHING GUIDE – MODULE 3

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PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

MODULE 4

Digital communication strategies with a sustainable focus - planning, impact, and participation
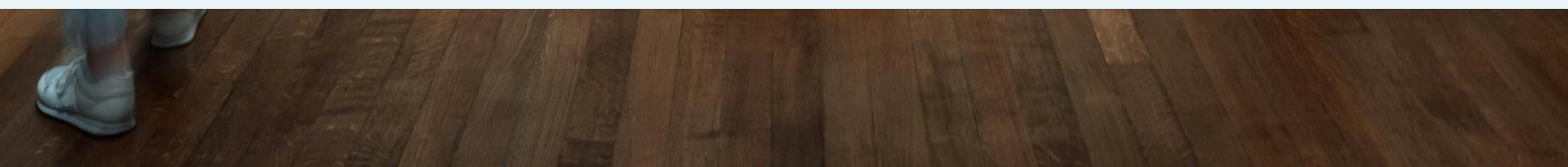
QUESTIONNAIRE

Closed-ended questions:

1. What is a key difference between having a digital presence and having a communication strategy?
    a. A strategy involves the use of artificial intelligence.
    b. A strategy defines objectives and plans actions with institutional relevance.
    c. A digital presence is based solely on the number of followers.
    d. A strategy requires having active social media accounts 24/7.

2. What should a sustainable editorial plan include?
    a. Only general cultural content.
    b. Viral and entertainment content.
    c. Thematic areas aligned with the mission and sustainability.
    d. Content adapted from other institutions.

3. What type of indicators should be included to evaluate impact from a sustainable perspective?
    a. Only algorithmic metrics such as likes and shares.
    b. Paid reach indicators.
    c. Qualitative indicators of social transformation and meaningful participation.
    d. Comparative metrics with commercial campaigns.

4. What characterizes an ethical and sustainable communication strategy?
    a. Respond quickly to any trend
    b. Focus on financial results
    c. Generate interaction regardless of the content
    d. Listen, plan, be accountable, and be consistent with institutional values

5. What is the role of engagement in a sustainable digital strategy?
    a. Generate data to segment advertising
    b. Increase customer loyalty
    c. Strengthen the sense of community and foster dialogue
    d. Encourage repeat posts

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Open-ended questions

Digital communication strategies with a sustainable focus: planning, impact, and engagement

1. Describe an aspect of your institution's communication strategy (or one you are familiar with) that is not aligned with sustainability principles. What changes would you propose to correct it?
2. Propose a sustainable theme that could be part of an institutional editorial calendar. What types of content would you include, and on which platforms would you publish them?
3. What alternative methods would you propose to evaluate the impact of a social media campaign, beyond conventional metrics? Justify your answers.

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

STUDY GUIDE – MODULE 5

Crisis management, institutional transparency, and digital reputation

Module Objectives

1. Understand crisis management as part of ethical and sustainable institutional communication.
2. Analyze transparency as a structural practice for gaining public legitimacy.¡
3. Identify the key components of digital reputation in museums and cultural centers.
4. Explore strategies for preventing, communicating, and learning from critical situations.

Theoretical Content

Every institution, regardless of its size or history, is exposed to crises. These can arise from internal errors, conflicts with stakeholders, technical failures, or communication breakdowns. The important thing is not to avoid them at all costs—which is impossible—but to be prepared to manage them responsibly, ethically, and consistently.

Within the framework of institutional sustainability, crisis management is directly linked to transparency and reputation. According to González-Liendo (2025), crises are moments of high exposure in which not only an institution's discourse but also its ethical structure is put to the test. What is said—and what is left unsaid—has symbolic, social, and political consequences.

Transparency is a fundamental principle here. It is not about "telling everything," but about communicating clearly, accessibly, and honestly about processes, decisions, boundaries, and responsibilities. Transparency enhances public legitimacy, prevents speculation, and facilitates the development of an organizational culture founded on trust (González-Liendo, 2024).

Research on crisis communication in digital environments has shown that a lack of institutional transparency, misinformation, and rigid discourse exacerbate conflict scenarios (Almansa-Martínez & Ponce, 2021). In contrast, proactive, empathetic, and participatory frameworks enable the constructive management of risks, engaging audiences as allies rather than threats. This perspective demands a reconceptualization of institutional communication, not as a unidirectional exercise, but as a deliberative space where shared meanings are shaped in contexts of tension (Campos-Domínguez & Castellano, 2021).

A sustainable communication model, such as the one proposed by Huella M, includes indicators that allow for the evaluation of crisis protocols, staff training to respond ethically, established accountability mechanisms, and the use of social media for informing, listening, and repairing.

Rota and Filippi (2010) emphasize that institutional quality is also measured in critical contexts: it is there that valid values are revealed. Similarly, González-Liendo (2025) proposes understanding crises not as a threat, but as an opportunity to deepen ties, open processes, and reinforce the institutional commitment to sustainability.

The most recent literature has also shown that digital hostility can trigger reputational crises when public discourse is not appropriately managed. This phenomenon, accentuated by the culture of immediacy and virality, compels cultural institutions to develop specific competencies in reputational risk management, digital environment monitoring, and media literacy for their communication teams (Zurita Andión, 2019).

In this sense, it becomes essential to integrate a culture of accountability as a daily practice, where audiences are not only considered recipients of information but also active participants in constructing the institutional narrative. As Robson and Margetts (2011) argue, digital citizenship demands institutions that not only communicate but also listen, respond, and assume public responsibilities visibly and continuously.

In contrast to the defensive approach, which is very common in museums, this approach promotes proactive communication that anticipates, listens, corrects, and transforms. There is no sustainability without transparency. There is no legitimacy without listening. Furthermore, there is no solid reputation without the capacity for institutional self-criticism.

Reflection Activities

1. Does your institution have a crisis communication management protocol in place? Who participates in it?
2. Review a recent crisis in the cultural sector. How was it managed? What could have been done differently?
3. Reflect on your museum's institutional transparency: What information is communicated in an accessible and open manner? What remains hidden?

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Recommended readings

Almansa-Martínez, A., & Ponce, D. G. (2021). *Comunicación de crisis en entornos digitales. Más Poder Local,* (46), 14–24.

Campos-Domínguez, E., & Castellano, E. (2021). *Reconfiguración del modelo comunicativo institucional ante la crisis del COVID-19.* Revista Latina de Comunicación Social, (79), 1–17. https://doi.org/10.4185/RLCS-2021-1503

Castillo Esparcia, A., & Ponce, D. G. (2015). *La hostilidad como detonante de las crisis comunicativas en el entorno digital. Más Poder Local,* (37), 67–76.

González-Liendo, J. (2024). *La transparencia en la sostenibilidad museística.* Cuadernos del Centro de Estudios en Diseño y Comunicación, (216), 111–125.

González-Liendo, J. (2025). *Huella M: Un sistema de indicadores para museos sostenibles.* Aula Magna Proyecto Clave, McGraw Hill.

ICOM. (2019). *Marco conceptual común para la sostenibilidad en museos.* Ibermuseos.

Robson, C., & Margetts, H. (2011). *The internet and transparency. In Unlocking the power of networks: Keys to high performance government* (pp. 105–121). Brookings Institution Press.

Rota, M., & Filippi, M. (2010). *Confidential Facility Report: A Tool for Quality Evaluation and Decision Making in Museums. In Proceedings of the ICOM General Conference* (pp. 1–11).

Zurita Andión, J. L. (2019). *El engagement y las nuevas narrativas en el diseño de la comunicación digital.* Estudios sobre el Mensaje Periodístico, 25(2), 1249–1261. https://doi.org/10.5209/esmp.64836

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

MODULE 6

Sustainable Content Laboratory – Design, Production, and Applied Evaluation

QUESTIONNAIRE

1. What is the primary purpose of the final lab of the course?
   a. To practice digital editing
   b. To increase the number of social media posts
   c. To apply acquired knowledge through a coherent and sustainable proposal
   d. To replicate campaigns from other museums

2. What elements should a sustainable content campaign contain?
   a. Institucional objective, defined target audience, narrative, and pieces aligned with ethical criteria
   b. Schedule of frequent and engaging posts
   c. Imitación of viral campaigns with graphic modifications
   d. Inactual images without the need for a script

3. What is expected from the peer review process?
   a. To evaluate the aesthetics of the posts
   b. To promote peers' content
   c. To provide critical feedback based on sustainability rubrics
   d. To suggest technical improvements regardless of the content

4. What type of documentation is proposed at the end of the module?
   a. A commercial presentation of the museum
   b. A log of decisions, lessons learned, and implemented improvements
   c. A social media statistics report
   d. A collection of positive comments

5. What is the value of this module within the course?
   a. Applying professional cultural marketing tools
   b. Preparan content for innovation competitions
   c. Consolidación an ethical, conscious, and transformative communication practice
   d. Training an external team to manage social media

6. Open Questions
   a. Brenly describe the campaign or piece of content you designed. What dimension of sustainability does it address, and for what purpose?
   b. Watt difficulties did you encounter when trying to produce content aligned with ethical and sustainable principles? How did you resolve them, or what would you like to improve?
   c. Watt personal or institutional learnings did you gain from the planning and production process applied in this lab?

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PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

STUDY GUIDE – MODULE 1

Thinking about Sustainability through Communication: Strategic Foundations of the Huella M (M Footprint) Model

Module Objectives

- Understand the concept of institutional sustainability applied to the cultural sector.
- Learn about the structure and purpose of the M Footprint model.
- Reflect on the role of communication as a strategic dimension of sustainability.
- Introduce the ethical and political principles of sustainable institutional communication.

Theoretical Content

Sustainability, in its contemporary conception, goes far beyond a sole concern for environmental impacts. In the museum sector, it implies assuming complex institutional responsibilities regarding economic well-being, social equity, cultural diversity, and communication integrity. Thus, sustainability ceases to be a peripheral attribute and becomes a form of organization, management, and public outreach.

Huella M (Footprint M) model emerges as a response to the inadequacy of traditional institutional evaluation frameworks, such as ESG models or the triple bottom line. Such frameworks fail to capture the unique nature of cultural work, nor do they address its ethical, political, or social complexities. In response, Huella M proposes a five-dimensional framework: environmental, economic, social, cultural, and communicational. Its approach is comprehensive, contextual, and transformative (González-Liendo, 2025).

One of its main innovations is incorporating the communicational dimension as a structural axis, recognizing that sustainability cannot be consolidated without a communication model that builds legitimacy, listens to its audiences, and is ethically accountable. As González-Liendo (2025) points out, there is no sustainability without honest institutional storytelling.

This approach aligns with other recent research that highlights the relationship between transparency and sustainability in museums. Communication should not be subordinated to marketing or operate as a showcase of achievements, but rather should provide genuine access to internal processes, represent the diversity of stakeholders, and facilitate dissent (González-Liendo, 2024).

At a technical level, models such as the Confidential Facility Report (Rota & Filippi, 2010) already raised the need to evaluate museum quality from a structural perspective, but without including communication as an autonomous dimension. Huella M expands this field, proposing specific indicators that assess everything from the existence of a strategic communication plan to the construction of narratives with citizen participation.

Huella M's proposal is strengthened by studies such as those by Galarza (2021), who affirms that sustainability transcends the "green" and is projected as a cross-cutting strategy that engages the entire organization. In this sense, communicating sustainably is an act of institutional responsibility.

Considering sustainability from a communication perspective entails reevaluating the museum's institutional role in the public sphere and acknowledging that each piece of content conveys not only a message but also a policy. This perspective invites museums to abandon unidirectional models and adopt dialogic, inclusive, and situated communication strategies.

That is, communication sustainability is not a technical or decorative dimension: it is a political dimension. It is a field in which meanings are contested, legitimacy is established, and social participation is fostered. By placing this dimension at the heart of its model, Huella M redefines the horizon of what is possible for 21st-century museums.

Reflection Activities

1. Review your institution's mission and vision. Are they reflected in its social media?
2. What elements of sustainability does your museum currently communicate? Which ones does it not?
3. Identify an example of inconsistency between discourse and communicative practice in your institutional environment.

Recommended Readings

Alpez Mendoza, M. (2022). *Museos y desarrollo sostenible: Gestión museística y comunicación digital para alcanzar los ODS*. Revista Mediterránea de Comunicación, 6(2), 79–108. https://doi.org/10.14198/medcom.22805

Galarza, F. (2021). *Sostenibilidad y éxito empresarial: Una aproximación desde la comunicación institucional.* Revista Retos, 11(2), 123–137. https://doi.org/10.17163/ret.n22.2021.06

González-Liendo, J. (2024). *La transparencia en la sostenibilidad museística.* Cuadernos del Centro de Estudios en Diseño y Comunicación, (216), 111–125. https://doi.org/10.18682/cdc.vi216.9482989

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Herranz de la Casa, J. (2007). *Comunicación para la transparencia institucional: Claves para la confianza pública.* Fundación Alternativas.

ICOM. (2019). *Marco conceptual común para la sostenibilidad en museos.* Programa Ibermuseos. https://www.ibermuseos.org/publicacoes/marco-conceptual-comun-para-la-sostenibilidad-en-museos/

Rota, M., & Filippi, M. (2010). *Confidential Facility Report: A Tool for Quality Evaluation and Decision Making in Museums. In Proceedings of the ICOM General Conference* (pp. 1–11). https://www.icom.museum/en/ressource/?id=5211

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STUDY GUIDE – MODULE 2

From institutional strategy to digital content: sustainable narratives on social media

Module Objectives

- Understand the importance of translating institutional strategy into coherent digital narratives.
- Identify the characteristics of a sustainable narrative.
- Recognize the role of audiences in shaping institutional messages.
- Design content aligned with institutional values and sustainability principles.

Theoretical Content

Institutional communication in museums cannot be reduced to the dissemination of activities. It must be understood as a strategic tool for positioning, legitimizing, and transforming society. Therefore, this module proposes a conceptual transition: moving from operational communication to narrative communication, and from spontaneous visibility to the construction of meaning.

A sustainable narrative is one that coherently articulates institutional values, objectives, and commitments with the published content. As González-Liendo (2025) states, "communicating sustainably is not about amplifying what has already been done, but rather integrating communication into institutional decision-making processes." This integration prevents social media from functioning as mere showcases and allows it to become a space for ethical development.

From this perspective, content is not just a product: it is cultural policy. Each piece—an image, a post, a short video—reflects how the museum positions itself on issues such as inclusion, diversity, the environment, and citizen participation. This is why the Huella M model proposes directly linking content with institutional sustainability indicators, allowing for the evaluation of the degree of narrative coherence in external communication.

González-Liendo (2024) emphasizes that one of the greatest risks of digital narratives is the aestheticization of sustainability: communicating ethics solely in visual terms, without evidence, without processes, without multiple voices. To avoid this, institutions must design clear editorial guidelines that reflect not only what is done, but how it is done, with whom, with what difficulties, and from what values.

Likewise, the public should not be understood as a passive segment, but as an active agent that interprets, responds to, and reconfigures institutional narratives. Rota and Filippi (2010) already warned about the need to incorporate the qualitative evaluation of communication impact. In Huella M, this translates into the requirement to build bidirectional channels and to involve communities in defining content.

Recent studies (Viñarás-Abad, González-Liendo & Carrero-Márquez, 2025) show that new generations, particularly Generation Z, establish symbolic relationships with cultural institutions through transmedia narratives. These audiences not only consume content but also actively participate in its construction and reinterpretation. González-Liendo and Gómez-Nieto (2024) argue that museums must abandon one-way communication models and adopt a transmedia strategy focused on listening, interaction, and the creation of shared meaning. This approach allows audiences to be not mere recipients of content but co-producers of institutional narratives.

Along the same lines, Gumà and Pérez (2022) maintain that the sustainability of digital narratives depends on optimizing resources and defining editorial strategies based on content rather than technology. The key lies in knowing what to tell, why to tell it, and who the target audience is.

On the other hand, the research by Viñarás-Abad et al. (2025) highlights the importance of integrating immersive, gamified, and personalized experiences, especially when seeking to connect with young audiences. These experiences should facilitate users' emotional, cognitive, and creative engagement.

Finally, designing sustainable content requires a conscious editorial methodology: planning, prioritizing topics, clear communication objectives, accessible language, and a diversity of formats. It's not just about informing, but about enabling processes of critical understanding, genuine participation, and social transformation.

Reflection Activities

1. Choose a recent publication from your institution. What institutional narrative does it reflect? What values can you associate with it?
2. Identify a thematic focus of your museum that is not sufficiently represented on social media. How could you address it with a series of sustainable content?
3. Reflect on the participation of your audiences: Do they have a voice in the creation of digital content?

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Recommended readings

González-Liendo, J. (2025). *Huella M: un sistema de indicadores para museos sostenibles.* Aula Magna Proyecto Clave, McGraw Hill.

González-Liendo, J. (2024). *La transparencia en la sostenibilidad museística. Cuadernos del Centro de Estudios en Diseño y Comunicación,* (216), 111–125. https://doi.org/10.18682/cdc.vi216.9482989

González-Liendo, J., & Gómez-Nieto, B. (2024). *Los retos de la comunicación estratégica en los museos ante la nueva era digital.* Visual Review, 16(4), 45–59. https://doi.org/10.62161/revvisual.v16.5274

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Huella M® is the sustainability management and reporting system for museums created by Dr. Julio González-Liendo

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THE DAVID-WEILL ROOM

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

STUDY GUIDE – MODULE 3

Producing Content with Purpose – Formats, Criteria, and Tools for Sustainable Communication

Module Objectives

1. Identify the most suitable formats and content types for effective and sustainable communication.
2. Apply ethical, inclusive, and accessible criteria when producing digital content.
3. Explore practical tools for the responsible creation of communication materials.
4. Recognize the technical, social, and environmental implications of digital content produced by museums.

Theoretical Content

Communication sustainability is expressed not only in what is said, but also in how what is said is produced. Therefore, this module is dedicated to reflecting on the forms, criteria, and tools that allow for the generation of content that is not only effective, but also ethically responsible and technically sustainable.

Producing content with purpose implies assuming that each piece—visual, audiovisual, textual, or interactive—has effects on the digital ecosystem, on the audiences that consume it, and on the institution that produces it. As González-Liendo (2025) states, sustainable production is that which takes care of both the message and the medium, and which prioritizes institutional coherence over algorithmic aesthetics.

A first key criterion is accessibility. Institutional communication must guarantee that its content can be understood, used, and enjoyed by people with different sensory, cognitive, or technological abilities. This implies using subtitles, textual descriptions, clear language, appropriate visual contrast, mobile formats, and intuitive navigation (Viñarás-Abad & Carbonell-Curralo, 2022).

Another criterion is inclusivity. In narrative terms, this requires that visual, sound, and textual representations not reproduce biases based on gender, class, race, or territory. It also requires integrating multiple voices into content production, which strengthens its legitimacy and community resonance (González-Liendo, 2024; Martínez-Sala et al., 2021).

From a technical perspective, sustainable production must also consider the environmental impact of digital media. Content overload, unnecessary high resolution, cloud storage, and associated energy consumption are real challenges. In this sense, the Huella M model promotes responsible production, which includes planning, reusing, simplifying, and optimizing digital resources (Gobbato, 2024; Anastasia, 2025).

Rota and Filippi (2010) insist that museum quality cannot be separated from the quality of the digital content produced. Free, open-source, cross-platform, and low-power tools are essential for democratizing production without compromising sustainability. The use of technologies should be functional to institutional objectives, not the other way around.

Likewise, the importance of media literacy 2.0 as a strategic framework is highlighted. According to Martínez-Sala, Barrientos-Báez, and Caldevilla-Domínguez (2021), it is consolidating itself as a key tool in sustainable marketing strategies, enabling the development of critical audiences—such as so-called eduprosumers—capable of identifying, sharing, and producing content aligned with ethical and sustainable principles.

From a broader perspective, Aladro Vico (2020) proposes classifying communication practices in sustainability according to their purposes: communicating sustainability, communicating about sustainability, and communicating for sustainability. The latter is especially relevant in cultural contexts, as it proposes communication oriented toward social transformation, with an educational, participatory, and horizontal focus

Finally, producing with purpose also implies respecting the time required for processes. Avoiding the constant pressure of the digital calendar and prioritizing editorial planning, impact assessment, and collective ethical review are sustainable practices that strengthen long-term communication coherence. As González-Liendo (2025) points out, "sustainability is not speed: it is vision, context, and care."

Reflection Activities

1. Review a recent digital piece (video, image, post). Does it meet accessibility criteria? How could you improve it?
2. Identify production tools that align with sustainability principles (open source, collaborative, ethical). Does your institution use them?
3. Reflect on the formats your museum uses most frequently. What alternative formats could offer greater inclusivity and a lower environmental impact?

Recommended readings

Aladro Vico, E.(2020). *Comunicación sostenible y sociedad 2.0: particularidades en una relación de tres décadas.* Revista de Comunicación de la SEECI, 53, 37 51. https://doi.org/10.15198/seeci.2020.53.37-51

Anastasia, M. (2025). *The role of digital tools in supporting environmental   sustainability in museum communication. In ICCAUA2025EN0 187,* 469–476.

Gobbato, V. (2024). *Sustainable development and museum professions: A preliminary study in emerging trends and transformations.* MIDAS, 18. https://doi.org/10.4000/121su

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(2021). *Educomunicación 2.0: una herramienta clave en las estrategias de marketing sostenible en el sector turístico.* Revista Latina de Comunicación Social, 21(2), 99–108.

Rota, M., & Filippi, M. (2010). *Confidential Facility Report: A Tool for Quality Evaluation and Decision Making in Museums.* In Proceedings of the ICOM General Conference (pp. 1–11).

Viñarás-Abad, M., & Carbonell-Curralo, E. G.(2022). *Museos y desarrollo sostenible: gestión museística y comunicación digital para alcanzar los ODS.* Revista de Ciencias de la Comunicación e Información, 26, 79–108.

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

STUDY GUIDE – MODULE 4

Digital communication strategies with a sustainable focus – planning, impact, and engagement

Module Objectives

1. Understand the design of sustainable communication strategies from an institutional perspective.
2. Develop criteria for ethical, responsible, and contextual planning.
3. Identify communication impact indicators using the M Footprint approach.
4. Analyze participation as a structural axis of any digital strategy in museums.

Theoretical Content

Institutional communication strategies are not simply publication calendars or lists of promotional objectives. A communication strategy with a sustainable focus must be deeply aligned with the institutional vision, the values it upholds, and the internal processes it seeks to make transparent.

Based on the Huella M model, the communication strategy is considered part of comprehensive institutional planning. It serves not only operational purposes but also acts as a platform for legitimization, listening, and future projection (González-Liendo, 2025). A good strategy does not stem from trends, but from the institutional identity. Therefore, the first step is to ask: what do we want to transform through our communication?

Planning with sustainability involves considering four key elements: the context, the audiences, the available resources, and the institutional values. This requires a rigorous diagnosis—not only quantitative, but also qualitative, contextualized, and participatory. As Coll Rubio and Micó (2019) point out, strategic communication planning must integrate successive phases of research, action, communication, and evaluation in a continuous spiral of institutional improvement.

One of the main contributions of the Huella M model is the development of indicators to evaluate the impact of communication beyond conventional metrics. For example, does communication strengthen inclusion? Has participation in institutional processes improved? Has the diversity of voices represented on social media expanded? Is there evidence of discursive or narrative transformation?

These questions allow us to redefine the concept of impact. It is no longer measured solely in reach or likes, but in legitimacy, openness, and reciprocity. In this sense, González-Liendo (2024) argues that true, sustainable communication impact is that which strengthens the relationship between the institution and its publics, generating processes of co-creating meaning.

Based on the experience analyzed in the digital age, it is confirmed that an effective communication strategy is based on data, but not solely on figures: it must incorporate the voices of communities, institutional history, and current tensions (Coll Rubio & Micó, 2019). Thus, the strategy ceases to be a reactive instrument and becomes a tool for anticipation and transformation.

In this context, it is essential to understand the importance of engagement as a key tool for building stable relationships, generating shared meaning, and strengthening institutional identity in the digital environment (Zurita Andión, 2019). New narratives, including formats such as interactive comics, memes, and mobile video, are emerging as creative expressions that activate participation and enhance emotional connection with audiences.

Zurita Andión (2019) emphasizes that contemporary narrative design must go beyond format: it must captivate, provoke reactions, create community, and, above all, solidify emotional connections. This implies thinking of communication strategy not only as a dissemination tool, but also as a form of institutional care and symbolic construction.

Participation, ultimately, is not a secondary aspect of the strategy: it is its backbone. It is not enough to invite the audience to comment; it is about building spaces where the public can influence communication decisions. This can take the form of open forums, collaborative calls for proposals, community content networks, or institutional feedback strategies. The sustainability of a plan is measured by its capacity to listen and adapt, not just to broadcast.

Planning, evaluating, and engaging are profoundly political actions. In institutional communication, every narrative choice is an ethical decision. Therefore, sustainable planning is an ongoing process of review, adjustment, and commitment.

Reflection Activities

1. Does your institution have a written digital communication strategy in place? What values underpin it? Who developed it?
2. Analyze a recent digital campaign. What kind of impact did it have beyond the metrics? Were there participatory processes?
3. Design a brief participatory planning outline for a thematic area of the museum (including target audiences, formats, timelines, and objectives).

Recommended readings

Coll Rubio, P., & Micó, J. L. (2019). *La planificación estratégica de la comunicación en la era digital. Los casos de estudio de Wallapop, Westwing y Fotocasa.* Vivat Academia. Revista de Comunicación, (147), 125–138. https://doi.org/10.15178/va.2019.147.125-138

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Zurita Andión, J. L. (2019). *El engagement y las nuevas narrativas en el diseño de la comunicación digital.* Estudios sobre el Mensaje Periodístico, 25(2), 1249–1261. https://doi.org/10.5209/esmp.64836

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PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

STUDY GUIDE – MODULE 5

Crisis management, institutional transparency, and digital reputation

Module Objectives

1. Understand crisis management as part of ethical and sustainable institutional communication.
2. Analyze transparency as a structural practice for gaining public legitimacy.¡
3. Identify the key components of digital reputation in museums and cultural centers.
4. Explore strategies for preventing, communicating, and learning from critical situations.

Theoretical Content

Every institution, regardless of its size or history, is exposed to crises. These can arise from internal errors, conflicts with stakeholders, technical failures, or communication breakdowns. The important thing is not to avoid them at all costs—which is impossible—but to be prepared to manage them responsibly, ethically, and consistently.

Within the framework of institutional sustainability, crisis management is directly linked to transparency and reputation. According to González-Liendo (2025), crises are moments of high exposure in which not only an institution's discourse but also its ethical structure is put to the test. What is said—and what is left unsaid—has symbolic, social, and political consequences.

Transparency is a fundamental principle here. It is not about "telling everything," but about communicating clearly, accessibly, and honestly about processes, decisions, boundaries, and responsibilities. Transparency enhances public legitimacy, prevents speculation, and facilitates the development of an organizational culture founded on trust (González-Liendo, 2024).

Research on crisis communication in digital environments has shown that a lack of institutional transparency, misinformation, and rigid discourse exacerbate conflict scenarios (Almansa-Martínez & Ponce, 2021). In contrast, proactive, empathetic, and participatory frameworks enable the constructive management of risks, engaging audiences as allies rather than threats. This perspective demands a reconceptualization of institutional communication, not as a unidirectional exercise, but as a deliberative space where shared meanings are shaped in contexts of tension (Campos-Domínguez & Castellano, 2021).

A sustainable communication model, such as the one proposed by Huella M, includes indicators that allow for the evaluation of crisis protocols, staff training to respond ethically, established accountability mechanisms, and the use of social media for informing, listening, and repairing.

Rota and Filippi (2010) emphasize that institutional quality is also measured in critical contexts: it is there that valid values are revealed. Similarly, González-Liendo (2025) proposes understanding crises not as a threat, but as an opportunity to deepen ties, open processes, and reinforce the institutional commitment to sustainability.

The most recent literature has also shown that digital hostility can trigger reputational crises when public discourse is not appropriately managed. This phenomenon, accentuated by the culture of immediacy and virality, compels cultural institutions to develop specific competencies in reputational risk management, digital environment monitoring, and media literacy for their communication teams (Zurita Andión, 2019).

In this sense, it becomes essential to integrate a culture of accountability as a daily practice, where audiences are not only considered recipients of information but also active participants in constructing the institutional narrative. As Robson and Margetts (2011) argue, digital citizenship demands institutions that not only communicate but also listen, respond, and assume public responsibilities visibly and continuously.

In contrast to the defensive approach, which is very common in museums, this approach promotes proactive communication that anticipates, listens, corrects, and transforms. There is no sustainability without transparency. There is no legitimacy without listening. Furthermore, there is no solid reputation without the capacity for institutional self-criticism.

Reflection Activities

1. Does your institution have a crisis communication management protocol in place? Who participates in it?
2. Review a recent crisis in the cultural sector. How was it managed? What could have been done differently?
3. Reflect on your museum's institutional transparency: What information is communicated in an accessible and open manner? What remains hidden?

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Recommended readings

Almansa-Martínez, A., & Ponce, D. G. (2021). *Comunicación de crisis en entornos digitales. Más Poder Local,* (46), 14–24.

Campos-Domínguez, E., & Castellano, E. (2021). *Reconfiguración del modelo comunicativo institucional ante la crisis del COVID-19.* Revista Latina de Comunicación Social, (79), 1–17. https://doi.org/10.4185/RLCS-2021-1503

Castillo Esparcia, A., & Ponce, D. G. (2015). *La hostilidad como detonante de las crisis comunicativas en el entorno digital. Más Poder Local,* (37), 67–76.

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Robson, C., & Margetts, H. (2011). *The internet and transparency. In Unlocking the power of networks: Keys to high performance government* (pp. 105–121). Brookings Institution Press.

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UNIVERSITAT POLITÈCNICA DE VALÈNCIA

THE DAVID-WEILL ROOM

PRODUCING CONTENT FOR SOCIAL MEDIA IN SUSTAINABLE MUSEUMS AND CULTURAL CENTRES

STUDY GUIDE – MODULE 6

Sustainable Content Lab – Design, Production, and Applied Evaluation

Module Objectives

1. To apply the principles and criteria developed in the previous modules in an integrated manner.
2. To design, produce, and evaluate sustainable content geared toward real institutional objectives.
3. To use indicators from the M Footprint model to guide and analyze communication campaigns.
4. To foster an institutional culture of self-evaluation, critical review, and continuous improvement in communication.

Theoretical Content

The course concludes with a space for applied experimentation. Rather than evaluating finished products, this module aims to strengthen processes. The sustainable content lab is an opportunity to put into practice the strategic vision, ethical criteria, and technical tools developed throughout the course.

Designing sustainable content involves integrating three levels: institutional (what do we want to communicate and why?), narrative (how do we construct the message?), and technical (what tools, formats, and resources will we use?). As González-Liendo (2025) argues, communication sustainability cannot be evaluated solely by the content's aesthetics, but rather by its coherence, legitimacy, social impact, and alignment with institutional values.

This module proposes working with campaigns, series, or individual pieces that address thematic axes significant to the institution. The emphasis will be on the process: from defining the purpose to reflecting on the impact. The ability to document decisions, justify choices, reflect on limitations, and adapt what has been learned to diverse realities will be assessed.

From the perspective of the Huella M model, it is expected that the designed content can be evaluated using indicators related to:

- Ethical and cultural representation of the target audiences.
- Coherence between institutional mission and message.
- Technical and narrative accessibility.
- Participation of teams and communities in the process.
- Critical reflection on the results and lessons learned.

This approach moves away from the logic of the 'perfect project' and is oriented towards a situated, honest, and transformative practice. As González-Liendo (2024) reminds us, communicating is not just about producing. It is about learning to listen, to adjust, to transform. And that requires an institutional culture open to change.

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The lab is also conceived as a space for collective learning. Sharing progress, reviewing peer cases, receiving respectful feedback, and proposing mutual improvements are fundamental practices for strengthening sustainability in communication. This module is not an ending: it is an opening to new ways of producing meaning from museums and cultural centers.

Reflection Activities

1. Design a piece or series of content with a clear institutional purpose, taking into account sustainability criteria.
2. Apply indicators from the M Footprint model to evaluate the content produced (accessibility, coherence, impact, participation).
3. Create a concise process log that documents decisions, lessons learned, questions, and limitations encountered.

Recommended readings

González-Liendo, J. (2025). *Huella M: un sistema de indicadors para museos sostenibles.* Aula Magna Proyecto Clave, McGraw Hill.

González-Liendo, J. (2024). *La transparencia en la sustentabilidad museos.* Cuadernos del Centro de Estudios en Diseño y Comunicación, (216), 111–125.

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Huella M® is the sustainability management and reporting system for museums created by Dr. Julio González-Liendo

Quality Assurance and Evaluation

This result was developed and validated within the SUMED project and **evaluated by an external evaluator**. The external evaluation confirmed: high quality and relevance of the result, alignment with project objectives, strong potential for sustainability and wider use.

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This project result has been developed within the Erasmus+ project Sustainable

Multidimensional Media Contents (SUMED) (Project No. KA220-HED-C1BB530B) and is provided as an open educational resource.

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